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Arnold Schoenberg
Verklärte Nacht

Elliott Carter
Elegy

Wolfgang Amadeus Mozart
Clarinet Concerto
featuring Michael Norsworthy, Clarinet

Sunday
May 21st 2006
3pm

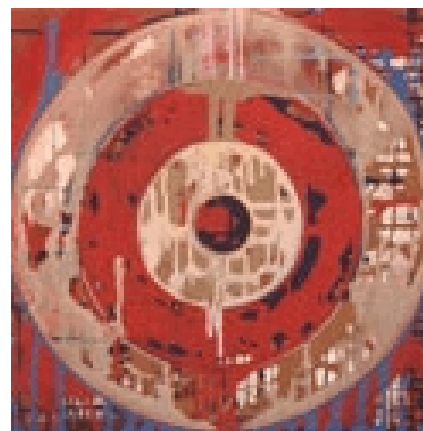
St. Paul's Church
15 Saint Paul St.
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KALISTOS
chamber orchestra

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EAST

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COMPOSERS

ENSEMBLE

Prèmiere Concert May 18th, 2006
6:00 pm

First Church Boston
66 Marlborough Street

Program Notes

...trees rustling in silence

...trees rustling in silence is a musical depiction of the interaction between nature and sound. While reading Toru Takemitsu's writings on nature and music, I was intrigued by his comments about confronting silence, especially by the idea that "Music is either sound or silence." With the diverse color palate of the piano, the music looks to embody the gentle to turbulent reactions of the wind. For unity with the work's structure, the selected opening pitch material is recast for its harmonic shading while holding onto the pitches g-flat and f-natural as reference points. A thin texture of sound slowly moves through different registers to give the listener an opportunity to hear pure, individual pitches with subtle changes. The wind gusts and the music slowly finds its shape again bringing this musical vignette to close.

Deux Cartes Postales Pour le Piano

These two short piano pieces were written for pianist Karina Sabac. When I wrote the first piece, Karina was leaving Los Angeles for New York, and so I thought of writing a short "goodbye" for her. After playing *hommage à un adieu*, Karina requested a companion piece of a different aesthetic. As a challenge, I tried to write an entirely different kind of piano miniature using the same underlying pitch structure. Even though these pieces are very different in character and style, they belong together for me as two pieces inspired by my friendship with Karina and my admiration of her musicality.

In the Sky She Floats

In the Sky She Floats is a song cycle based on Sapphic texts. Each of the five texts depicts different aspects of nature: the bright moon, tall autumn grasses, ocean waves, running streams, cool breezes and the night sky. As I set each text, I was inspired by Sappho's beautiful and simple acknowledgment of the natural world, and how events in nature can be likened to seemingly uncontrollable human emotions. This cycle is dedicated to Martin Boykan.

Sonata for Cello

The Sonata for Solo Cello was composed from Fall-Spring of 2003-4, and is in four movements. The first two movements of the work, heard today, are a ferocious *Allegro* and a slowly-unfolding, elegiac *Largo*. In the first, two contrasting themes are juxtaposed and developed in music of tremendous violence and rhythmic thrust, pushing restlessly toward its conclusion. In the second, a tortured, rising chromatic figure alternates with a dirge-like melody; both then give way to a new theme, first innocent and then horribly distorted, rising to an anguished, annihilating climax after which the bleak calm of the opening returns again.

We are Still Youth

This piece springs from a fascination with fresh, articulate, and culturally resonant sounds. In that each sound is a city, or resembles a city or a place we once knew, the piece as a whole is a kind of synthetic culture with melodious norms and youthful extremes. Youth is a vessel of raw power, of mixed intents, and righteous posturing. Something like a simultaneity of visceral (often violent) inertia with a self-consciousness that borders on escapism is achieved here. What is lost, hopefully, is the notion of composition as a rigorous dialectic.

Corporel

Vinko Globokar's music almost always welds together political and musical concerns--political with a small 'p,' that is. *Corporel* means 'of the body'. The piece, written in 1985, is shocking on a fundamental level, because the body of the human performer is so often a nonentity in classical music. When you go to an orchestra concert, for instance, you expect a cerebral or emotional rather than physical experience. The bodies of the players themselves are disguised and neutralized by the very fact that they are in uniform and everything is arranged so as to neutralize the visual and theatrical components of the experience. You often feel invited to listen with your eyes closed. *Corporel* reverses this by insisting on the body and the idea that we ourselves make sounds and are by nature musical creatures. The physical part of the piece is really tied to the emotional and musical part. You are not only invited to look, you must look. When I practiced, I experimented as I would on a drum, slapping myself in different ways to get the right sound. The instrument--me, in this case--carries with it an unprecedented complexity. As complex as a cymbal is acoustically, the human body is infinitely more so. And when you consider the emotional

ramifications of playing a piece without instruments and you yourself being the instrument, you see that there's a very complex interaction that is not easy to quantify. I am both calculating the stroke and receiving it. It doesn't hurt especially, although, when I stop to think about it, it should, because I'm sometimes striking myself pretty hard. People tend to think of percussion as a collection of exotic or junk or found instruments because we're so influenced by world music. In my view, the definitive quality of percussion is the way in which the human body is used as an instrument or as an instigator of instrumental sounds. *Corporel* is the purest percussion piece I know because it is just the body.

--Steven Schick

M w/ male voices in my head, seeking F counterpart w/ female voices

25 y/o male, with the misfortune of hearing only male voices. Not a single woman upstairs. We make great conversation but can only take so much of each other, and none of us clean up. Ideally seeking my female counterpart in the mirror situation. Please have between 3 and 5 female voices (not counting THE ONE). Only people in control of their voices please, the last thing I need is someone who lets the lessers drive. If you respond to this please don't do so as one of your subs. I want THE ONES to match first and then we can slowly introduce our subs to each other if it seems to work out. Please do not respond asking me if I'm the keymaster, because ha ha very funny I've heard that before. Yes I saw that movie too, thank you, you are very witty. P.S. Please meet a standard level of hygiene.

--note courtesy of Best of Craigslist. Craigslist.org

Biographies

Composer and pianist **John Aylward** is a founder of the *East Coast Composers Ensemble*. He is currently a doctoral candidate at Brandeis University. Aylward's compositions are in dialogue with many past and present streams of musical thought, but are mainly inspired by the inner workings of our natural world. His works have been performed across the United States by ensembles such as The New York New Music Ensemble, The Lydian String Quartet, Maintenant and The Aspen Contemporary Ensemble.

As a pianist, Aylward maintains an active performance schedule and recently premiered some of his own works for piano while in residence at the Sergipe Conservatory in Aracaju, Brazil. Aylward's compositions and concert engagements have also taken him to Holland, Austria, Germany and the KKL in Switzerland.

III.

*At the peak of the gale
The terrified sailors toss their cargo
And ground their ship on the beach.*

*To go voyaging over the sea in winter.
To be forced to throw my goods in the brink.
If it ever happens to me that all my possessions
Fall to the swell of the sea.*

IV.

*By the cool water the breeze murmurs.
Rustling through apple branches
While from quivering leaves streams
Down deep slumber.*

V.

*The sinking moon
has left the sky.
The Pleiades have also gone.
Midnight comes and goes.
The hours fly and solitary
Still I lie.*

In the Sky She Floats

Poems by Sappho. Text and translations are in public domain.

I.

*The gleaming stars
All about the shining moon
Hide their bright faces
When full orbed and splendid
In the sky she floats
Flooding the shadowed earth
with clear silver light.*

II.

*Peer of the Gods,
The happiest man I see sitting before me.
Rapt at thy sight hearing thy soft laughter
And thy voice so gentle singing so sweetly.*

*Then in my bosom my heart wildly flutters.
And when on thee I gaze never so little
Bereft am I of all power of utterance.
My tongue is useless.*

*There rushes at once through my flesh tingling fire.
My eyes are deprived of all power of vision
My ears hear nothing but the sound of wind roaring.
And all is blackness.*

*Down courses in streams the sweat of emotion.
A dread trembling overwhelms me.
Paler I than dried grasses in autumn.
And in my madness dead I seem almost.*

Wes Matthews is a founder of the *East Coast Composers Ensemble*. He was born in South Bend, Indiana and raised in Decatur, Illinois. He studied jazz trumpet and classical piano at DePaul University in Chicago before transferring to the New England Conservatory to earn a B.M. in jazz composition, studying with composer/trombonist Bob Brookmeyer.

Matthews has held residencies at the Wellesley Composers Conference and the Atlantic Center for the Arts, where he has taken part in masterclasses with composers Chinary Ung, Scott Wheeler, and Henry Threadgill. He is currently attending the New England Conservatory as a graduate composition student of Lee Hyla.

Recent works include a première of his *Saxophone Quartet* for Die Surkel, NEC's honors saxophone quartet. Upcoming projects include the release of an album of duo improvisations with percussionist Bob Moses and a collection of contemporary American poem settings for chamber ensemble and voice.

Nathan Shields is a founder of the *East Coast Composers Ensemble*. He has been the recipient of a number of awards for his compositions, including a BMI award in 2003 for his 40-minute *String Quartet*. In the summer of 2005, he was a fellow at the Wellesley Composer's Conference, where his *Octet* was premiered, and he has been honored several times by the New England Conservatory, including an endowed scholarship for composition and a performance of his *String Quartet* by the Alkipelos Quartet. His works have been performed in locations as various as Lennox, Massachusetts and the Cathedral of Saint-Severin in the heart of Paris.

Shields music is characterized by an underlying preoccupation with the expression of extreme inner states--a fervent emotionalism ranging from ecstasy to desolation, but tempered by a concern for form, and a striving for repose, that are essentially classical. He is currently finishing his Bachelor's at NEC under the direction of Lee Hyla, and next year will be starting his Master's at Juilliard with Milton Babbitt. His other principal teachers have included Barbara Mallow, Andrew Thomas and David Rakowski.

James Wiznerowicz has received degrees from Eastern Michigan University (B.A., M.A.) and the University of Arizona (D.M.A.). His composition teachers have included Anthony Iannaccone, Ladislav Kiubik, David Rakowski, and Daniel Asia. Recently, his music has been performed at concerts, festivals, radio broadcasts and international conferences across Europe, South America and North America. He has held residencies with

the *Virginia Center for Creative Arts* and *Atlantic Center for the Arts*. In addition to receiving various fellowships and awards from the University of Arizona, the Contemporary Music Society and ASCAP, he was selected as the 2005 Virginia Music Teachers Association commissioned composer. He currently is the Coordinator of Musicianship Studies, Music Theory and Composition at Virginia Commonwealth University in Richmond.

Since completing a B.A. in composition from Vassar College, **Peter Bayne** has been working on his M.F.A. at Brandeis University where he studies with Martin Boykan and in the BEAMS electro-acoustic studio with Eric Chasalow. He is a composer of numerous chamber, choral, solo instrumental, and electronic works in addition to an ever-growing library of art-songs, and self-produced pop songs. Recently, he has created sound installations for visual artists working in painting and sculpture. He also regularly performs piano, electronics, and voice in free-improv and noise music concerts in New York and Boston. He is a member of the *East Coast Composers Ensemble*, and is excited about the future of ECCE as a vibrant force for new-music.

Charles Wuorinen has been composing since he was five and he has been a forceful presence on the American musical scene for more than four decades. In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music, the specific work being *Time's Encomium*, an electronic composition written on commission from Nonesuch Records. The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way. Wuorinen has written more than 200 compositions to date. His newest works include his Fourth Piano Concerto for pianist Peter Serkin, commissioned by the Boston Symphony Orchestra for James Levine's first season as Music Director and *Ashberyana*, a setting of poems by John Ashbery, *Cyclops* (2000) for the London Sinfonietta.

Vinko Globokar was born in 1934 in Anderny (France). He began his musical life as a jazz trombonist in Yugoslavia, where he lived from 1947 to 1955. He returned to France to study at the Academy of Music in Paris as a trombonist. He also studied composition and conducting with Rene Leibowitz and Luciano Berio. He composed his first work at age 30 and currently has a catalogue of some 60 compositions for orchestra, chorus, soloists, as well as works for musical theatre. Globokar's is interested in the inventive potential of the interpreter and feels that

INTERMISSION

Sonata for Cello Nathan Shields
 I. *Allegro risoluto*
 II. *Largo: lamentoso, desolato*

Leo Eguchi, cello

Corporel Vinko Globokar

Alex Lipowski, percussion

We Are Still Youth Peter Bayne
 for modulated sine waves

M w/ male voices in my head, seeking Wes Matthews
F counterpart w/ female voices

Wes Matthews, piano

East Coast Composers Ensemble
Thursday, May 18th 2006

Program

...trees rustling in silence James Wiznerowicz

John Aylward, piano

Deux Cartes Postales pour le Piano John Aylward
I. *Hommage à un adieu*
II. *D'abord le vent et puis le silence*

John Aylward, piano

In The Sky She Floats Aylward
I. *Clear Silver Light*
II. *Autumn*
III. *Winter*
IV. *Murmurs*
V. *The Sinking Moon*

Emily Marvosh, voice
Julia Carey, piano

Percussion Duo Charles Wuorinen
Alex Lipowski, marimba & vibraphone
Aaron Wunsch, piano

music today must have a critical role in addressing problems of a social nature. When composing, he is often inspired by non-musical subjects such as politics, society and humanism, which for him inspire the invention of new techniques, new materials and new forms of presentation. He believes that the very models of organization existing in nature or culture can become music.

--Courtesy of the Ricordi catalogue.

An advocate for contemporary music, **Alexander Lipowski** has performed with groups such as the New Juilliard Ensemble, Aspen Contemporary Ensemble, and is a founding member of the Marteau Percussion Quartet and the new music ensemble *Maintenant*. As a soloist and chamber musician he has premiered pieces by Aylward, Romaniero, Malpica, Boelter, and more. Lipowski is also a co-director of the Foundation for Composers and Performers. Most recently he has served as Principal Percussionist of the Juilliard Symphony and percussionist of the Juilliard Pierrot Ensemble. Lipowski holds the Juilliard Presidential Scholarship and was awarded a PASIC Scholarship in 2004. His most recent engagements have been with the American Brass Quintet, The New York City Ballet Choreographic Institute, and the Ugandan Arts Benefit in March 2006 where he played before the Queen of Uganda. Upcoming engagements include performances at Brandeis and Harvard Universities.

Pianist **Aaron Wunsch** has appeared on concert stages throughout the U.S., Europe, and the Far East, including Avery Fisher and Alice Tully Halls at Lincoln Center, Weill Hall at Carnegie Hall, Ozawa Hall at Tanglewood, at the Verbier Festival in Switzerland, and as soloist with the Yale and High Mountain symphonies. He has appeared at the Norfolk, Sarasota, Great Lakes, and Yellow Barn chamber music festivals, collaborating in performance with Peter Frankl, Lynn Harrell, Andrew Jennings, and the New York Woodwind Quintet. A proponent of contemporary music, he is a member of the New Juilliard Ensemble, the Axiom Ensemble, and has performed works by Kaija Saariaho and John Adams during Tanglewood's Festival of Contemporary Music.

Mr. Wunsch received his Bachelor's degree *cum laude* from Yale University. He then received a Fulbright Grant for further studies at the Mozarteum in Salzburg, Austria, where he studied piano under Karlheinz Kämmerling. He completed his Master's degree at The Juilliard School and is continuing there as a C.V. Starr Doctoral Fellow, studying under Robert McDonald. Mr. Wunsch is currently an adjunct faculty member at Juilliard.

Mezzo soprano **Emily Marvosh** recently received a Master of Music Degree from Boston University. She is active in opera and oratorio in the Boston area, and has performed with Opera Boston, Boston University Opera Institute, Longwood Opera, Lowell House Opera, Marsh Chapel Choir, and Boston Orpheus Ensemble. She recently sang the role of Meg in the New England première of Mark Adamo's *Little Women* with the Boston Opera Project. Upcoming performances include a production of *Suor Angelica* with Mass Theatrica.

Julia Carey is a sophomore at Harvard and a student in the Harvard/New England Conservatory joint degree program, through which she studies composition with Lee Hyla. She has won numerous awards, including nine recognitions in the American Society of Composers, Authors, and Publishers' Morton Gould Young Composer Awards. Her orchestra pieces have received nearly seventy performances by twenty-four different orchestras, including the Boston Symphony Orchestra. She is the youngest composer ever published by the Theodore Presser Company. Recently, she served as the Principal Guest Composer for the Etowah Youth Symphony Orchestra, for which she wrote a piano concerto.

A native of Michigan, **Leo Eguchi** began his cello studies at the age of twelve with Eva Ell and Louis Potter Jr., renowned author of "The Art of Cello Playing." He received Bachelor's degrees with honors in Physics and Cello Performance at the University of Michigan - Ann Arbor, where he studied cello with Anthony Elliott. He next completed a Masters degree under the famous pedagogue, George Neikrug, at Boston University's College of Fine Arts. Eguchi maintains a busy performance schedule including recent chamber music appearances in Moscow, Russia and across the U.S. as a member of the newly founded Lunaire String Quartet. Eguchi holds the principal position of the New Bedford Symphony and is a member of the Portland Symphony. Additionally, Mr. Eguchi performs with more intimate chamber ensembles such as the Kalistos Chamber Orchestra (which he co-founded) and the Arioso Chamber Players as well contemporary music groups such as Brave New Works, and ALEA III.

This Concert is made possible through the support of The *Foundation for Composers and Performers* and from a donation from the *Kalistos Chamber Orchestra*.

Tonight's Performers:

Alex Lipowski
John Aylward
Julia Carey
Aaron Wunsch
Emily Marvosh
Wes Matthews
Leo Eguchi

Tonight's Composers:

Vinko Globokar
Charles Wuoroniin
Wes Matthews
Peter Bayne
John Aylward
James Wiznerowicz
Nathan Shields

ECCE was created in 2006 by John Aylward, Wes Matthews and Nathan Shields and with much creative and technical assistance from Peter Bayne. They would like to thank the *Foundation for Composers and Performers*, the *Kalistos Chamber Orchestra*, Lee Hyla, Martin Boykan, Eric Chafe and Eric Chasalow.