

Sunday, April 3, 2011 at 4:00 p.m.
Mixon Hall

CIM NEW MUSIC SERIES
Keith Fitch, director

NEW MUSIC ENSEMBLE
Keith Fitch, director
Carlos Velez, assistant director
Lina Bahn, violin, guest artist

Program

JOHN CAGE
(1912-1992)

Credo in US (1942)

Shuai Wang-Bertalan, *piano*
Nathan von Trotha, *percussion*
William DeLelles, *percussion*
Jordan Schifino, *electronic media*

DAVID FELDER
(b. 1953)

Another Face (1987, rev. 1994)

Lina Bahn, *violin*

JEFFREY MUMFORD
(b. 1955)

an expanding distance of multiple voices (2005)

- I. Estatico e molto appassionato
- II. Sparso ed espansivo
- III. Molto delicatissimo ed etereo possibile
- IV. Molto appassionato
- V. Maestoso

Lina Bahn, *violin*

- INTERMISSION -

KEITH FITCH
(b. 1966)

Two Movements from *Mean Fiddle Summer* (2011)

- II. Twilight Airs
 - III. Béla's Blues
- WORLD PREMIERE

Lina Bahn, *violin*

LUCIANO BERIO
(1925-2003)

Folk Songs (1964)

- I. Black is the color (USA)
- II. I wonder as I wander (USA)
- III. Loosin yelav (Armenia)
- IV. Rossignolet du bois (France)
- V. A la femminisca (Sicily)
- VI. La donna ideale (Italy)
- VII. Ballo (Italy)
- VIII. Motettu de tristura (Sardinia)
- IX. Malurous qu'o uno fenno (Auvergne)
- X. Lo fiolaire (Auvergne)
- XI. Azerbaijan love song (Azerbaijan)

Elizabeth Tredent, *mezzo-soprano*

Jeiran Hasan, *flute/piccolo*

Elinor Rufeizen, *clarinet*

Annalisa Boerner, *viola*

Joshua Zajac, *cello*

Marissa Knaub, *harp*

Nathan von Trotha, *percussion*

William DeLelles, *percussion*

Mélisse Brunet, *conductor*

About the Program

Credo in US**John Cage**

Credo in Us was composed in July 1942 and revised in October of that year. In the wake of the Japanese attack on Pearl Harbor, this work avoided the populist tendencies of many American composers at the time, although the work's title is thought to be a call to collective unity.

Styled as "a dramatic playlet for Two Characters", Cage described *Credo in Us* as "a suite with a satirical character." It was composed to accompany a dance piece choreographed by his long-time partner and collaborator, Merce Cunningham, and choreographer Jean Erdman, who performed the piece at its premiere at Bennington College, Vermont in August 1942.

Credo in Us is the first of Cage's works to incorporate sound samples from recordings of other works – either fragments of a radio broadcast and/or a phonograph recording of "something classic" (Cage suggests using Dvořák, Beethoven, Sibelius or Shostakovich). In the case of a radio, Cage advises the performer to avoid news programs in the case of a "national or international emergency." Jean Erdman recalls that for the first performance a 'tack-piano' was used – one of Cage's prepared pianos, though the pianist is also called upon to play the soundbox of the instrument as a percussionist.

Another Face**David Felder**

Another Face was written in 1987 for the violinist Janos Negyesy and was commissioned by the National Endowment for the Arts. The work is the second piece in the "Crossfire" series of four works, some with electronics and optional video wall projection.

Another Face is a musical 'response' to the extraordinary novel by the great Japanese writer Kobo Abe, *The Face of Another*. Abe has created a set of circumstances in his novel that confront us with profound questions concerning identity; these prompted a composition which proposes small musical modules juxtaposed in coded sequences as the small building blocks contained within extended lines. Each of the small modules consists of a pair – two pitches, and two distinct rhythmic values, which are repeated locally (for memory's sake), and transformed formally through four passes through the sequence.

And yet...the entire focus of the work is the emergence during the unfolding of the piece of an unnamed 'third force', a certain lyrical something that is contained within the somewhat more fiercely deterministic materials. The transformed reconciling materials appear very prominently at the end of the work.

The work is a fiendishly difficult virtuoso piece and without the work, spirit and dedication of such virtuosos as Janos Negyesy, Karen Bentley, and Moses Pogossian, it would not have been possible to compose it. Thus it is dedicated to them with all admiration and gratitude.

– DF

an expanding distance of multiple voices**Jeffrey Mumford**

an expanding distance of multiple voices is a set of variations for solo violin celebrating the virtuosity and intelligence of violinist Lina Bahn. It was commissioned by a Washington, D.C. based consortium consisting of Pamela Johnson, Kathryn Judd, Philip Berlin and Otho Eskin. to whom I am tremendously grateful.

In addition to being a celebration of Lina's extraordinary talents, the work is also a celebration of her commitment to the music of our time both in a solo capacity and as a former member of the Corigliano Quartet. With the quartet, she gave tremendously insightful, passionate, and knowing performances of quartets of many living composers, including my own.

Cast in five movements, the work displays many changes of mood, tempo and timbre. As is the case in my work for solo viola *wending*, much of the harmonic material is based on the letters of its dedicatee (in this case, linA BAHn). Movements one and two and three and four are played together without pause.

The title for me suggests a layered space, suspended and vast, in which many sources and gradations of light radiate from the continually shifting pockets of its interior.

– JM

Mean Fiddle Summer**Keith Fitch**

Many years ago, when I first moved to New York City, my first position was that of an Administrative Assistant at the Mannes College of Music. One summer day, I escorted some of our students to the Manhattan Children's Museum for a young people's concert. As I entered the museum, I saw a board upon which a young person had spelled the words "Mean Fiddle Summer" in magnetic letters. That evocative phrase stayed with me for years, as I began – and then scrapped – a work for solo violin. More than a decade later, I revisited the idea as I decided to write a new work for this afternoon's guest artist, my dear friend, Lina Bahn.

The entire work is cast in three movements; we hear movements two and three today. *Twilight Airs* (marked *sempre flessibile* – "always flexible") is a lyric, aria-like movement which builds to a passionate climax before receding back into calm and quiet. The finale, *Béla's Blues* (marked "obsessively") is a virtuoso romp inspired by the fugue of the Bartók *Solo Sonata*. While the fugue subject's initial cell (up a major third, down a minor second) is omnipresent, there is only one actual quote – ironically, *not* part of the fugue proper, but some of my favorite music in the movement (and, which, coincidentally, occurs at a similar place in both works). The movement concludes in a flurry of chords, furious *glissandi*, and demonic leaps. *Mean Fiddle Summer* was composed during the winter of 2010-11 and is dedicated to Lina Bahn, "in friendship, admiration, and gratitude."

– KF

Folk Songs**Luciano Berio**

I have always sensed a profound uneasiness while listening to popular songs performed with piano accompaniment. This is one of the reasons why, in 1964, I wrote *Folk Songs* – a tribute to the artistry and the vocal intelligence of Cathy Berberian. It is an anthology of eleven folk songs of various origins, chosen from old records, printed anthologies, or heard sung from folk musicians and friends. I have given the songs a new rhythmic and harmonic interpretation: In a way, I have recomposed them. The instrumental part has an important function; it is meant to underline and comment on the expressive and cultural roots of each song. Such roots signify not only the ethnic origins of the songs but also the history of the authentic uses that have been made of them.

Two of the eleven songs (*La donna ideale* and *Ballo*) are only intentionally popular: I composed them myself in 1947 to anonymous Genoese and Sicilian texts.

– From Berio's Preface to the score of *Folk Songs*

Texts and Translations

I. Black is the color

Black is the color
 Of my true love's hair,
 His lips are something rosy fair,
 The sweetest smile
 And the kindest hands;
 I love the grass whereon he stands.
 I love my love and well he knows,
 I love the grass where on he goes;
 If he no more on earth will be,
 'Twill surely be the end of me.
 Black is the color, *etc.*

II. I wonder as I wander

I wonder as I wander out under the sky
 How Jesus our Savior did come for to die
 For poor orn'ry people like you and like I,
 I wonder as I wander out under the sky.
 When Mary birthed Jesus 'twas in a cow stall
 With wise men and farmers and shepherds and all,
 But high from the Heavens a star's light did fall
 The promise of ages it then did recall.
 If Jesus had wanted of any wee thing
 A star in the sky or a bird on the wing
 Or all of God's angels in Heav'n for to sing
 He surely could have had it 'cause he was the king.

III. Loosin yelav

Loosin yelav ensareetz
 Saree partzor gadareetz
 Shegleeg megleeg yeresov
 Porvetz kedneen loosni dzov.
 Jan a loosin
 Jan ko loosin
 Jan ko golor sheg yereseen
 Xavarn arten tchogatzav
 Oo el kedneen tchogatzav
 Loosni loosov halatzvadz
 Moot amberi metch monadz.
 Jan a loosin, *etc.*

IV. Rossigolet du bois

Rossigolet du bois,
 Rossigolet sauvage,
 Apprends-moi ton langage,
 Apprends-moi-z a parler,
 Apprends-moi la maniere
 Comment il faut aimer.
 Comment il faut aimer
 Je m'en vais vous le dire,
 Faut chanter des aubades
 Deux heures apres minuit,
 Faut lui chanter: 'La belle,
 C'est pour vous rejouir'.
 On m'avait dit, la belle,
 Que vous avez des pommes,
 Des pommes de renettes
 Qui sont dans vot' jardin.
 Permettez-moi, la belle,
 Que j'y mette la main.
 Non, je ne permettrai pas
 Que vous touchiez mes pommes,
 Prenez d'abord la lune
 Et le soleil en main,
 Puis vous aurez les pommes
 Qui sont dans mon jardin.

The moon has risen

The moon has risen over the hill,
 over the top of the hill,
 its red rosy face
 casting radiant light on the ground.
 O dear moon
 with your dear light
 and your dear, round, rosy face!
 Before, the darkness lay
 spread upon the earth;
 moonlight has now chased it
 into the dark clouds.
 O dear moon, *etc.*

Little nightingale

Little nightingale of the woods,
 little wild nightingale,
 teach me your secret language,
 teach me how to speak like you,
 show me the way
 to love aright.
 The way to love aright
 I can tell you straight away,
 you must sing serenades
 two hours after midnight,
 you must sing to her: 'My pretty one.
 This is for your delight.'
 They told me, my pretty one,
 that you have some apples,
 some rennet apples,
 growing in your garden.
 Allow me, my pretty one,
 to touch them.
 No, I shall not allow you
 to touch my apples.
 First, hold the moon
 and the sun in your hands,
 then you may have the apples
 that grow in my garden.

V. A la femminisca

E Signuruzzu miu faciti bon tempu
 Ha iu l'amanti miu'mmezzu lu mari
 L'arvuli d'oru e li ntinni d'argentu
 La Marunnuzza mi l'av'aiutari.
 Chi pozzanu arrivori 'nsarvamentu
 E comu arriva 'na littra
 Ma fari ci ha mittiri du duci paroli
 Comu ti l'ha passatu mari, mari.

May the Lord send fine weather

May the Lord send fine weather,
 for my sweetheart is at sea;
 his mast is of gold, his sails of silver.
 May Our Lady give me her help,
 so that they get back safely.
 And if a letter arrives,
 may there be two sweet words written,
 telling me how it goes with you at sea.

VI. La donna ideale

L'omo chi mojer vor piar,
 De quattro cosse de'e spiar.
 La primiera e com'el e naa,
 L'altra e se l'e ben accostumaa,
 L'altra e como el e forma,
 La quarta e de quanto el e dotaa.
 Se queste cosse ghe comprendi
 A lo nome di Dio la prendi.

The ideal woman

When a man has a mind to take a wife,
 there are four things he should check:
 the first is her family,
 the second is her manners,
 the third is her figure,
 the fourth is her dowry.
 If she passes muster on these,
 then, in God's name, let him marry her!

VII. Ballo

La la la la la ...
 Amor fa disviare li piu saggi
 E chi piu l'ama meno ha in se misura
 Piu folle e quello che piu s'innamora.
 La la la la la ...
 Amor non cura di fare suoi dannaggi
 Co li suoi raggi mette tal cafura
 Che non puo raffreddare per freddura.

Dance

La la la la la ...
 Love makes even the wisest mad,
 and he who loves most has least judgment.
 The greater love is the greater fool.
 La la la la la ...
 Love is careless of the harm he does.
 His darts cause such a fever
 that not even coldness can cool it.

VIII. Motettu de tristura

Tristu passirillanti
 Comenti massimbillas.
 Tristu passirillanti
 E puita mi consillas
 A prongi po s'amanti.
 Tristu passirillanti
 Cand' happess interrada
 Tristu passirillanti
 Faimi custa cantada
 Cand' happess interrada.

Song of sadness

Sorrowful nightingale
 how like me you are!
 Sorrowful nightingale,
 console me if you can
 as I weep for my lover.
 Sorrowful nightingale,
 when I am buried,
 sorrowful nightingale,
 sing this song
 when I am buried.

IX. Malurous qu'o uno fenno

Malurous qu'o uno fenno,
 Maluros que n'o cat!
 Que n'o cat n'en bou uno
 Que n'o uno n'en bou pas!
 Tradera laderida rero, etc.
 Urouzo lo fenno
 Qu'o l'ome que li cau!
 Urouz inquero maito
 O quello que n'o cat!
 Tradera laderida rero, *etc.*

X. Lo fiolaire

Ton qu'ere pitchounelo
 Gordave loui moutous,
 Lirou lirou lirou ...
 Lirou la diri tou tou la lara.
 Obio n'o counoulheto
 E n'ai pres un postrou.
 Lirou lirou, etc.
 Per fa lo biroudeto
 Me domond' un poutou.
 Lirou lirou, etc.
 E ieu soui pas ingrato:
 En liet d'un nin fau dous!
 Lirou lirou, *etc.*

XI. Azerbaijan love song

Texts: Universal Edition (London) Ltd.

Wretched is he

Wretched is he who has a wife,
 wretched is he who has not!
 He who hasn't got one wants one,
 he who has not, doesn't!
 Tralala tralala, etc.
 Happy the woman
 who has the man she wants!
 Happier still is she
 who has no man at all!
 Tralala tralala, *etc.*

The spinner

When I was a little girl
 I tended the sheep.
 Lirou lirou lirou ...
 Lirou la diri tou tou la lara.
 I had a little staff
 and I called a shepherd to me.
 Lirou lirou, etc.
 For looking after my sheep
 he asked me for a kiss.

[Transcription defies translation.]

CIM@MOCA HARMONIC HUES

April 6, 2011

6:30 p.m. Reception

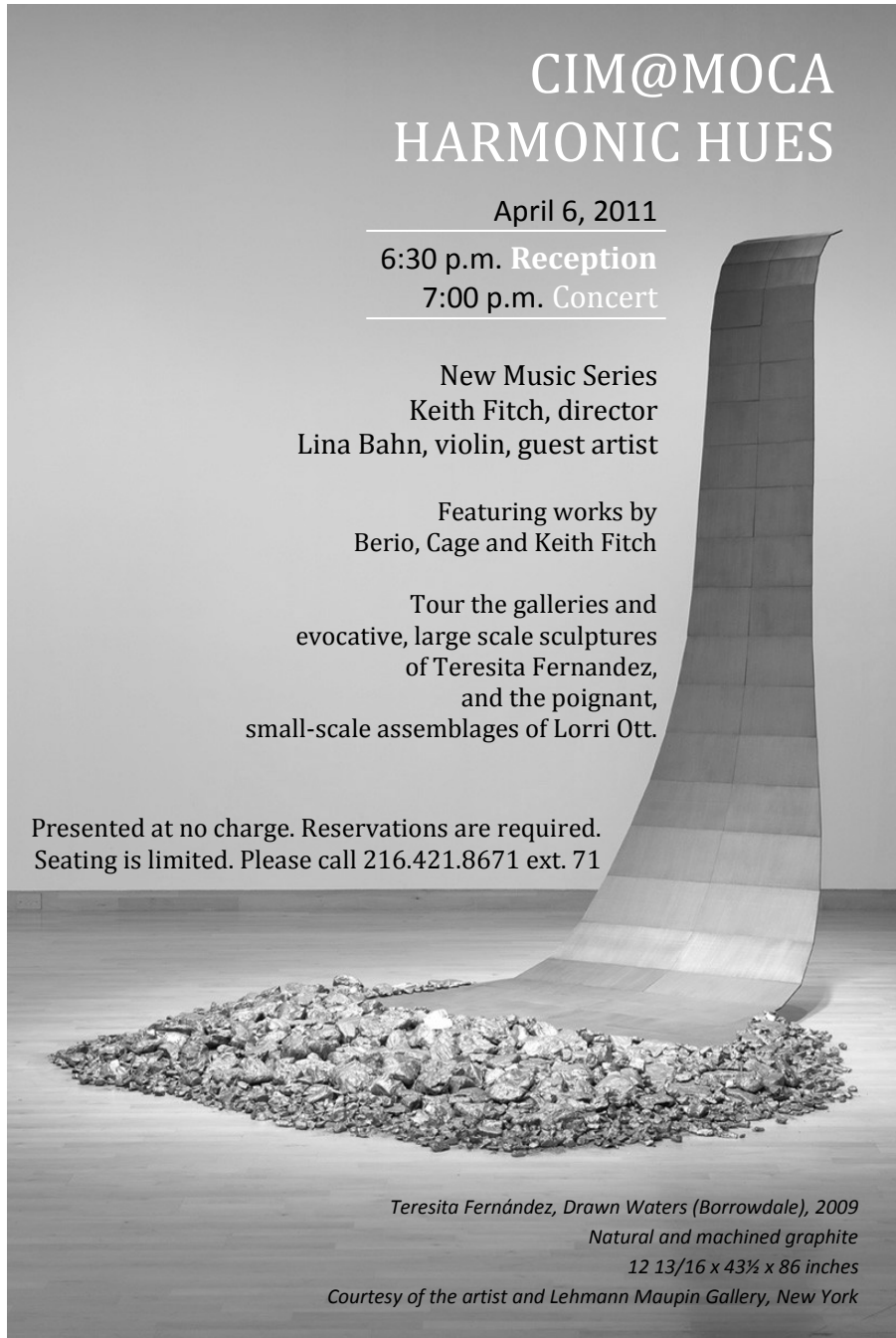
7:00 p.m. Concert

New Music Series
Keith Fitch, director
Lina Bahn, violin, guest artist

Featuring works by
Berio, Cage and Keith Fitch

Tour the galleries and
evocative, large scale sculptures
of Teresita Fernandez,
and the poignant,
small-scale assemblages of Lorri Ott.

Presented at no charge. Reservations are required.
Seating is limited. Please call 216.421.8671 ext. 71



Teresita Fernández, Drawn Waters (Borrowdale), 2009

Natural and machined graphite

12 13/16 x 43½ x 86 inches

Courtesy of the artist and Lehmann Maupin Gallery, New York

More New Music at CIM
Sunday, April 17, 2011 - 4:00 p.m.
New Works by CIM composition students

About the Guest Artist

Described as “brilliant” and “lyrical” by the Washington Post, violinist **Lina Bahn** is a highly acclaimed champion of new music and is established as a versatile performer of many styles.

In 1998, Lina Bahn joined the award-winning Corigliano Quartet as part-time lecturers on the faculty of Indiana University. The group went on to serve in residencies at The Juilliard School and Dickinson College. Their travels have taken them to festivals and performances in Mexico, Italy, and throughout the United States, where they have played in venues including The Library of Congress, Alice Tully Hall, Merkin Recital Hall, Bargemusic, Ravinia, Corcoran Gallery, Phillips Collection, Carnegie Hall, and Lincoln Center. In 2003, the Corigliano Quartet was awarded the CMA/ASCAP Award for Adventurous Programming for their numerous commissions and premieres of new American works. Their CD release of the Corigliano/Friedman quartets was noted as “Top 10 best of 2007” in the *New Yorker* magazine.

As a soloist, Ms. Bahn has appeared with the Chicago Chamber Orchestra, The Chicago Symphony, *La Orquesta Sinfonica de la Serena* (Chile), and the Malaysian National Symphony Orchestra. She has performed recitals and concerts in festivals such as the Costa Rican International Chamber Festival, the Sierra Summer Festival, the Grand Canyon Music Festival, the Garth Newel Music Series, and the *Festival de Música de Cámara de San Miguel de Allende*. From 1992-1994, she toured extensively throughout Chile with the Bahn-Mahave-Browne piano trio as a recipient of national grants to teach and perform. In 2005, the trio was selected to perform for the president of Chile and the King of Indonesia in Kuala Lumpur.

Ms. Bahn is currently the Executive Director and violinist with the Verge Ensemble of the Contemporary Music Forum, the resident ensemble of the Corcoran Gallery of Art. She has been sought after by numerous composers and has commissioned many solo violin pieces, including works by Steve Antosca, Adam Silverman, Judith Shatin, and Daniel Visconti.

Ms. Bahn received her Doctorate of Music degree from Indiana University, where she was an Associate Instructor and studied with Miriam Fried and Paul Biss. She completed her Master of Music at University of Michigan as a recipient of the Jane Bryant Fellowship Award under the tutelage of Paul Kantor. Prior to that, she studied with Dorothy Delay and Naoko Tanaka at The Juilliard School, where she completed her Bachelor of Music. Dr. Bahn’s early training in Chicago started with Lillian Schaber, and she finished her high school years under the guidance of Roland and Almita Vamos.

Dr. Bahn was appointed to the faculty at the University of Colorado in Boulder in 2008.

The most influential and controversial American experimental composer of the 20th century, **John Cage** was the father of indeterminism, a Zen-inspired aesthetic which expelled all notions of choice from the creative process. Rejecting the most deeply held compositional principles of the past – logical consequence, vertical sensitivity, and tonality among them – Cage created a groundbreaking alternative to the serialist method, deconstructing traditions established hundreds and even thousands of years earlier; the end result was a radical new artistic approach which impacted all of the music composed in its wake, forever altering not only the ways in which sounds are created but also how they are absorbed by listeners.

Cage was born in Los Angeles on September 5, 1912, the son of an inventor who posited an explanation of the cosmos called the “Electrostatic Field Theory.” Later attending Pomona College, he exited prior to graduation to travel across Europe during the early '30s; upon returning to the U.S., he studied in New York with Henry Cowell, finally traveling back to the West Coast in 1934 to study with Arnold Schoenberg. Relocating to Seattle in 1937 to become a dance accompanist, a year later he founded a percussion ensemble, composing the seminal polyrhythms piece *First Construction (In Metal)* in 1939.

During the late '30s, Cage also began experimenting with *musique concrète*, composing the landmark *Imaginary Landscape No. 1*, which employed variable-speed phonographs and frequency tone recordings alongside muted piano and a large Chinese cymbal. He also invented the “prepared piano,” in which he placed a variety of household objects between the strings of a grand piano to create sounds suggesting a one-man percussion orchestra. It was at this time that Cage fell under the sway of Eastern philosophies, the influence of Zen Buddhism informing the random compositional techniques of his later work; obsessed with removing forethought and choice from the creative model, he set out to make music in line with the principles of the I Ching, predictable only by its very unpredictability.

Beginning in 1943, Cage became the musical director of the Merce Cunningham Dance Company; his collaborations with Cunningham revolutionized modern dance composition and choreography, with the concept of indeterminacy extending into these works as well. By the end of the decade, Cage’s innovations were widely recognized, and in 1949, he was honored with a Guggenheim Fellowship and an award from the National Academy of Arts and Letters.

In 1952, pianist David Tudor premiered Cage’s *4'33"*, known colloquially as “Silence”; the composer’s most notorious work, it asks the performer to sit at his instrument but play nothing, the environmental sounds instead produced by a typically uncomfortable audience. Concurrently, he delved into theatrical performance (a 1952 performance at Black Mountain College is widely regarded as the first “happening”) and electronics.

As the years went by, Cage continued to immerse himself in electronics, as well as writing (he published his first book, *Silence*, in 1961), teaching, and lecturing across the globe. Elected to the American Academy of Arts and Letters in 1968, he also received an honorary Doctorate of Performing Arts from the California Institute of the Arts in 1986. He died in New York on August 12, 1992.

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 and earn continuing recognition through performance and commissioning programs. 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, two Koussevitzky commissions, 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. In May 2010, he received the Music Award from the American Academy of Arts and Letters, a career recognition award.

Felder serves as Birge-Cary Chair in Composition at SUNY–Buffalo and has been Artistic Director of the "June in Buffalo" Festival since 1985. Since 2006, he has been Director of the Robert and Carol Morris Center for 21st Century Music at the University. From 1992 to 1996, he was the 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, for which he serves as Artistic Director. In 2008, he was named SUNY Distinguished Professor, the highest rank in the SUNY system. He has previously taught 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. Theodore Presser publishes his works, and portrait recordings of his works are available on Bridge, Mode, EMF and Albany.

Born in Washington, D.C. in 1955, composer **Jeffrey Mumford** has received numerous fellowships, grants, awards and commissions. His awards include the Academy Award in Music from the American Academy of Arts and Letters, a Fellowship from the Guggenheim Foundation, a Fellowship to the Composers' Conference and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition.

Mumford's most notable commissions include those from the Cincinnati, National, and Chicago Symphonies, the Cleveland Orchestra, the Milwaukee Youth Symphony, the National Gallery of Art/Contemporary Music Forum VERGE Ensemble, the Argento Chamber Ensemble, the Network for New Music, the Nancy Ruyle Dodge Charitable Trust (for the Corigliano Quartet), the Meet the Composer/Arts Endowment Commissioning Music/USA program (for the CORE Ensemble), the Walter W. Naumburg Foundation, the Fromm Music Foundation, the Amphion Foundation, the McKim Fund in the Library of Congress, and the Aspen Wind Quintet. His works have been extensively performed both in the United States and abroad, including Paris, Vienna, London, San Miguel de Allende, Guanajuato, Mexico, London and Helsinki, Finland. His music is published by Theodore Presser Co. and Quicklight Music and is represented by Carlson & Carlson Arts Contractors. He is currently Distinguished Visiting Professor at Lorain County Community College in Northern Ohio.

Luciano Berio was born at Oneglia, Liguria, on October 24 1925 into a family in which music was a long-standing tradition. Both his father Ernesto and his grandfather Adolfo were composers, and he took his first steps in music with them.

In 1945 he moved to Milan, where he attended the Conservatorio «Giuseppe Verdi», studying composition with Giulio Cesare Paribeni and Giorgio Federico Ghedini, as well as conducting with Carlo Maria Giulini and Antonino Votto. In 1952, he attended the courses taught by Luigi Dallapiccola at the Tanglewood Festival. From the early fifties Berio made a name for himself as an authoritative exponent of the new generation of the musical avant-garde. In December 1954, he and Bruno Maderna created Italy's first studio of electronic music at the RAI Milan headquarters, the *Studio di Fonologia Musicale*. Here, he was able to experiment with the interaction of acoustic instruments and electronically produced sounds and explore new relationships between sounds and words. His investigation of the expressive resources of the female voice – prompted by the voice of Cathy Berberian – proceeded with *Epifanie*, *Circles*, and *Sequenza III* for solo voice. In 1958, with *Sequenza I* for flute, he began an exploration of the idiomatic potential of individual instruments which was to produce the 14 *Sequenze* for solo instruments (the last, for violoncello, was completed in 2002-03). This series of solo works, with the related *Chemins* – elaborations for instrumental ensemble of some of the *Sequenze* – exemplifies Berio's approach to composition as “work in progress,” conceived as a never-ending process of comment and elaboration which continues and proliferates from one piece to the next. Other major works in his catalog include *Sinfonia*, *Concerto for Two Pianos*, “*Points on the curve to find...*” for piano and chamber orchestra, *Coro, Voci (Folk songs II)* for viola and two instrumental groups, and *Alternatim* for clarinet, viola and orchestra. He explored the history of Western music in his adaptations of such composers as Monteverdi, Bach, Boccherini, Mozart, Schubert, Brahms, Mahler, and Puccini (creating his own Finale to *Turandot*, for example). Music theatre constituted a fundamen-

tal focus for Berio's research and poetics. After his first works for the stage in the fifties and sixties (*Allez-Hop*, *Passaggio*), he conceived his first musical action organized in three acts with texts he wrote himself: *Opera*. This was followed by a series of works with texts by such distinguished authors and poets as Calvino, Gotter, and Auden, among others. In his last work, *Stanze* (2003, for baritone, three men's choruses and orchestra, texts by Celan, Caproni, Sanguineti, Brendel and Pagis) he gave voice to a last, intimate compendium of his own expressive credo.

Berio's commitment to music extended to other activities including conducting, the conception of concert series, and the promotion of contemporary music (notably «Incontri Musicali», a journal and series of concert cycles inaugurated in 1956). He taught at such prestigious musical and academic institutions as Darmstadt, Dartington, Tanglewood, Mills College, The Juilliard School, and Harvard University, where, in 1993-94, he gave the Charles Elliot Norton Lectures. From 1974 to 1980, he directed the department of electroacoustics at the IRCAM, Paris, and in 1987, he founded the Centro Tempo Reale in Florence. He was the recipient of numerous international awards (Siemens Prize; Wolf Foundation Prize; Leone d'Oro alla Carriera, Venice Biennale; Imperial Prize for the Arts, Japan) and four honorary degrees (from City University, London and the Universities of Siena, Torino and Bologna). From 2000, he was President of the Accademia di Santa Cecilia in Rome where, under his supervision, the new Auditorium Parco della Musica was inaugurated in 2002. He died in Rome in 2003.

(Notes compiled and edited by Keith Fitch)

About the Directors

Keith Fitch currently heads the composition department at the Cleveland Institute of Music, where he holds the Vincent K. and Edith H. Smith Chair in Composition and also directs the CIM New Music Ensemble. Called "gloriously luminous" by *The Philadelphia Inquirer*, his music has been consistently noted for its intense expressivity and unique sense of color and sonority. Reviewing a performance of his work *Totem* by Wolfgang Sawallisch and The Philadelphia Orchestra (chosen by Maestro Sawallisch to celebrate the orchestra's centennial), *The Wall Street Journal* praised "the sheer concentration of his writing, and its power to express a complex, unseen presence shaping the course of musical events." His works have been performed throughout the United States, Europe, and Japan by such ensembles as The Philadelphia Orchestra, the American Composers Orchestra, the New York Youth Symphony, the Chamber Music Society of Lincoln Center, the Cleveland Chamber Symphony, the St. Luke's Chamber Ensemble, the Da Capo Chamber Players, and new music ensembles around the country. Additionally, his music has been heard at the Norfolk Chamber Music Festival, the June in Buffalo Festival, the Midwest Composers' Symposium, the Atlantic Center for the Arts,

Milwaukee PremiereFest, New York's Carnegie and Merkin Halls, and in university settings nationwide. Highlights of recent seasons include the premieres of *Burnt Counterpoint* (saxophone and percussion), *This Rough Magicke* (commission, St. Luke's Chamber Ensemble), *Le tango maudit* (duo-pianists Pavlina Dokovska and Vladimir Valjarevic, Sofia, Bulgaria), *Summer and Shade: Three Dream-dances for Orchestra* (Symphony Space, New York), and *'Tho Night Be Falling* (commissioned by the Fromm Music Foundation for the Colorado String Quartet). His most recent work, *Midnight Rounds*, written to celebrate the fortieth anniversary of the Da Capo Chamber Players, was premiered on October 28, 2010 at The Cleveland Institute of Music.

A native of Indiana, Keith Fitch (b. 1966) began composing at age eight and began formal musical training on the double bass at age eleven. While still in high school (age sixteen), he received his first professional orchestral performance. Subsequently, he attended the Indiana University School of Music, where he completed his Doctorate in 1995. At Indiana, he studied composition with Frederick Fox, Eugene O'Brien, and Claude Baker, double bass with Bruce Bransby and Murray Grodner, and chamber music with Rostislav Dubinsky, founder of the Borodin Quartet. He also counts Donald Erb and Joan Tower among his compositional mentors. Among his many awards are the annual Dean's Prize for Composition at Indiana (six times), the Kate and Cole Porter Memorial Fellowship at Indiana, three ASCAP Young Composer Awards, three National Society of Arts and Letters awards, an Individual Artist Grant from the Indiana Arts Commission and the National Endowment for the Arts, and, most recently, a Fromm Foundation Commission. He has enjoyed multiple residencies at The MacDowell Colony and the Virginia Center for the Creative Arts, as well as at The Charles Ives Center for American Music and the Atlantic Center for the Arts, and he has twice served as Resident Composer and faculty at the Chamber Music Conference and Composers' Forum of the East. Most recently, he served as guest composer at California Summer Music and at the MidAmerican Center for Contemporary Music at Bowling Green State University (OH). Highly regarded as a teacher, chamber music coach, and conductor of new music, he has taught at Indiana University, Bard College, and for eleven years served on the faculty of the Mannes College of Music in New York, where he founded the new music ensemble, CIRCE. His music is published by Non Sequitur Music and Lauren Keiser Music, Inc.

Active as both a flutist and composer, **Carlos Velez** enjoys a multi-faceted career as a proponent of new music. In 2003, he became a founding member of NeXTens, a group of young performers dedicated to the commission and performance of new electro-acoustic music. NeXTens has performed at conferences such as ICMC, the Spark festival, Electronic Music Midwest, and others. Composers who have written for the ensemble include Eric Lyons, Doug Geers, Christopher Bailey, Judith Shatin, Mara

Helmuth, and several others. In 2005, he was also a founding member of the Cincinnati Real-Time Composers, an ensemble born out of the concept of spontaneous, yet cohesive composition based on Hegelian principles. As a composer, Mr. Velez has had his works performed throughout the United States, and in Japan. His *Caricatures for Clarinet Quartet*, commissioned by the Una Voce Clarinet Quartet, was performed at his alma mater, Stetson University, as well as the University of Cincinnati College-Conservatory of Music (2004). *Sonic Flare*, also for clarinet quartet, was played in 2008 at the International Clarinet Association "Clarinetfest," as well as the University of Cincinnati CCM (2007). His most recent commission, *Prism Suite* for solo clarinet, will be premiered in 2011 by Shawn Copeland, the work's dedicatee. Mr. Velez holds a Bachelor's degree from Stetson University and a Master's degree from the University of Cincinnati CCM. He is currently pursuing his Doctor of Musical Arts degree at CIM and studies with Keith Fitch.

About the Performers

Annalisa Boerner is a viola student of Lynne Ramsey, enrolled in the Master of Music program.

Mélisse Brunet is a conducting student of Carl Topilow, enrolled in the Professional Studies program.

William DeLelles is a percussion student of Richard Weiner and Paul Yancich, enrolled in the Bachelor of Music program.

Jeiran Hasan is a flute/piccolo student of Mary Kay Fink, enrolled in the Bachelor of Music program.

Marissa Knaub is a harp student of Yolanda Kondonassis, enrolled in the Professional Studies program.

Elinor Rufeizen is a clarinet student of Franklin Cohen, enrolled in the Artist Certificate program.

Jordan Schifino, electronic media, is a percussion student of Richard Weiner and Paul Yancich enrolled in the Master of Music program.

Elizabeth Tredent, mezzo-soprano, is a student of Mary Schiller, enrolled in the Bachelor of Music program.

Nathan von Trotha is a percussion student of Paul Yancich, enrolled in the Bachelor of Music program.

Shuai Wang-Bertalan is a piano student of Anita Pontremoli and Daniel Shapiro, enrolled in the Doctorate of Music program.

Joshua Zajac is a cello student of Stephen Geber, enrolled in the Master of Music program.