



Spectrum is thrilled to present **Rzewski Festival**, a celebration of Frederic Rzewski's music in honor of the composer's 80th birthday.

Individual concert tickets: suggested donation \$15, unless otherwise noted. Festival pass: \$40.

All performances at Spectrum, 70 Flushing Ave. (betw Cumberland and Carlton), Brooklyn, NY.

Festival website: <http://spectrumnyc.com/site/rzewski-festival-2018.php>

Tickets: <https://www.brownpapertickets.com/event/3693001>, or at the door

PROGRAM

4 November 2018, 5:30pm

(Suggested donation: \$20)

The People United Will Never Be Defeated

Corey Hamm, piano

Lost and Found

Anthony de Mare

"Bells," from *Dreams II*

"Winnsboro Cotton Mill Blues," from *North American Ballads*

Michael Noble, piano

I'm Still Here

De Profundis

Anthony de Mare, piano

5 November 2018, 7pm

"Marriage," from *The Road*

Michael Kirkendoll, piano

The Turtle and The Crane

Christina Petrowska Quilico, piano

Les Moutons De Panurge

Caitlin Cawley, percussion

Francesca Ferrara, flute

Thomas Feng, piano

Neil Beckmann, banjo

Ford Fourquarean, clarinet

Johnna Wu, violin

David Cossin, drumset

6 November 2018, 7pm — Election Night

(Suggested donation: \$20)

Fantasia

Second Hand, or, Alone at Last

Robert Satterlee, piano

Four Hands

Ursula Oppens and **Jerome Lowenthal**, piano

Squares

Gabriel Zucker, piano

North American Ballads

Carl Bolleia, piano

The program is expected to finish at approximately 9pm, at which point audience members are invited to stay to watch election returns from the Congressional midterms.

7 November 2018, 7pm

Tinkleberries

Leah Asher and **Nicolee Kuester**

Lost and Found

Ross Aftel

(Honoring the instructions of the composer, this performance will contain nudity)

Fall Of The Empire

John Ling, percussion

To The Earth

Ross Aftel, percussion

8 November 2018, 7pm

To His Coy Mistress

De Profundis

Piano Piece No 4

Lisa Moore, Piano

Dust

Erika Dohi, piano

Coming Together (Part I and II)

The Delegation

Gabriel Zucker, piano

Jennae Santos, voice

Joanna Mattrey, viola

Lisa Hoppe, bass

Nolan Tsang, trumpet

Eric Trudel, saxophone

Alex Goldberg, drums

29 November 2018, 7pm — Rzewski Festival, Extended

Excerpts from *The Road*, Part 8

Bobby Mitchell, piano

ABOUT THE PERFORMERS

(In alphabetical order)

Ross Aftel

Ross Aftel studies musicology and performance at Stony Brook University. As a musicologist, Ross studies disability and physical gestures in performance, Chinese aesthetics, and recent trends in theater. Since 2013, Ross has served as a dance accompanist and collaborator at the University at Buffalo, the College at Brockport, Perry Mansfield Dance Festival, and Stony Brook University. He was accompanist in residency with the Doug Varone Dance Company for a summer intensive at the College at Brockport, and was a musician at the ACDFA conference in 2014. In 2014, Ross also collaborated on the creation of a new work with choreographer William Evans.

As a performer, Ross has participated in the Festspiel junger Künstler Bayreuth in Bayreuth, Germany. In 2011, he was a guest artist and lecturer at Howard University. Ross has performed the music of Charles Wuorinen with New York Philharmonic pianist Eric Huebner and the music theater of Mauricio Kagel with cellist/composer Dr. Jonathan Golove and T.J. Borden. In 2014 Ross gave the North American premiere of Karlheinz Stockhausen's *STRAHLEN*, For Vibraphone and Electronics. Ross has worked with many percussionists including Jan Williams, the percussionist for whom Rzewski composed *Lost and Found* and *To The Earth*. This year Ross will also be sharing the works of Maria de Alvear, Heiner Goebbels, Akiko Yamane, and Carolyn Chen here in the U.S. and abroad.

Leah Asher

Violinist/violist, composer, and visual artist Leah Asher is an avid performer of contemporary music and creator of new artistic works. Leah has performed throughout the U.S. and Europe with artists and ensembles such as Jennifer Torrence, Sanae Yoshida, Mary Auner, AJO ensemble, NOSO Sinfoniettaen, The Arctic Philharmonic, The Lucerne Festival Academy Orchestra, eighth blackbird, ICE, and The Rhythm Method. She has been featured as a concerto soloist with NOSO Sinfoniettaen and Oberlin's Contemporary Music Ensemble. A passionate collaborator, Leah has worked closely with composers such as Lewis Nielson, Rebecca Saunders, Frederic Rzewski, Edward Hamel, Phillipe Manoury, and Christian Wolff. Leah formerly served as solo violist of the NOSO Sinfoniettaen and co-principal viola of the Arctic Philharmonic. She joined as a violinist of The Rhythm Method in 2016. As a composer of graphic scores, Leah has been commissioned by ensembles such as andPlay, Chartreuse, NorthArc Percussion group, The Contingency Plan, and solo artists such as Meaghan Burke, Tristan McKay, Kallie Ciechowski, and Jennifer Torrence.

Leah completed her undergraduate degrees at Oberlin College and Conservatory, studying violin with Gregory Fulkerson and studio art primarily with John Pearson. As a recipient of the Jacob K. Javits fellowship, she completed her Master's in Contemporary Performance at Manhattan School of Music with Curtis Macomber and continued studies at UCSD under the tutelage of János Négyesi.

Carl Bolleia

Regarded as a "strong pianist" by *New Music Connoisseur* and "an uninhibited player [with] stealth and suavity..." by *New York Concert Review*, Carl Patrick Bolleia has performed as soloist, conductor and collaborative pianist at Carnegie Hall Issac Stern Auditorium, Carnegie Hall Weill Recital Hall, (le) poisson rouge, Merkin Hall, Spectrum, NJPAC, Marble Hall (Austria), Vianden Castle and Centre Cultural Larei (Luxembourg), La Plantation International Art Center Concert Hall (Beijing, China), Brevard Music Center (North Carolina), Northwestern University New Music Conference, University of Scranton Concert Series, The Intersection of Jazz and Classical Music Piano Conference at West Virginia University, South Oxford Space Brooklyn, and numerous engagements on the New Music Series at William Paterson University. He has collaborated with musicians of the The Metropolitan Opera Orchestra, New York Philharmonic, and New Jersey Percussion Ensemble and has recorded for Composers Concordance Records distributed by Naxos and MSR Classics.

His recordings have been hailed by Gramophone for "showing a heightened affinity for the music... savouring the novel, harmonic flights in Frederic Rzewski's "Down by the Riverside" and by Fanfare as "capturing all of the quirkiness and chameleon changes... it arrives like a blaze of light, and continues to glow magnificently." Niederösterreichische Nachrichten heralded his Austrian premiere of Jinsil Lee's, "The Beginning: Concerto for Piano and Orchestra", as "The highlight of the evening..." and described his playing as "excellent... [which] received frenetic applause." He is adjunct professor of piano and collaborative piano at William Paterson University, and lecturer of music at Rutgers University where he teaches seminars in the Art of Collaborative Piano and 20th-21st Century Performance Practice, and conducts the modern music ensemble, Split the Lark. In 2017, he has given masterclasses and recitals at Carroll Community College in Maryland, University of Scranton and sponsored by Si-Yo Music, a recital and teaching tour of Beijing, China and Hebei Province.

Dedicated to advocating for and performing the music of our time, Carl has collaborated with and/or commissioned/premiered the works of Robert Livingston Aldridge, Jon Appleton, Steve Aprahamian, Tara Buzash, Christian Carey, Mina Choi, Eric Ewazen, Louise Frisensky, Darren Gage, Whitney George, Peter Jarvis, Jeffrey Kresky, Hyun-Kyung Lee, Jinsil Lee, John Link, Anqi Liu, Ron Mazurek, Kevin Norton, Chris Opperman, James Romig, Andrew Rudin, David Saperstein, Amir Shpilman, Andres Soto, Michael Sperrone, Robert Thomas, Marc Thorman, Jay Villnai, David Weisberg, David Wolfson, and Rolv Yttrehus.

Primary piano studies have been with Ursula Oppens, Min Kwon and Gary Kirkpatrick. Masterclasses with classical and jazz pianists ranging from Alan Feinberg, Nicolas Hodges, Fred Hersch, Ya-Fei Chuang and Dr. Billy Taylor. He holds the Doctor of Musical Arts in Piano Performance from Rutgers, The State University of New Jersey Mason Gross School of the Arts, where his dissertation was entitled, "A Taxonomy of Musical Gesture and a Hermeneutic of Narrative and Diatonic Continuity in the Piano Music of Charles Wuorinen". He received the Edna Mason Scholarship and graduated with the Elizabeth Wyckoff Durham Award for Academic Distinction and Excellence in Organ and Piano Performance and the Arthur G. Humphrey Memorial Prize in Collaborative Piano. He holds a Master of Music in Piano Performance from The City University of New York Brooklyn College where he received The Robert Starer Award for Performing the Music of Living Composers and the Bachelors of Music in Music Education from William Paterson University, as a Tami Cotsakos '71 Scholar, Legacy Scholar, where he graduated from the Honors College and received the Outstanding Musician Award and Music Scholar Award from the Department of Music.

Additional pursuits include the study of sacred music at The Institute of Sacred Music at Yale University and Gregorian Chant at the Wethersfield Institute, organ studies with Renée Anne Louprette, harpsichord

studies with Rebecca Cypess and at Amherst Early Music with Arthur Haas and Peter Sykes, and the transcription and arrangement for the 125th Anniversary Promotional Campaign of Dr. Pepper. He began his career as a liturgical musician at the age of 13 and has served from monasteries in rural Illinois to cathedrals and churches in Italy, Barbados, and as Director of Sacred Music in the Archdiocese of Newark and Diocese of Paterson, currently at Our Lady of Mount Carmel in Boonton, NJ.

Caitlin Cawley

Caitlin Cawley is a New York based percussionist, improviser and educator. She has performed with groups in Boston and NYC, including Novus NY, Gamelan Galak Tika, Black Sheep Contemporary Ensemble, Danse Theatre Surreality, the Saman Samadi Quintet, and Amalgama Ensemble. As a teaching artist, she works with Bash The Trash Environmental Arts and Bridge Arts Ensemble. She is a graduate of Manhattan School of Music where she studied with David Cossin, Jeffery Milarsky and John Ferrari, and Boston University, where she studied with Tim Genis and Sam Solomon.

David Cossin

David Cossin was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion.

David has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio, Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. David was featured as the percussion soloist in Tan Dun's Grammy and Oscar winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*. David is happy to have performed with Sting on his world tour, Symphonicity.

David has performed as a soloist with orchestras through out the world including the Los Angeles Philharmonic, Orchestra Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and the Singapore Symphony.

David ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany. David is also an active composer and has invented several new instruments, which expand the limits of traditional percussion. David is the curator for the Sound Res Festival, an experimental music festival in southern Italy and also teaches percussion at Queens College in New York City.

Anthony de Mare

Anthony de Mare is one of the world's foremost champions of contemporary music. Praised by *The New York Times* for his "muscularly virtuosic, remarkably uninhibited performance [and] impressive talents", his versatility has inspired the creation of over 60 new works by some of today's most distinguished artists,

especially in the speaking-singing pianist genre, which he pioneered over 25 years ago with the premiere of Frederic Rzewski's groundbreaking *De Profundis*.

Liaisons: Re-Imagining Sondheim from the Piano is a landmark commissioning and concert project that perfectly expresses his vision to expand both the repertoire and the audience for contemporary music. The *Chicago Sun-Times* recently declared "that de Mare's passion and vision almost radiate from the stage ... he causes all involved – composers, performer and audience members -- to think about how music is made and how we listen to it."

As creator, performer and co-producer of *The Liaisons Project*, he has brought together many of today's most highly regarded emerging and established composers spanning the classical contemporary, jazz, film, theater and indie worlds to bring the work of Stephen Sondheim into the concert hall, adding another 27 composers to the list of those he has commissioned, and another 36 compositions to the contemporary piano repertoire.

The full 3-CD box set recording of the project, produced by Judith Sherman, was released on ECM Records in September, 2015. The recording was named on 12 "2015 Best Of" lists including the *New York Times*, *San Francisco Examiner*, *Washington Post* and NPR and was included as a winner of the 2016 Grammy Award for Classical Producer of the Year.

Sold-out houses and raves in *The New York Times* greeted all three of the New York premiere concerts of *The Liaisons Project* at Symphony Space. Mr. de Mare was featured on NPR's "All Things Considered" and was invited to perform on Lincoln Center's American Songbook series event "Reich and Sondheim: In Conversation". Recent performances have included the Australian premiere of *Liaisons* in Melbourne and Sydney, Virginia Tech Center for the Arts, SF Jazz, The Ravinia Festival and the Clarice Smith Performing Arts Center, Schubert Club in Minneapolis, Mondavi Center at UC Davis, Rockport Music Festival, Cliburn Series in Fort Worth, and Music at Meyer in San Francisco. An excerpt from *The Liaisons Project* was also featured in the HBO documentary "Six by Sondheim". In the 2016-17 season, he will give the U.K. premiere of *Liaisons* in a tour sponsored by SERIOUS that includes Southampton, Manchester and the London Jazz Festival at the Barbican.

Mr. de Mare's performances over the years span five continents, allowing him to develop a growing fan base that extends far beyond the traditional contemporary music audience. In addition to the 36 pieces in *The Liaisons Project*, he has premiered works by Frederic Rzewski, James Mobberley, Meredith Monk, Jerome Kitzke, David Rakowski, Pulitzer Prize winners David Del Tredici, Aaron Jay Kernis and Paul Moravec, jazz legend Fred Hersch, and the Tony Award winning composer Jason Robert Brown, among others.

Since his debut with Young Concert Artists in 1986, his accolades and awards include First Prize and Audience Prize at the International Gaudeamus Interpreters Competition (The Netherlands) and The International Competition of Contemporary Piano Music (France). He gave his Carnegie Hall debut at Zankel Hall in 2005. Among his best-known performances are his national tour of *The American Piano* (with pianist Steven Mayer); *Playing With Myself*, a multi-media concert event that enjoyed a sold-out run at HERE Arts Center (New York, 2001); *Missing Peace*, an eclectic series of old and new works inspired by the exhibition *The Missing Peace: Artists Consider the Dalai Lama* at The Rubin Museum in NYC; *Cool ~ A Journey into the Influence of Jazz* and *Unities: Music of Pride and Celebration*. Mr. de Mare has also collaborated and performed with the Bang-On-A-Can All Stars, Meredith Monk/The House, and the Chamber Music Society of Lincoln Center, among many others.

Mr. de Mare has nearly twenty recordings in his discography. In addition to the current release of *LIAISONS* on ECM, his recording *SPEAK! ~ The Speaking-Singing Pianist* (Innova) is the first disc devoted completely to the genre he created over twenty years ago. He currently is Professor of Piano at Manhattan School of Music and New York University and serves as new music curator for The Sheen Center of Thought and Culture in NYC.

Mr. de Mare is a Steinway Artist.
www.anthonymare.com
www.liaisonsproject.com

The Delegation

Gabriel Zucker - piano
Jenna Santos - voice
Joanna Mattrey - viola
Lisa Hoppe - bass
Nolan Tsang - trumpet
Eric Trudel - saxophone
Alex Goldberg – drums

Pianist/composer Gabriel Zucker's indie jazz orchestra The Delegation was founded in 2013. Combining an array of disparate influences into a unique and emotionally immediate sound, The Delegation has performed throughout the Northeast, Canada, and Europe, and Zucker's compositions for the group have received awards from ASCAP and the American Composers Forum JFund grant. The group's singular musical philosophy has been profiled at length by the *Ottawa Citizen* and *Jazz Speaks*.

In 2016, The Delegation brought its unique concept to life with the release of *Evergreen (Canceled World)*, Zucker's maximalist 12-movement composition that serves as the band's sprawlingly ambitious debut record. The record was awarded 4.5 stars in *Downbeat Magazine*, and 4 stars in *All About Jazz*. In the *World Music Report*, Raul da Gama wrote: "In Zucker's almost confrontational writing I find the vision of one who is hugely expressive. Here is a young man with a profound sense of tone and colour and how it can be wrought from diverse instrumentation to be affectingly 'cantorial', expressive and hugely symphonic too."

This is The Delegation's second performance of *Coming Together*, after a collaborative performance with the performance duo tick tock in Berlin last spring.

Erika Dohi

NYC-based pianist Erika Dohi, a multi-faceted artist with an eclectic musical background that ranges from traditionally classical to jazz, free improvisation, and new music, has been described as a "dynamic" performer whose "technique is decidedly unidiomatic" (*Classicalite*). Most recently, Erika appeared at The Hollywood Bowl with indie band Wye Oak, opening for Bon Iver and Tu Dance with a Metropolis Ensemble performance of William Britton's *Spiritual America*. In May, she performed with the six-piano

group Grand Band at Liquid Music series, which included a commissioned world-premiere Missy Mazzoli. As an improviser, she joined Wadada Leo Smith during his residency at The Stone.

Erika is the co-founder of BLUEPRINTS Piano Series, which she directs with her husband Daniel Anastasio. The series unites pianists from different genres for concerts that mix classical music, contemporary, jazz, and improvisation. The last two seasons featured a variety of New York pianists including Fabian Almazan, Christina Dahl, Kris Davis, Blair McMillen, Lisa Moore and Miri Yampolsky, and was hosted by multiple venues including The Jazz Gallery, Tenri Cultural Institute of New York, Greenwich House Music School and Spectrum.

Erika is also the co-founder of RighteousGIRLS with flutist Gina Izzo. This duo fuses classical, contemporary, and jazz, while inviting some of today's most prominent composers to create genre-blurring new music. RighteousGIRLS's album *gathering blue* has been met with critical acclaim from both jazz and contemporary-classical critics alike; Jackson Cooper, from I Care If You Listen, called it "...one of the most adventurous new music debut albums in recent years." *gathering blue* received a 4.5 stars rating by John Ephland in DownBeat magazine. The duo has recently received a 2016 IMPACT award, and 2015 New Music USA Awards Grant, and a 2014 Independent Music Awards Nomination for *gathering blue* (Best Album) and KARakurENAI (Best Instrumental) by composer/steel-pannist Andy Akiho.

This past summer, she performed in the Central Park Summer Stage with Ensemble LPR, featuring David Bowie's *Blackstar* arranged by Evan Ziporyn, along with the Donny McCaslin Group. In addition, she has made appearances at international festivals including the D.C. Jazz Festival with Bohemian Caverns Jazz Orchestra (U.S), Banff International Workshop in Jazz and Creative Music (Canada), Tokyo Experimental Festival (Japan), INTERSECT Festival in Bryant Park with the Metropolis Ensemble, and at the Time's Arrow: Webern festival, for which she performed both solo and chamber works. Additionally she has performed alongside contemporary ensembles including American Modern Ensemble, The Knights, and the Pittsburgh New Music Ensemble.

Erika received her B.M. and M.M. from Manhattan School of Music, and her D.M.A. from Stony Brook University under Gilbert Kalish and Christina Dahl.

Corey Hamm

Corey is thrilled to play Frederic Rzewski's epic hour-long modern classic *The People United Will Never Be Defeated!* in Spectrum's celebration of Frederic's 80th Birthday Year, 2018. Audiences never fail to be moved by TPUWNBD's beautiful, dramatic, kaleidoscopic, and timely music and message.

Corey Hamm has premiered over three hundred solo, chamber, and concerto works by composers from all over the world. Over seventy works have been written for his duo PEP (Piano and Erhu Project) by such composers as Michael Finnissy, Gao Ping, Brian Cherney, Gabriel Prokofiev. PEP recently premiered Dorothy Chang's double concerto *Gateways*, for erhu and piano soloists and orchestra, with the Vancouver Symphony Orchestra, and will play it in Seattle on Mar. 3, 2019. Numerous works have also been written for Corey's ensemble The Nu:BC Collective. Corey's recording of Rzewski's *The People United Will Never Be Defeated!* won Spotify's 2014 Best Classical Recording, and The Western Canadian Music Association Best Classical Recording. In Nov./Dec., 2018 he will play TPUWNBD! in Hong Kong, Bangkok, Taipei, Beijing, Shanghai, along with a second concert of four great piano sonatas of the 20th and 21st centuries (Prokofiev 8, Dutilleux, Gao Ping 1, Kapustin 2). Recent and upcoming projects include performances of Bartok Piano

Concerto 2, Lutoslawski Piano Concerto, more recordings with PEP and Nu:BC, and a recording of the complete solo piano and chamber music of Henri Dutilleux, all of which he worked on with the composer himself.

Dr. Corey Hamm is Professor of Piano and Chamber Music and Co-Director of the Contemporary Players at the University of British Columbia in Vancouver where he was awarded the Killam Award for Excellence in Teaching.

www.coreyhammpiano.com
www.peppianoanderhuproject.com

Michael Kirkendoll

Called “the very model of a 21st Century musician” by critics of the *Indianapolis Star*, pianist Michael Kirkendoll has established himself at the forefront of contemporary pianism. A dedicated advocate for the music of the 20th and 21st centuries, Michael seeks out repertoire that combines beauty, adventure, and meaning to create musical journeys in the recital setting. A specialist in the theatrical piano music of Frederic Rzewski and others, critics have described Kirkendoll’s theatrical performances as “tours de force of skill, comprehension, and energetic, intelligent theatricality,” and also said “...to hear Mr. Kirkendoll perform Sunflower Sutra [by Jerome Kitzke] was an absolute wonder. Rarely have I seen any musician able to deliver text and poetry- all whilst playing insanely difficult music - with such natural dramatic sensibility.” Michael was a finalist in the 2009 American Pianists Association Classical Fellowship Awards, where his performances were heralded as “inspired” showcasing “extraordinary” technical gifts and “superior intelligence.” Michael’s forthcoming DVD/CD release entitled *Acting Like a Pianist* (featuring theatrical piano music of Frederic Rzewski) will be released by Meyer Media in 2017. His previous CD, *Bison Circles: Music of Forrest Pierce*, is currently available on Meyer Media, and collaborations with the h2 Quartet can be found on Blue Griffin Records.

Michael is the founder of the Cortona Sessions for New Music, which has produced over 500 world premieres and encouraged dozens of young performers and composers since 2010. Annually, members of the Cortona Collective (the faculty performance ensemble) present concerts featuring major contemporary repertoire alongside works of Fellows at universities and concert halls around the U.S. This new-music band includes members of the JACK String Quartet, International Contemporary Ensemble, Ekmeles Vocal Ensemble, h2 Saxophone Quartet, Boston Modern Orchestra, and other innovative and exciting soloists. In concert, they perform works by Cortona Sessions Fellows, and other important works spanning all aspects of contemporary composition. Michael is also a frequent performer with Kansas City’s newEar ensemble and performers in a variety of chamber music settings around the country.

Michael is Associate Professor of Piano at the University of Kansas, where he earned his doctoral and bachelor’s degrees, and also holds a masters degree from the Manhattan School of Music. In addition to teaching at the Cortona Sessions for New Music, Michael is also on the faculty of the prestigious International Institute for Young Musicians. When not at the piano, Michael can be found enjoying fine wine, cooking, golfing, or playing with his dog, Sam. Michael is also the author of the food and wine blog, *The Uncorked Pianist*, and can be followed on Twitter @UncorkedPianist. Michael Kirkendoll is proud to be a Yamaha Artist.

Nicolee Kuester

New York-based horn player Nicolee Kuester divides her time between experimental music and works from the Western musical canon. Nicolee is currently the horn fellow for Ensemble Connect, a two-year chamber music and community advocacy program of Carnegie Hall and the Juilliard School. Before moving to New York from the west coast, she was principal horn of the La Jolla Symphony, where she appeared as a concerto soloist, principal horn of the Orquesta de Baja California, and also performed with the San Diego Symphony and San Diego Opera. In 2011, Nicolee appeared with the Ensemble Intercontemporain in a concert tour of Boulez's *Pli Selon Pli* conducted by the composer. Her own work as a collaborative experimental musician and performance artist has been featured at festivals in Norway, Switzerland, and on both coasts of the United States. As an avid chamber musician, Nicolee has spent summers at the Marlboro Music Festival and the Lucerne Festival Academy and performed throughout San Diego with Palimpsest, San Diego New Music, Renga, and other ensembles. She holds undergraduate degrees in Music Performance and Creative Writing from Oberlin Conservatory, and is completing her DMA in Contemporary Horn Performance at UC San Diego.

John Ling

John Ling is a drummer, percussionist, and composer active in New York City. He holds an MM in performance from SUNY Stony Brook where he studied percussion with Eduardo Leandro and composition with Margaret Schedel, premiered new works as a member of the Contemporary Chamber Players, and taught in the Young Artist Program. He is currently studying jazz with drummer Dan Weiss.

Jerome Lowenthal

Born in 1932, Jerome Lowenthal continues to fascinate audiences, who find in his playing a combination of youthful intensity and eloquence born of life-experience. He is a virtuoso of the fingers and emotions.

Mr. Lowenthal studied in his native Philadelphia with Olga Samaroff-Stokowski, in New York with William Kapell and Edward Steuermann, and in Paris with Alfred Cortot, meanwhile traveling annually to Los Angeles for coachings with Artur Schnabel. After winning prizes in three international competitions (Bolzano, Darmstadt, and Brussels), he moved to Jerusalem where he played, taught, and lectured for three years.

Returning to America, he made his debut with the New York Philharmonic playing Bartok's *Second Piano Concerto* in 1963. Since then, he has performed virtually everywhere, from the Aleutians to Zagreb. He has appeared as soloist with celebrated conductors including Barenboim, Ozawa, Tilson Thomas, Temirkanov, and Slatkin, and with such giants of the past as Bernstein, Ormandy, Monteux, and Stokowski. Mr. Lowenthal has played sonatas with Itzhak Perlman; piano duos with Ronit Amir (his late wife), Carmel Lowenthal (his daughter), and Ursula Oppens; and quintets with the Lark, Avalon, and Brentano Quartets. He recently recorded *Two-Piano Music of Messiaen and Debussy* with Oppens and the complete *Annees De Pelerinage* of Liszt in a 3 CD set released in November 2010. Other recordings include concertos by Tchaikovsky and Liszt, solo works by Sinding and Bartók, and chamber music by Arensky and Taneyev.

Teaching is an important part of Mr. Lowenthal's musical life, including twenty years at the Juilliard School

and forty-two summers at the Music Academy of the West. Mr. Lowenthal has worked with an extraordinary number of gifted pianists, whom he encourages to understand the music they play in a wide aesthetic and cultural perspective — and to project it with the freedom which that perspective allows.

Bobby Mitchell

Bobby Mitchell is an American pianist whose interests are embedded in the here and now of music as performance art, as well as the more standard classical repertory of centuries past. A frequent performer of new and rarely heard works, his interests lie mainly with the contemporary music canon and combining these works with the standard repertoire in an illuminating fashion. An instrumentalist who is not afraid to cross the traditional boundaries of programming and performance practice, he is active as a solo and collaborative concert pianist on modern and historical instruments and is also experienced in the fields of improvisation, composition, and conducting. He has performed extensively in the Americas, across Europe, South Africa, and the Middle East, and this upcoming season includes concerto performances with Philippe Herreweghe and the Orchestra of the Eighteenth Century. He has otherwise performed as concerto soloist with the World Youth Symphony Orchestra, Eastman Wind Ensemble, Noord Nederlands Orkest, Amman Symphony Orchestra, Kwazulu-Natal Philharmonic Orchestra, Concerto Armonico Freiburg, and the new-music ensemble OSSIA, among others. Significant solo activities include numerous performances of Frederic Rzewski's epic 36 Variations on *The People United Will Never Be Defeated!* and frequent work with composers such as Frederic Rzewski, Steve Reich, and Louis Andriessen as well as regular work with peer composers of his own generation.

Bobby records for the Alpha / Outhere music label (Haydn on an original pianoforte), and his YouTube channel has become an Internet phenomenon for classical and improvised piano music, with more than half-a-million views. Primary teachers include Nelita True, David Kuyken, Robert Hill, Rudolf Lutz, Stephen Perry, and Bart van Oort.

Bobby Mitchell not only knows how to make exciting and unique music using ornamentation, sound, and tempo, but you can hear that he never just plays what is written. NRC 17.11.2014

www.bobbymitchellpiano.com
www.youtube.com/mitchellbobby

Lisa Moore

Described by *The New York Times* as "brilliant and searching...beautiful and impassioned... lustrous at the keyboard" Lisa Moore's performances combine music and theatre with expressive and emotional power – whether in the delivery of the simplest song, a solo recital or a fiendish chamber score. *Pitchfork* writes "She's the best kind of contemporary classical musician, one so fearsomely game that she inspires composers to offer her their most wildly unplayable ideas."

Lisa has nine solo discs (Cantaloupe, Orange Mountain Music, Tall Poppies) ranging from Leoš Janáček to Philip Glass. Her latest CD *The Stone People* (Cantaloupe), featuring the music of John Luther Adams, Martin Bresnick, Missy Mazzoli, Kate Moore, Frederic Rzewski and Julia Wolfe, made *The New York Times* Top Classical Albums of 2016 and the 2017 Naxos Critics' Choice. Lisa has recorded over thirty

collaborative discs (Sony, Nonesuch, DG, BMG, New World, ABC Classics, Albany, New Albion, Starkland, Harmonia Mundi). Her recent Steve Reich *Music for Eighteen Musicians* (Harmonia Mundi) with Ensemble Signal made *The New York Times* Top Classical Albums of 2015 list.

Crowned “New York’s queen of avant-garde piano” and “visionary” in *The New Yorker* this Australian virtuoso has developed an unconventional career. She has performed with a large and diverse range of musicians and artists throughout the globe – the London Sinfonietta, New York City Ballet, Chamber Music Society of Lincoln Center, Bargemusic, Bang on a Can All-Stars, TwoSense, Steve Reich Ensemble, Paul Drescher Double Duo, Grand Band, ExhAust, Howl, So Percussion, Don Byron Adventurers Orchestra, Ensemble Signal, Le Train Bleu, Third Coast Percussion, Da Capo Chamber Players, Eighth Blackbird, American Composers Orchestra, Mabou Mines Theater, Eliot Feld, Susan Marshall Dance, Sequitur, Music at the Anthology, St. Lukes Orchestra, Australia Ensemble, Westchester Philharmonic, New York League of Composers ISCM, Alpha Centauri Ensemble, Terra Australis and the John Jasperse Dance Company.

Lisa Moore is a Steinway artist. She has performed in some of the world’s greatest concert halls – La Scala, the Musikverein, the Sydney Opera House, Carnegie Hall and the Royal Albert Hall – to name just a few. Her guest appearances at festivals include the Holland, Lincoln Center, Irving S. Gilmore, Schleswig-Holstein, BBC Proms, Israel, Warsaw, Uzbekistan, Musica Ficta Lithuania, Prague Spring, Istanbul, Athens, Taormina, Southbank’s Meltdown, Dublin’s Crash, Graz, Huddersfield, Scotia, Paris d’Automne, Shanghai, Beijing, Hong Kong, Turin, Palermo, Barcelona, Heidelberg, Berlin, Perugia, Tanglewood, Chautauqua, Gilmore, Mendocino, FENAM Sacramento, Arts and Ideas New Haven, Sundance Institute, Houston Da Camera, Jacob’s Pillow, Aspen, Norfolk, Sandpoint, Saratoga, Victoriaville, Ojai, Other Minds, Sonic Boom, BAM Next Wave, Ecstatic Music, Bang on a Can, Keys to the Future, Kettlecorn, MassMoca, Healing The Divide, Mizzou, Music 10 Blonay, Adelaide, Perth, Queensland, Canberra, Sydney, Sydney’s Olympic Arts, Sydney Spring, Sydney Mostly Mozart, Sydney Big Ideas, Brisbane Biennale, Melbourne’s Metropolis and the Darwin Festival.

Michael Noble

Michael Noble has developed an international reputation as an “astonishing” (*Het Nieuwsblad*) and versatile pianist whose performances and initiatives have engrossed audiences throughout Asia, Europe, and the Americas.

Since his first recital at the age of six, he has won prizes in numerous competitions, including the Grand Prize at the Carmel Music Society Competition, Gold Medal at the Crescendo Music Awards (Tulsa, OK), and prizes in the Chopin International Competition of the 1000 Islands. Michael has been called “a pianist to remember” by *Het Nieuwsblad*, and his playing has been hailed as “elegant, stylish, and powerful” (Peninsula Reviews) and “poetic” (*Het Nieuwsblad*). Most recently, he was described, in his performance of Dvořák’s Piano Concerto with the Monterey Symphony, as “a pianist with an admirable ability to serve the music at times with the subtlety of a master chamber music player, and also at times to blaze forth with commanding virtuosity and to carry us to dramatic climaxes” (Lyn Bronson, Peninsula Reviews).

Michael has performed in renowned venues, including Carnegie Hall, Orchestra Hall in Minneapolis, the Museum of the History of Polish Jews in Warsaw, the National Academy for the Performing Arts of Trinidad and Tobago, the Musical Instrument Museum in Brussels, and the Sunset Center in Carmel, California. Additionally, he is a sought-after guest artist, appearing regularly at festivals including the Gentsche Festspiele (Belgium), the Kwadrofonik Festival (Poland), the Lake George Music Festival, Musiksommer

Schloss Rosenegg (Austria), and the Thailand International Composition Festival. Michael is also the co-founder and co-director of the Monterey-based "Music of Changes," a festival that presents adventurous thematically-based programs.

In addition, Michael is a founding member of The Noble Trio along with flutist Teresa Villalobos and violist Gregory Perrin. The trio gave their debut performance in July 2017 to a sold-out audience at the Coachella Valley Repertory Theatre in California. During the 2018-2019 season, the trio will perform on numerous series throughout the United States, including an inaugural concert tour of several Spanish missions throughout California.

Michael has been featured as soloist with the Monterey and Tulsa Symphonies, and the Idyllwild Arts Academy Alumni Orchestra, among others, and has had the privilege of working with eminent conductors including Ransom Wilson, Gisele Ben-Dor, and Max Bragado-Darman. Additionally, he has worked with the most renowned artists in the field including Gary Graffman, the late Claude Frank, Christopher Elton, Ursula Oppens, John Perry, Boris Berman, Hung-Kuan Chen, Robert McDonald, and members of the Brentano and Tokyo Quartets.

After attending the Paris Conservatoire, Michael obtained his Bachelor of Music in Piano Performance and Bachelor of Arts in English Literature cum laude from the Eastman School of Music and University of Rochester respectively. He received his Master of Music and Master of Musical Arts at the Yale School of Music and is now a candidate for the Doctor of Musical Arts there. Subsequently, Michael completed a one-year residency in Ghent, Belgium as a fellow of the Belgian American Educational Foundation where he focused on contemporary music. His principal teachers include Peter Frankl, Nelita True, Melvin Chen, Nicholas Angelich, and Nelms McKelvain, while significant mentors include Daan Vandewalle, Marc Durand, John O'Connor, Martin Bresnick, and Ani Kavafian.

Highlights of the current and upcoming seasons include serving as music director and conductor for Idyllwild Arts' production of *A Chorus Line*, a performance on the Dame Myra Hess Memorial Concerts in Chicago, a return engagement at the Gentsche Festspiele, a performance at Musiksommer Schloss Rosenegg, performances at Spectrum in Brooklyn as part of Frederic Rzewski's 80th birthday celebration, a tour of Florida and Southern California with The Noble Trio, and performances throughout Austria, Belgium, Canada, Poland, and the United States.

Ursula Oppens

Ursula Oppens, a legend among American pianists, is widely admired particularly for her original and perceptive readings of new music, but also for her knowing interpretations of the standard repertoire. No other artist alive today has commissioned and premiered more new works for the piano.

A prolific and critically acclaimed recording artist with five Grammy nominations, Ms. Oppens most recently released a new recording of Frederic Rzewski's *The People United Will Never Be Defeated*, nominated for a Grammy in 2016, and *Piano Songs*, a collaboration with Meredith Monk. Earlier Grammy nominations were for *Winging It: Piano Music of John Corigliano*; *Oppens Plays Carter*; a recording of the complete piano works of Elliott Carter for Cedille Records (also was named a "Best of the Year" selection by *The New York Times* long-time music critic Allan Kozinn); *Piano Music of Our Time* featuring compositions by John Adams, Elliott Carter, Julius Hemphill, and Conlon Nancarrow for the Music and Arts label, and her cult classic *The People United Will Never Be Defeated* by Frederic Rzewski on Vanguard. Ms. Oppens recently added to her

extensive discography by releasing a two-piano CD for Cedille Records devoted to *Visions de l'Amen* of Olivier Messiaen and Debussy's *En blanc et noir* performed with pianist Jerome Lowenthal.

Christina Petrowska Quilico

From her New York orchestral debut at age 14 ("promethean talent" – *New York Times*) to the present day as one of Canada's leading artists, pianist Christina Petrowska Quilico continues to astound audiences and critics with her dazzling command of the keyboard. CBC Music named her one of 20 Can't-Miss Classical Pianists of 2014, and one of Canada's 25 best classical pianists in 2015.

The Ottawa-born, Juilliard-trained pianist has toured across the U.S. and Canada, giving recitals in Carnegie, Alice Tully and Merkin Halls, and solo appearances with most of Canada's leading orchestras and the symphony orchestras of Greek Radio and Taipei. Performances have also taken her to the Middle East, France, Germany and Ukraine.

Her recorded repertoire on 50 highly praised CDs ranges from Mozart, Chopin, Liszt and Debussy to Brazilian tangos and numerous contemporary works by Canadian and international composers. She has ceaselessly promoted the music of our time, premiering some 200 works over her career. Of the 41 concertos she has played, half have been contemporary and half of those premieres.

For Canada's 2017 sesquicentennial, she joined the Toronto Symphony Orchestra and Maestro Victor Feldbrill for the rarely heard, romantic Piano Concerto by Claude Champagne. 2019 sees two performances of the fourth concerto by Canada's André Mathieu with the Kindred Spirits Orchestra; and the world premiere of another Canadian concerto, for violin, piano and string orchestra, with Sinfonia Toronto.

Resounding praise has greeted her Mozart violin and piano sonatas (on Fleur de Son/Naxos) with Jacques Israelievitch, former concertmaster of the Toronto Symphony Orchestra, completed just months before his passing in 2015. American Record Guide praised its "good, full-bodied sound", admiring "a feeling of freedom and ebullience in these performances that I attribute mainly to the wonderful Quilico, and she is one of the most satisfying pianists I have heard in this music." They also recorded the all-Canadian Centrediscs CD *Fancies and Interludes*. Petrowska Quilico's first husband was the late Quebec composer Michel-Georges Brégent, whose two-CD *Études Romantiques* she recorded for Centrediscs and on her recent album *Worlds Apart*. With her second husband, the late, famed Metropolitan Opera baritone Louis Quilico, she gave many concerts and recorded four CDs. She honours his legacy through the Christina and Louis Quilico Awards at the Canadian Opera Company, administered by the Ontario Arts Foundation.

For her advocacy of her country's composers, Petrowska Quilico was presented the 2007 Friends of Canadian Music Award from the Canadian Music Centre and Canadian League of Composers, and was named co-winner of the 2010 Harry Freedman Recording Award, from the CMC's Harry Freedman Fund. She is a Full Professor of Piano Performance and Musicology at York University.

www.christinapetrowskaquilico.com

Robert Satterlee

Pianist Robert Satterlee has developed a reputation as an accomplished and versatile solo recitalist and chamber musician, playing regularly throughout the United States. He has completed many tours of China, and has played concerts at the Romanian-American Festival in Romania, the World Piano Conference in Serbia, the Piano Plus Festival and the Corfu Festival in Greece and has also performed in Sweden, Holland, Germany and Kenya.

Music of our time plays an important role in Satterlee's performing activity. In June of 2004 he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederic Rzewski. He has released two CD's of his music, and the first was selected by the New York Times as one of the outstanding classical recordings of 2014.

Satterlee was appointed in the fall of 1998 to the piano faculty of Bowling Green State University in Ohio, where he teaches a studio of students from all over the United States and abroad. His students have been prize-winners in many competitions and hold teaching positions throughout the United States and China. Satterlee teaches at the Interlochen Arts Camp in the summer, and holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Gabriel Zucker

Gabriel Zucker is a pianist, composer, and multi-instrumentalist from New York, whose work combines maximalist compositions with the progressive improvisation of New York's creative music scene. His music has received two ASCAP composition awards, and was awarded 4.5 stars in *Downbeat* magazine. A Yale graduate and Rhodes Scholar, Zucker has performed throughout New York at such venues as Carnegie Hall and the Jazz Gallery as well as in 18 countries around the world.

Zucker's primary project, the indie jazz orchestra The Delegation, was born at the 2013 Banff Jazz and Creative Music Workshop. The group's debut record, a twelve-movement composition titled *Evergreen (Canceled World)*, was supported by an American Composers Forum JFund grant and released in October 2016 on ESP-Disk' to critical acclaim. The ensemble's sophomore release, *Leftover Beats From The Edges Of Time*, is due out in 2019.

Zucker maintains a prolific activity with a range of other projects. In November 2018, ESP-Disk' will release Zucker's fourth studio record, *Weighting*, an extended composition inspired by Rachel Kushner's novel *The Flamethrowers*, featuring Tyshawn Sorey, Adam O'Farrill, and Eric Trudel. Zucker and Sorey collaborated again earlier this year with the premiere of Zucker's new duo *New York, USA, 2018* on the Sophia Rosoff Concert Series at Weill Hall. Zucker's other projects include his avant indie band underorder, and his work as a concert pianist focusing on twentieth century repertoire.

Zucker is a manager of the prominent experimental music venue Spectrum, where he curates the eclectic monthly series Spectral Fridays. A committed social activist in addition to a musician, Zucker has worked on poverty policy research with the Abdul Latif Jameel Poverty Action Lab at MIT, co-led the successful campaign to end veteran homelessness in Connecticut, and is currently a member of the U.S. Digital Service, where he works on homeless services and healthcare access at the Department of Veterans Affairs. He graduated summa cum laude from Yale in 2012, where he double majored in Ethics, Politics, & Economics and Music, and he holds a Masters in Applied Statistics from Oxford, where his research focused on applications of machine learning to social policy administration.

www.gabrielzucker.com

ABOUT SPECTRUM

Since 2012, Spectrum has established itself as one of New York City's preeminent venues for innovative, experimental, and avant-garde music, presenting over 2,000 concerts on the Lower East Side and, since 2017, in the Brooklyn Tech Triangle, across from the Navy Yard. Spectrum's principal emphasis is on concert music of the 20th and 21st centuries, as well as improvised music, experimental jazz, and visual art. Above all, Spectrum advocates for and supports innovation and virtuosity in the arts.

We endeavor to give special consideration to music that we feel is under-represented in the United States, particularly academically-oriented music from Europe or influenced significantly by European developments, such as New Complexity and spectralism. We also with pleasure and gratitude present significant amounts of music by local (NYC area) and other US composers, particularly those still actively working.

Spectrum's current location near the Brooklyn Navy Yard provides comfortable, intimate seating (capacity 40-60) in a high-fidelity sound space with state-of-the-art hand-crafted speakers, a Steinway studio grand piano, and a large collection of high-end audio equipment.