



**American Composers Alliance
ACA 80th Anniversary Concert II
Four Score Divertimento: ACA at 80
Saturday May 13, 2017 7:30pm
Symphony Space – Leonard Nimoy Thalia Hall**

Welcome guest artists:
counter)induction

Program

Invocations (1989)

Barbara Jazwinski

Miranda Cuckson, violin | Robert Burkhart, cello
Aaron Wunsch, piano

Quantum Dances (2010)

Robert Carl

Benjamin Fingland, clarinet | Miranda Cuckson, violin
Jacob Rhodebeck, piano

Zoot Suit (2013)

Matthew Greenbaum

Miranda Cuckson, violin | Robert Burkhart, cello
Aaron Wunsch, piano

INTERMISSION

The Near Beyond (2005)

Ross Bauer

Benjamin Fingland, clarinet | Miranda Cuckson, violin
Jessica Meyer, viola | Robert Burkhart, cello

Trio No. 4 (2014)

Martin Boykan

Miranda Cuckson, violin | Robert Burkhart, cello
Aaron Wunsch, piano

Perne in a Gyre (1984)

Elizabeth Bell

Benjamin Fingland, clarinet | Miranda Cuckson, violin
Robert Burkhart, cello | Aaron Wunsch, piano

NOTES ON THE PROGRAM

(in concert order)

Barbara Jazwinski studied composition and theory at the Fryderyk Chopin Academy of Music in Warsaw, Poland. She received her M.A. degree in composition and piano from Stanford University and her Ph.D. in composition from the City University of New York. Her teachers included Mario Davidovsky, Andrzej Dobrowolski, Gyorgy Ligeti, John Chowning and Leland Smith. Currently, she is Head of the Composition Program at the Newcomb Music Department, Tulane University in New Orleans. Barbara Jazwinski's music has been heard throughout North America, Europe, and the Far East. Among her awards are the *Prince Pierre of Monaco Composition Award* for her *Sextet* and the *First Prize* in the *Nicola De Lorenzo Composition Contest for Music for Chamber Orchestra*. She is a recipient of numerous commissions, grants and fellowships including commissions from the London Festival of American Music, New York University New Music Ensemble, Louisiana Music Teachers Association, Esther Lamneck, Louisiana Sinfonietta, New Hudson Saxophone Quartet, Chamber Music Center at the Composers' Conference at Wellesley College, Quatuor Francis Poulenc, an Artist Fellowship from the Louisiana State Arts Council, grants from the Presser Foundation, Newcomb Foundation, Metzner Foundation, Meet the Composer, Inc., and several others. Recordings of her works are available on Vienna Modern Masters, Ravello Records, Capstone Records and Musique Suisses. Dr. Jazwinski has also been active as a performer, conductor and promoter of contemporary music. For many years, she has served as Music Director of *Spectri Sonori*, an award-winning concert series that specializes in performances of contemporary music. The series has presented over 50 programs thus far and featured over 300 works for a variety of chamber ensembles.

Invocations, scored for violin, cello and piano, was premiered at the Composers' Conference & Chamber Music Center, Inc., Wellesley, Massachusetts. The work features virtuoso parts for all three instruments.

Robert Carl's music is performed regularly in New York, and throughout the US and abroad. It concentrates on solo piano, chamber, orchestral, choral, and electroacoustic media. Its aim is to create a sense of space that provides the listener with a sense of freedom and openness. He has received awards from the National Endowment for the Arts, Chamber Music America, and the American Academy of Arts and Letters (the 1998 Charles Ives Fellowship as well as a 2106 Music Award). Residencies include MacDowell, Yaddo, UCross, Djerassi, Millay, Bogliasco, Camargo, Copland House, Tokyo Wonder Site, and Bellagio. He lived in Japan for three months as an Asian Cultural Council Fellow in 2007. He is the

author of *Terry Riley's In C* (Oxford University Press). In 2016 Bloomsbury Press released Jonathan Kramer's posthumous text *Postmodern Music, Postmodern Listening*, which Mr. Carl edited. He is currently chair of Composition at the Hartt School, University of Hartford.

Quantum Dances is a fanciful representation of the behavior of subatomic particles. I certainly do not pretend to understand quantum mechanics; I just enjoy reading books about contemporary physics written for laypeople. Whenever I stumble upon a concept or behavior that intrigues or amuses me, I start to think about musical analogues. What engages me is the fact that these natural phenomena may actually suggest musical processes I might never have otherwise imagined. The work is a suite of eleven short dances. The title of each describes the scientific source. A narrator announces the title of each dance before it is played, a bit like *Carnival of the Animals*.

Matthew Greenbaum was born in New York City in 1950. He studied composition with Stefan Wolpe and Mario Davidovsky and holds a Ph.D. from the CUNY Graduate Center. Greenbaum's awards, fellowships and commissions include the Serge Koussevitzky Music Fund/Library of Congress, the Mary Flagler Cary Charitable Trust, the American Academy of Arts and Letters, Meet the Composer, the Fromm Foundation, the Guggenheim Foundation, the Martha Baird Rockefeller Fund and the New York Foundation for the Arts and the Penn Council on the Arts. Performances of his works include the Japan Society of Sonic Arts (Tokyo), the BEAMS Festival (Brandeis University), the Darmstadt Summer Festival, the Leningrad Spring Festival, Hallische Musiktage, Ensemble SurPlus (Freiburg), Nuova Consonanza (Rome), Ensemble 21 (Odense), the Da Capo Chamber Players, Cygnus, Parnassus, Fred Sherry, Marc-André Hamelin, David Holzman, Stephanie Griffin, the Momenta Quartet, Network for New Music, the New York New Music Ensemble, the Group for Contemporary Music, Orchestra 2001, Christopher Taylor and the Riverside Symphony, and the Houston Symphony. Greenbaum is also a video animation artist. Works in this medium include *ROPE AND CHASM* for mezzo and video animation, an hour-long setting of excerpts from Nietzsche's *Also Sprach Zarathustra*. Performances of these works have taken place in Tokyo under the aegis of the Japan Society for Sonic Arts, Network for New Music (Philadelphia), the BEAMS Festival (Brandeis U) and the Center for Contemporary Opera (NYC). Dr. Greenbaum is a professor of composition at Temple University.

Zoot Suit was written for the Alexander Trio, together with a companion piece, *Psalm 93*, with mezzo-soprano. Both pieces were premiered at the Jerusalem University.

Ross Bauer's music has been performed and recorded by the Alexander and Arianna Quartets, the Triple Helix Trio, Speculum Musicae, Sequitur, the San Francisco Contemporary Music Players, singers Susan Narucki, Sarah Pelletier, and Paul Hillier, and violinist Curt Macomber. His work is published by ACA and C.F. Peters, and recorded on GM, Centaur, and New World. *Ritual Fragments*, a CD of his chamber and vocal music, and *Thin Ice*, for cello and fourteen players, are available on Albany Recordings. *Heartstrings*, his most recent CD released in 2103 (also on Albany), features songs on poems of Emily Dickinson plus four chamber pieces. Recognition has come from the American Academy of Arts and Letters in the form of a 2005 Academy Award in Music as well as the Walter Hinrichsen Award. Other honors include a Guggenheim Fellowship, two Fromm Foundation commissions, Barlow and Koussevitzky commissions, and an NEA Composition Fellowship. Founder and former director of Empyrean Ensemble, he's taught theory and composition at U.C. Davis since 1988.

The Near Beyond, for clarinet, violin, viola, and cello, was composed during the Fall of 2005 for clarinetist Peter Josheff and Empyrean Ensemble. It's dedicated to the memory of Lois Jones, an early and fervent supporter of Empyrean Ensemble, a friend of modern art of all kinds, and a warm and wonderful human being. It's recorded by Empyrean Ensemble on *Heartstrings*, an Albany CD of my chamber music. In one movement lasting around ten minutes, the piece falls into six sections of varying length. The opening, marked *Mysterious and subdued*, quarter note = 104, unfolds slowly with long, drawn-out harmonies in the strings leading seamlessly into a viola solo. Things become more animated and continuous leading to the fifth section, for the strings alone. They build to an intense climax in double stops that then dissolves into an upbeat passage that uses *col legno battuto* (tapping the strings with the bow). The sixth and final section, the only truly slow music of the piece, has the clarinet playing a variant of the opening string tune in counterpoint with the strings, it's last two notes doubled by the cello. The cello has the last word: a descending passage marked *morendo* (dying away).

Martin Boykan studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuermann. He received a BA from Harvard University, 1951, and an MM from Yale University, also studying in Vienna on a Fulbright Fellowship. He was one of the founding members of the Brandeis Chamber Ensemble, which performed widely with a repertory divided equally between contemporary music and the tradition. At the same time Boykan appeared regularly as a pianist with soloists such as Joseph Silverstein and Jan de Gaetani. In 1964- 65, he was the pianist with the Boston Symphony Orchestra. Boykan's work includes 4 string quartets, a concerto for large ensemble, many

trios, duos and solo works, song cycles for voice and piano as well as instrumental ensembles and choral music; his symphony for orchestra and baritone solo was premiered by the Utah Symphony. His work has been presented by almost all of the current new music ensembles including the Boston Symphony Chamber Players, The New York New Music Ensemble, Speculum Musicae, the League- ISCM, Earplay, Musica Viva and Collage New Music. He received the Jeunesse Musicales award for his String Quartet No. 1 and the League- ISCM award for *Elegy*. Other awards include a Rockefeller grant, NEA award, Guggenheim Fellowship, a Fulbright, as well as a recording award and the Walter Hinrichsen Publication Award from the American Academy and National Institute of Arts and Letters. In 1994 he was awarded a Senior Fulbright to Israel. At present Boykan is an Emeritus Professor of Music, Brandeis University. He has been Composer- in- Residence at the Composer's Conference in Wellesley and the University of Utah, Visiting Professor at Columbia University, New York University and Bar- Ilan University (Israel) and has lectured widely in institutions such as Harvard, Yale, Princeton, the American Academy in Berlin, etc. Over the years he has taught many hundreds of students including such well-known composers as Steve Mackey, Peter Lieberman, Marjorie Merryman and Ross Bauer. Several recordings of his work have been released on labels including CRI and Bridge.

Some forty years ago I was commissioned by the Fromm Foundation to write a piano trio. I was not exactly overjoyed. As a professional pianist I had played a large section of the classical repertory, and I was aware that my instrument was a variety of typewriter with, at best, a fake legato that could never match the extraordinary eloquence of violin or cello. But somehow, in the course of writing that first trio, I fell in love with the medium and now I have written three more. This, my **Piano Trio No. 4**, has two movements but is played without pause. A fairly slow, expressive opening is followed by a second movement of a somewhat different character, but one that still remembers the past. And finally, the work as a whole is summed up, so to speak, by a wide-ranging melody that is sung by the cello alone.

Elizabeth Bell (1928-2016) graduated from Wellesley College (Music) in 1950, and from Juilliard (Composition) in 1953. She was music critic of the Ithaca Journal, 1971-1975; one of the founders and a longtime director of New York Women Composers; and a member of Board of Governors of American Composers Alliance, 2000-2004. She received grants and commissions from around the world, including from the New York State Council on the Arts, the Bradshaw/Buono duo, the Inoue Chamber Ensemble, North/South Consonance, the Putnam Valley Orchestra, and Vienna Modern Masters. Awards included the Delius Prize (Keyboard), 1994; first prize (1986), and grand prize (1996) in the Utah Composers Competition, and many Meet-the-Composer grants. There are three all-Bell CDs,

all on the North/South label; other recordings are on CRS, Classic Masters, VMM, and North/South. She was a member of BMI, ACA, SCI, AMC, NACUSA, and other professional organizations.

The title of **Pyrne in a Gyre** is taken from a passage from the poem "Sailing to Byzantium" by the Irish poet, William Butler Yeats. I found the imagery tremendously rich: flickering fire, whirling dancers, clapping hands and the stillness of the "gold mosaic of a wall". Thematically, the piece is all built from a simple turning (or perning!) motif which is introduced in the first few measures. The music begins almost motionlessly, very slowly picks up energy until it is whirling madly, gradually drops back down to slow motion, and again builds up to an intense climax. A brief flicker of the slow section returns to leave one suspended in timelessness. The occasional "wrong" notes that one hears are actually quarter-tones, used to enrich the melodic and harmonic palettes, and suggest an other-worldliness, to match that of the "sages standing in God's holy fire." The piece, which won First Place in the Utah Composers' Competition of 1986, is dedicated to Paul Alan Levi. **a perne is a spool or spindle, gyre a whirling dance, hence "spin in a whirling dance."*

ABOUT THE ARTISTS

Cellist **Robert Burkhart** has performed in Alice Tully Hall, Bargemusic, Carnegie Weill Recital Hall, Merkin Hall, The Rose Studio, as a soloist throughout Japan as a member of the New York Symphonic Ensemble, and been featured in recital on WQXR's "Young Artist Showcase." Robert works frequently with living composers as a member of the American Modern Ensemble and as guest artist with Argento Chamber Ensemble and SONYC. Recent collaborations include Georg Friedrich Haas, Aaron Jay Kernis, Steve Mackey, Joan Tower, Chen Yi, and Charles Wuorinen. In 2007 he performed the New York premiere of John Harbison's Abu Ghraib for cello and piano, and was the soloist in Augusta Read Thomas's Passion Prayers for cello and chamber ensemble at the New York Times Center. Robert has taught at Syracuse University, Music Conservatory of Westchester, and been artist-in-residence at Yale University and the Banff Centre for the Arts in Canada.

Downbeat magazine recently wrote that violinist **Miranda Cuckson** "reaffirms her standing as one of the most sensitive and electric interpreters of new music." Praised for her "undeniable musicality" (New York Times), among her nine lauded solo/duo CDs are works by Nono (a NYTimes Best Recording of 2012), Shapey,

Hersch, Eckardt, Haas, Xenakis and more. She is the founder/director of Nunc, and she studied at Juilliard, where she received her doctorate. Miranda is on the faculty at Mannes College the New School for Music.

Benjamin Finland interprets a diverse range of clarinet literature with performances capturing “spiritedness and humor”, “unflagging precision and energy”, and playing described as “something magical” (The Boston Globe). He works closely with living composers, and plays with many of the leading contemporary performance ensembles on the East Coast - including the International Contemporary Ensemble, Philadelphia’s Network for New Music, the New York New Music Ensemble, Ensemble 21, the Argento Chamber Ensemble, the American Modern Ensemble and Sequitur. He has Bachelor and Master of music degrees from the Juilliard School.

Jessica Meyer, violist, known for her “polish, focus, and excitement” and “expressive, luscious sound” (The New York Times), is a versatile performer and composer who has been featured as a soloist, chamber musician, and orchestral player throughout the world. Equally at home with many other styles of music, Jessica can regularly be seen performing on Baroque viola, improvising with jazz musicians, or collaborating with other performer/composers like bandoneonist JP Jofre in his Hard Tango Chamber Band. She holds Bachelor and Master of music degrees from the Juilliard School.

Jacob Rhodebeck is a pianist known for his tremendous command of the instrument and his enthusiasm for performing new and little known music. Recently, Mr. Rhodebeck’s performance of Michael Hersch’s 3-hour solo piano work, *The Vanishing Pavilions* was described as “astounding” (David Patrick Stearns, The Philadelphia Inquirer) and “a searing performance” (New York Times). Mr. Rhodebeck has also given performances, lectures, and masterclasses at many universities, including Hamilton College, Vanderbilt University, and the Peabody Conservatory at Johns Hopkins University. Currently, Mr. Rhodebeck is the pianist for the Lost Dog New Music Ensemble and is the Choral Accompanist at the Riverdale Country School and at Sarah Lawrence College.

Pianist **Aaron Wunsch** enjoys a multifaceted career as a performer, presenter, and educator. Lauded for his “masterful” chamber performances (*Hartford Courant*), he has collaborated in performance with cellist Lynn Harrell, clarinetists Charles Neidich and Anthony McGill, violinists Miranda Cuckson and Jennifer Koh, and the Miró and Parker Quartets. He has worked with numerous composers, including Thomas Adès, Charles Wuorinen, and Kaija Saariaho. He studied at Yale University (B.A., cum laude), the Mozarteum in Salzburg (Fulbright Fellowship) and at The Juilliard School (M.M. and D.M.A.), and is currently on faculty at The Juilliard School, as well as Artistic Director of the

acclaimed Music Mondays series in New York City (www.musicmondays.org) and of the Skaneateles Festival, in the Finger Lakes (www.skanfest.org). www.aaronwunsch.com.

Renowned for virtuosic performances and daring programming, and described by the New York Times as “trailblazing”, “essential” and the composer/performer collective **counter)induction** has established itself as the touchstone of excellence in contemporary music. In the words of Mario Davidovsky, “With stunning virtuosity, committed, generous musicality and intellectual depth, counter)induction consistently presents brilliantly the music of our time, rendering a very distinguished service to our community. With very imaginative, broad based and challenging programming the group has gained top ranking amongst our premier contemporary music presenters.” Focused by its mission to provide world-class performances and fresh, thought-provoking repertoire, c)i celebrates the diversity of contemporary music with an aesthetic unbounded by convention.

Special thanks to Kyle Bartlett, Lewis Nielson, Benjamin Finland

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.

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Save the date for two concerts of vocal music
at National Opera Center, Sat. Oct. 21
with music of Edward Jacobs, Richard Cameron-Wolfe,
Richard Brooks, Burton Beerman, Elizabeth Austin, Jody Rockmaker,
Louis Karchin, Karl Kroeger, Gheorghe Costinescu, Michael Dellaira,
Barbara Jazwinski, Darleen Mitchell, Brian Schober, Roger Vogel,
and Beth Wiemann.