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38th season | 320th event

New Music Concerts presents

Roger Reynolds and his Protégés

Sunday March 29, 2009 | Isabel Bader Theatre

New Music Concerts
Robert Aitken, director

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presents **The Wit of Jörg Wytenbach**

with **Xin Wang** soprano **Kathleen Promane** mezzo **Melinda Delorme** alto
Jörg Wytenbach curation, direction and piano

Saturday April 18, 2009 | Glenn Gould Studio

Robert Aitken flute **Max Christie** clarinet **Fujiko Imajishi** violin

David Hetherington cello **Erica Goodman** harp **New Music Concerts Ensemble**

Pre-concert Introduction at **7:15** | Concert at **8:00** | Box Office **416.872.4255**

Beethoven – Three Folksongs [Delorme] **Wytenbach** – Sonatine on Swiss (Räto-Romantch) Folksongs

Wytenbach – Three Love Songs [Promane] **Beethoven** – Three Folksongs (Duetti) [Wang; Promane]

Wytenbach – Two Nonsense Verses, an Epigram and a Madrigal [Wang]

Wytenbach – Flûte Alors! **Beethoven** – Three Folksongs [Wang] **Wytenbach** – Divisions (piano & 9 strings)

Beethoven – Air Cosaque [Promane] **Mussorgsky/Wytenbach** – Kinderstube (alto, 13 instruments) [Delorme]

Monday April 20, 2009 | Gallery 345

Special event

Beethoven: the Avant-Garde Composer

Lecture-recital: Wytenbach performs Beethoven's sonatas opp.90 and 109

and his own compositions based on Beethoven's sketches

Tickets: \$50 (\$25 students) — a \$25 charitable receipt will be issued for all full price admissions.

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ROGER REYNOLDS

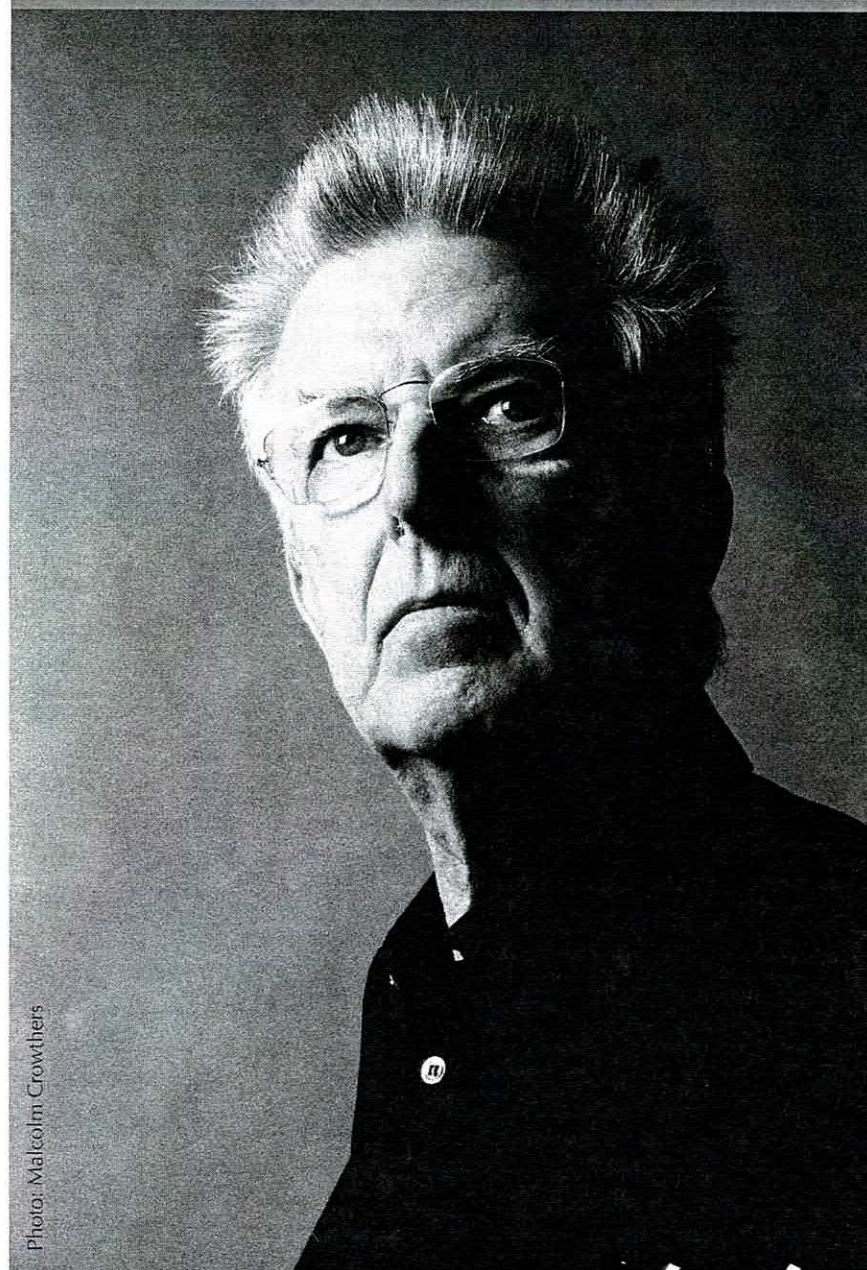
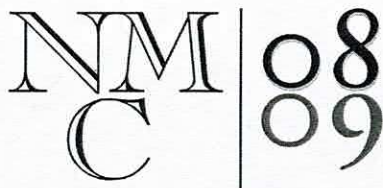


Photo: Malcolm Crowthers

AND HIS PROTÉGÉS



38th season | 320th event
Sunday March 29, 2009
Isabel Bader Theatre
93 Charles Street West
Intro 7:15 | Concert 8:00

New Music Concerts presents
Roger Reynolds and his Protégés

David Swan, piano; Robert Aitken, flute and direction
New Music Concerts Ensemble

Programme:

Roger Reynolds (USA, b.1934) *imagE/flute* (2009)**4'
Robert Aitken solo flute

David Felder (USA, b.1953) *partial[dist]res[s]toration* (2001-03)*17'
Dianne Aitken flutes Max Christie clarinets
Rick Sacks percussion David Swan piano
Fujiko Imajishi violin Parmila Attariwala viola
David Hetherington cello J.T. Rinker electronics
Robert Aitken conductor

Chaya Czernowin (Israel, b.1957) *Winter Songs II: Stones* (2003)*16'
Dianne Aitken bass flute Michele Verheul bass clarinet
Ian Cowie bass trombone Scott Irvine tuba
Douglas Perry viola David Hetherington cello Peter Pavlovsky contrabass
Rick Sacks, Trevor Tureski & Ryan Scott percussion
Robert Aitken conductor

Juan Campoverde Q. (Ecuador, b.1964) *Iluminaciones* (2007)*6'
Dianne Aitken flute Keith Atkinson oboe Max Christie clarinet
Rick Sacks percussion David Swan piano
Fujiko Imajishi violin Douglas Perry viola
Robert Aitken conductor

Roger Reynolds

A Mind of Winter (SEASONS Cycle II d) (2009)**12'

Robert Aitken flute Rick Sacks percussion
David Hetherington cello Jaime Oliver electronics

— Intermission —

Antonio Borges-Cunha (Brazil, b.1952) *Noturno para Chopin "in memoriam"* (1999)*5'
David Swan solo piano Antonio Borges-Cunha offstage accordion

Roger Reynolds

The Angel of Death [DS] (1998-2001)*35'

David Swan solo piano Douglas Stewart & Dianne Aitken flutes
Max Christie & Michele Verheul clarinets Joan Watson horn
James Gardiner & Robert Venables trumpets Ian Cowie trombone
Rick Sacks, Trevor Tureski & Ryan Scott percussion
Fujiko Imajishi & Parmela Attariwala violins Douglas Perry viola
David Hetherington cello Peter Pavlovsky contrabass
Jaime Oliver electronics Robert Aitken conductor

* Canadian première | ** World première

New Music Concerts wishes to thank Paul Hodge and
Paul Hodge Audio, for technical liaison and support.

Antonio Borges-Cunha and New Music Concerts thank Joseph Macerollo for the
use of his accordion and for services above and beyond the call of duty.

New Music Concerts gratefully acknowledges the support of
Edward Epstein and Gallery 345.

Roger Reynolds and His Protégés is funded in part by a grant
from the Amphion Foundation and presented in conjunction with the
Faculty of Music, University of Toronto where Roger Reynolds is the
Michael and Sonja Koerner Distinguished Visiting Composer.



Please join us in the lobby for a reception following this evening's event.

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization, in a signature multidimensionality of engagement. The central thread woven through Reynolds's uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, *The Emperor of Ice Cream* (1961-62; 8 singers, 3 instrumentalists; text: Wallace Stevens), and is carried forward in the VOICESPACE series (quadraphonic tape compositions on texts by Coleridge, Beckett, Borges and others), *Odyssey* (an unstaged opera for 2 singers, 2 recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and *JUSTICE* (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).

In addition to his composing, Reynolds's writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic's Horizons '84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds's regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, IRCAM in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with *Whispers Out of Time*, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds's writing – beginning with the influential book, *MIND MODELS* (1975, revised edition, 2005), and continuing, most recently, with *FORM AND METHOD: Composing Music* (2002) – has also appeared widely in Asian, American and European journals. Reynolds's music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released *WATERSHED*, the first DVD in Dolby Digital 5.1 to feature music composed expressly for a multichannel medium. "As in all art making, there is a kind of 'alchemy' going on [producing] a richly nuanced and authentic result," wrote Richard Zvonar in *Surround Professional*. In the same year, The Library of Congress established the Roger Reynolds Special Collection.

Recent events include the Los Angeles première of *ILLUSION* (65 minutes) for soprano, baritone, two actors, solo piccolo, clarinet, and cello, computer sound and instrumental ensemble, with Esa-Pekka Salonen conducting, and the first performances of the full *Sanctuary* (75 minutes, 2003-2007), for percussion quartet, computer processing and lighting, at I. M. Pei's National Gallery of Art in Washington. Mode records has just released a CD of his orchestral music that features two of Reynolds's three symphonies. Writing in *The New Yorker*, Andrew Porter called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning."

The *image/* and *imAge/* series explore – respectively – evocative and articulate ideals. The project is ongoing (now including cello, piano, contrabass, and flute) and will eventually encompass a wide range of instruments. While the evocative studies are gentle, atmospheric and symmetrical, those of articulate bent are sectional, forceful and asymmetrical. Each pair explores characteristic aspects of its medium in a fashion that may be acrobatic or reserved. The *imAge* Project is itself an outgrowth of *The Angel of Death* (for piano, orchestra, and computer sound), with its two contrasted journeys across parallel landscapes, as well as *The Image Machine*, a real-time computer composition in which the notion of "images" first became a central concern for me.

image/flute is dedicated to Robert Aitken. It has a generally quiet, fluid nature and a ternary shape framed by wide-ranging arpeggiated figures. The central murmurings, while almost vanishingly evanescent, involve the virtuosic management of intricate microtonal fingerings (provided by John Fonville, friend and colleague).

— Roger Reynolds

David Felder has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Aspen, Tanglewood, Music Factory, Bourges, Vienna Modern, IRCAM, Ars Musica, and many others and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, and the American Brass Quintet.

Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials (including his "Crossfire" video series), and its lyrical qualities. Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" (1993-1996) with the Buffalo Philharmonic, two commissions from the Mary Flagler Cary Trust, and many more.

Currently, Felder is Birge-Cary Chair in Composition at SUNY Buffalo, and has been Artistic Director of the "June in Buffalo" Festival from 1985 to the present. Since 2006, he has been Director of the Center for 21st Century Music at the University. From 1992 to 1996 he was Meet the Composer "New Residencies", Composer-in-Residence to the Buffalo Philharmonic Orchestra and WBFO-FM. In 1996, he formed the professional chamber orchestra, the Slee Sinfonietta, and has been Artistic Director

since that time. In 2008, he was named SUNY Distinguished Professor, the first such Professorship in the history of the University at Buffalo Music Department. He has taught previously at the Cleveland Institute of Music, the University of California, San Diego, and California State University, Long Beach, and earned a Ph.D. from the University of California, San Diego, in 1983. His works are published by Theodore Presser, and a first full CD of his work was released to international acclaim (including "disc of the year" in chamber music from both the American Record Guide and BBC Music Magazine) on the Bridge label (Bridge #0049) during 1996. A second disc containing orchestral work was released by Mode Records (Mode #89; "Editor's Best of the Year" selection, Fanfare Magazine, 2002) in Spring, 2000, and EMF #033 was released in July, 2001, containing premiere recordings of orchestral works by Morton Feldman and David Felder (two works for each composer) to very enthusiastic critical review. A fourth double full length set of DVD-5.1 surround recordings of his music featuring works with electronics is in final preparation and will be released in 2009.

partial [dist]res[s]toration (2001-3) was written on a commission from the Fromm Foundation for the extraordinary musicians of the New York New Music Ensemble. It is in seven brief 'movements', with some of these joined directly together.

Numerous materials are brought together in this composition: both newly composed fragments and those rescued from older sketch pads — all are subjected to both 'restoration' (making the older appear refreshed), and 'distressing' (newer materials are treated to 'age' them). And the word 'partial' refers both to incomplete presentation, and to the harmonic series, which serves overtly to harmonize the different things.

Each movement is subtitled and reflects a poetic image:

1. a puro sol escribo... (I write in the pure sun...) Pablo Neruda
2. I remember, I remember Memory the great pretender Robert Creeley
- 3.a. I sing...
- 3.b. because I sing...
- 3.c. and because I sing Pablo Neruda
4. Ris de ton nom... (laugh at the sound of your name) Rene Daumal
5. Die Felder sind grau... anonymous

The electronics were realized by David Kim-Boyle (textures) and Benjamin Thigpen (resonances) in 2001 and 2003.

— David Felder

Chaya Czernowin

Winter Songs II: Stones (2003)16'

Chaya Czernowin was born and raised in Israel. Through her studies with Abel Ehrlich, Brian Ferneyhough, Dieter Schnebel and Roger Reynolds as her dissertation mentor and various scholarships and prizes, Czernowin has been able to focus intently on refining her unique musical language since the age of twenty-five, living in such diverse regions as Germany, Japan, the United States and Austria.

In 2000 her Opera *Pnima...ins innere*, based on David Grossman's 'Momik', from the book "See under: love" was premiered at the Munich Biennale and won her much critical acclaim. A non-linear experience, sonically and emotionally intense in its non-operatic sparseness, *Pnima* deals with the question of the impossibility of communicating an ungraspable traumatic experience, in this case that of the Jewish holocaust. *Pnima* was chosen "best premiere of the year" by "Opernwelt" and won the Bavarian Theatre Award. *Pnima* will be presented in a new production by the Stuttgarter Staatsoper in 2009/10.

In 2003 her piece *Afatsim* was performed by the British group Expose in their "cutting edge" tour in England, ending with a performance at Huddersfield Festival. Among her awards are the Förderpreis (Supporting Award) of the Ernst von Siemens Music Foundation in 2003, and in 2004 the Award of the Rockefeller Foundation for two portrait concerts in New York. Czernowin also received a grant from musica viva supporting the DVD release of *Pnima...ins innere*. A few SWR experimental Studio awards have been granted for the completion of the triptych *Maim*.

Czernowin taught composition at the Yoshiro Irino Institute, JML, Tokyo, Japan, at the International Summer Courses for New Music in Darmstadt (1990-1998, she won the Kranichstein Music Award 1992), and has led numerous master classes. During 1997-2006 she was professor of composition at the University of California, San Diego. From 2006 to 2009 she was a composition professor at the University of Music and Performing Arts, Vienna. Starting in Summer 2009, Czernowin is professor for composition at Harvard University. Guest professorships include residencies at Gothenborg, Sweden March 2005 and at Yonsei University in Seoul, Korea, in March 2007. Since 2003 she has been directing the biennial International Summer Academy for Young Composers at Schloss Solitude, Stuttgart, Germany.

Her music has been performed at more than 30 festivals all over the world, including most festivals for new music in Europe. In 2004 Czernowin was appointed first composer-in-residence at European Center for the Arts Hellerau, Dresden, and visiting composer of the International Summer Courses for New Music in Darmstadt. In 2005 she was composer in residence at the Salzburg Festival, where her opera *Adama*, a compository supplement for Mozart's opera *Zaïde* was commissioned and premiered in August 2006. The opera *Zaïde Adama* was broadcast on 3Sat TV all over Europe, and has been staged at Stadttheater Basel, Switzerland (where Czernowin was in residence in 2007), Montpellier and Bremen.

Several solo CDs with her works have been released by Mode Records, New York (www.mode-records.com) including a recently released DVD of *Pnima...ins innere*. The first part of the triptych *Maim* has been released on Col Legno. *Zaïde Adama* has been released on DVD by Deutsche Grammophon in November 2006.

Winter Songs is comprised of an instrumental Septet of very low instruments. The piece has three versions (I: *Pending Light*; version II: *Stones*; version III: *Roots*); each version can be played independently. In each of these versions, the instrumental septet remains identical, with only minor temporal modifications. However: in *Winter Songs I: Pending Light*, there is a recorded layer (of organic noises, stones, bowed ropes, rice or beans raining on paper

etc), which is at first infused with the instrumental layer and then becomes a contrasting independent piece. The electronics for this part were done at IRCAM, with Eric Daubresse. *Winter Songs II: Stones*, is written for the septet and three amplified percussionists, no electronics outside the amplification. The percussion create a very low and slow counterpoint-piece to the instrumental septet, a counterpoint which does not synchronize completely with the septet. *Winter Songs III: Roots*, combines winter songs I and II with minor modification, to be a third piece. The whole cycle reflects on the aspect of winter which has to do with one being pulled into the cave of one's interior, into the passivity of long sleep. At the same time, underneath, in the earth, the roots of vitality slowly solidify and start to blindly search for a way between the stones.

The composing of this piece took place mostly in the Fall and Winter 03/04, in a period following the passing of a close friend, Mark Osborn, a composer, 33 years old. The composer would like to express her deep gratitude to Eric Daubresse, who collaborated with her in this piece, for his thought, creativity, support, and especially for the hospital sound he created in the end of the second movement. *Winter Songs, version I: Pending Light* is dedicated to Claus-Steffen Mahnkopf.

— Chaya Czernowin

Juan Campoverde Q.

Iluminaciones (2007) 6'

Juan Campoverde Q. began his music studies at the National Conservatory and the Pontifical University, in Cuenca, Ecuador. Through a Fulbright Scholarship, he continued his studies in the USA at the University of Cincinnati, and later at the University of California in San Diego, where he received a PhD in Composition under the mentorship of Roger Reynolds. The National Symphony Orchestra of Ecuador, L'Ensemble Intercontemporain, the Ensemble SurPlus, KammerensembleN, and SONOR Ensemble have performed his music, as well as soloists Lisa Cella, Claire Chase, Colin McAllister, and Dan Lippel. His works have been heard twice at the ISCM World Music Days and have been also featured in the Green Umbrella series presented by Los Angeles Philharmonic, with the CalArts New Century Players. He teaches Musicianship and Composition Studies at the School of Music of DePaul University, in Chicago, Illinois.

Iluminaciones / Illuminations This piece originates as the product of a sustained reflection on the affinities that I have observed between my creative concerns and the creative concerns I see in the works of Ecuadorian artists like Estuardo Maldonado (b.1930) and Julio Mosquera (b.1958). Maldonado's works on colored steel combine abstract designs that overwhelm two-dimensional modes of reading, with Pre-Columbian elements, which propose a provoking reconsideration of the symbolic world that has defined our sense of identity; the works by Mosquera, some of whose drawings illuminate the actual score and parts of the piece, boldly confront our occidental conceptions of corporeality and ontological certainty. Shifting musical perspectives and the projection of musical

gestures as the product of interdependent layers of activity are explored in my piece within the light offered by this line of creative affinity that I gratefully acknowledge.

— Juan Campoverde Q.

Roger Reynolds

A Mind of Winter (SEASONS Cycle II d) (2009) 12'

SEASONS is a cycle of eight shorter works in two groups of four. Each is a trio with an additional performer who acts as a commentator: either a computer musician or a vocalist. Both cyclical and progressive influences are present, providing for connectivity and flexibility, while insuring change. The subjects of the cycle are the four stages of human life (infancy, youth, maturity, age) in relation to the four stages of weather during a year (spring, summer, autumn, winter).

Reading through a range of poets – Stevens, Frost, Ashbery, Coleridge, Milosz, Borges – I searched for pertinent passages, absorbing the characteristics they associated with each of my seasonal types. Copying out those passages that stuck me, I looked for convergences among them. There were some surprises, but what I eventually distilled in each case felt convincing.

A Mind of Winter is the last of the cycle, and explores Winter and Age. Four aspects I identified for the former are solitariness, glitter, freezing and distance; for the latter, recurrence, grieving, grotesquery and resolution. I then mused on these successions of ideals as fuel for the compositional process.

The computer musician comments on an instrumental trio (flute, cello, and percussion) by exercising four algorithmic ideals – each of which has a variety of variables that are controlled in real-time – as a member of the ensemble. Passages performed by the instrumentalists are captured and serve as “seeds” for the algorithms, which generate malleable musical textures that then interweave with and influence the instrumentalists’ interplay.

Gratitude to Jaime Oliver and to Ian Saxton for their invaluable assistance in instantiating my algorithmic ideals.

— Roger Reynolds

Antonio Borges-Cunha

Noturno para Chopin: “in memoriam” (1999) 5'

Composer and conductor Antonio Carlos Borges-Cunha is one of the most active musicians in Brazil, his native country. He is professor of music at the UFRGS - Universidade Federal do Rio Grande do Sul, artistic director of São Pedro Theatre Orchestra and the principal conductor of the Sesi/Fundarte Orchestra.

His compositions have drawn the interest of musicians and audiences for its expressive content and dramatic force, resulting in sonorities that integrate apparently opposing musical languages. As a conductor and artistic director, Borges-Cunha has been contributing to the renovation of the Brazilian repertoire and the increasing public interest in concert music. His programmed seasons conciliate historic repertoire with the multiple tendencies of contemporary music, including commissions and premiers of new pieces.

Dr. Borges-Cunha began his compositional studies with Armando Albuquerque and H.J. Koellreutter in Brazil, and then proceeded with Robert Cogan, Roger Reynolds, Harvey Sollberger and Brian Ferneyhough in the USA. He has a Ph.D. in music from the University of California, San Diego, and a Master in Music from the New England Conservatory, with Academic Honors and Distinction in Performance.

Nocturne for Chopin: "in memoriam" was written in 1999 as a request of Brazilian pianist Ney Fialkow. Mr Fialkow performed the piece in numerous piano solo recitals in memoriam of the 150th anniversary of Chopin's death in 1999. The off-stage accordion was added in 2001 as an optional version. There is no notated accordion part. The accordionist should perform from the piano solo part, selecting some intervals that project, or suggest the tonality of Chopin's Nocturnes. The accordion must be played very quietly and discreetly, with sparse interventions over the piano part. Absolute synchronization with the piano is unnecessary.

— Antonio Carlos Borges-Cunha

Roger Reynolds

The Angel of Death [DS version] (1998-2001) 35'

The Angel of Death addresses the possibility of alternative paths, of reprieve. "If I had it to do over again," one thinks, "things would be different." But in what way(s)? Occasionally, one is given the opportunity to begin again, to re-assess and re-shape in relation to matters small, or even very large. *The Angel of Death* offers this prospect. A piano soloist and chamber orchestra interact in a complementary rather than a competitive vein. They are joined, in mid-course, by a long arc of multichannel computer music.

I laid out a formal shape in relation to five strongly characterized thematic elements, along with their combinations and also transitions between them. This landscape of musical circumstances is traversed twice in a performance of *Angel*. One passage through it involves a sectional approach, where contrasted identities and the boundaries between them are carefully observed. The second, alternative, journey proceeds in a continuous, organic fashion that avoids seams, flowing smoothly across the domains of thematic identity.

So. The two versions, or halves of *Angel* cover the same materials with the same chronological spacing, but we experience them from contrasted perspectives. Either (sectionalized [S] or domain-centered [D]) version can begin a performance. Whichever is first, at its close, the computer enters,

bridging to and then falling down across, and metaphorically shadowing, commenting upon, whichever version of the materials follows.

My central concern with alternate possibilities also enters the picture in other ways as well. The instrumental partners – soloist and ensemble – trade roles from one "half" to the other, so that each partner takes on different responsibilities depending upon the outlook of the music.

The computer's otherworldly reflections – suggesting dreams, choirs, hallucinatory outcroppings on the familiar – coexist with the instrumental music, but do not become one with it. (This is the truth. Inner and outer realities coincide only at the rarest of moments.) At the close, after the performers have made their second passage through the music, the computer component erupts in a "life-is-passing-before-your-eyes" summation of everything that has gone before, setting the stage for a brief epilogue from the soloist.

Gratitude to Karen for proposing the concept, even the title of this work; to Stephen McAdams, friend and colleague; and to Frédéric Voisin, my Musical Assistant in this project at IRCAM. This work salutes survivors everywhere. *The Angel of Death*, and the collaborative context out of which it arose was commissioned and otherwise supported by IRCAM, Eric de Visscher, Artistic Director and by the University of California, San Diego.

— Roger Reynolds

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Robert Aitken, c.m., Artistic Director

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