

Music Wednesdays that has contributed to the programming content of concerts presented by CalArts at their new theatre REDCAT at the Disney Hall complex. He currently curates a series called Classics at CalArts, a chamber music series presented annually at the Valencia campus.

Michael Pisaro was born in Buffalo in 1961. He is a composer and guitarist, a member of the Wandelweiser Composers Ensemble and founder and director of the Experimental Music Workshop. His work is frequently performed in the U.S. and in Europe, in music festivals and in many smaller venues. It has been selected twice by the ISCM jury for performance at World Music Days festivals (Copenhagen, 1996; Manchester, 1998) and has also been part of festivals in Hong Kong (ICMC, 1998), Vienna (Wien Modern, 1997), Aspen (1991) and Chicago (New Music Chicago, 1990, 1991). He has had extended composer residencies in Germany (Künstlerhof Schreyahn, Dortmund University), Switzerland (Forumclaque/Baden), Israel (Miskanot Sha'ananim), Greece (EarTalk) and in the U.S. (Birch Creek Music Festival/ Wisconsin). Concert-length portraits of his music have been given in Munich, Jerusalem, Los Angeles, Vienna, Merano (Italy), Brussels, New York, Curitiba (Brazil), Amsterdam, London, Tokyo, Berlin, Chicago, Düsseldorf, Zürich, Cologne, Aarau (Switzerland), and elsewhere. He is a Foundation for Contemporary Arts, 2005 and 2006 Grant Recipient. Most of his music of the last several years is published by Timescaper Music (Germany). Several CDs of his work have been released by Edition Wandelweiser Records, Compost and Height, Sound323, Nine Winds and others, including most recently *transparent city, volumes 1–4, an unrhymed chord and harmony series (11–16)*. His translation of poetry by Oswald Egger (*Room of Rumor*) was published in 2004 by Green Integer. He is Co-Chair of Music Composition at the California Institute of the Arts. He has performed many of his own works and those of close associates Antoine Beuger, Kunsu Shim, Jürg Frey and Manfred Werder, and works from the experimental tradition, especially John Cage, Christian Wolff, James Tenney and George Brecht.

Pianist **Vicki Ray** performs internationally as a soloist and collaborative artist. She is a member of the award-winning California E.A.R. Unit and Xtet. As a founding member of PianoSpheres, an acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire, her playing has been hailed by the *Los Angeles Times* for “displaying that kind of musical thoroughness and technical panache that puts a composer’s thoughts directly before the listener.” A long-time champion of new music, Ms. Ray has worked with György Ligeti, John Adams, Pierre Boulez, Elliott Carter, Morton Subotnick, Esa-Pekka Salonen, Thomas Adès, Oliver Knussen and many others. Ms. Ray has been featured in the Los Angeles Philharmonic Green Umbrella Series, with Los Angeles Chamber Orchestra, the German ensemble Compania and the Blue Rider Ensemble of Toronto with whom she made the first Canadian recording of *Pierrot Lunaire*.

CalArts New Century Players is a professional ensemble devoted to the exploration and exposition of new languages for contemporary music. The ensemble’s repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media, and other arts. Its core membership comprises professional musicians from the CalArts School of Music faculty regularly augmented by specialists in contemporary music from the broader CalArts and international communities, often with guest artists. Founded in 1976 as the Twentieth Century Players, the group changed its name to the New Century Players in 1990 soon after its current conductor, David Rosenboom, joined the group and CalArts as dean of the School of Music. All the core members of the ensemble are known in their own right as luminaries in contemporary music performance. All had extensive and established careers as performers prior to joining the ensemble and have continued to gain prominence as stellar instrumentalists. The ensemble’s repertoire has included seminal works from the twentieth century, music exploring new forms of composition, and crossover directions involving world music and new media. The ensemble has appeared at the The Getty Center; Holland Festival in Amsterdam, Rotterdam and Utrecht; Japan America Theatre; Kennedy Center; Los Angeles County Museum of Art; The Museum of Contemporary Art; Schoenberg Arts Festival; Skirball Cultural Center, Zipper Hall at the Colburn School of Performing Arts, and Walt Disney Concert Hall. The CalArts New Century Players is the resident new music ensemble at REDCAT.

FESTIVAL OF CONTEMPORARY DUTCH MUSIC: CALARTS NEW CENTURY PLAYERS

February 20, 2009

8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS



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February 20, 2009
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PROGRAM

Book of Mirrors (2001) *U.S. première* **Rozalie Hirs**
with 35mm film: Joost Rekveld: #23.2

Rachel Rudich, flute; Kathryn Pisaro, oboe; Brian Walsh, clarinet; Julie Feves, bassoon; Robin Graham, horn; Philippe Brunet, trumpet; Chase Morgan, bass trombone; Greg Loewer, Ed Garcia, percussion: Jane Grothe, harp; Stuart Fox, electric guitar; Joshua Foy, piano; Luke Fitzpatrick, Georgi Dimitrov, violins; Mark Menzies, Jennifer Thomas, violas; Derek Stein, Aniela Perry, cellos: Oliver Newell, double bass; David Rosenboom, conductor

14x (2007) *North American première* **Dante Boon**

for louis couperin (2008) *North American première* **Taylan Susam**
Michael Pisaro, piano solo

Music for Viola, Piano and Ensemble (2004) *North American première* **Robert Zuidam**
Mark Menzies, viola solo
Vicki Ray, piano solo
Rachel Rudich, flute; Brian Walsh, clarinet; Kathryn Pisaro, oboe; Julie Feves, bassoon; Robin Graham, horn; Luke Fitzpatrick, Georgi Dimitrov, violins; Derek Stein, cello; Oliver Newell, double bass;
David Rosenboom, conductor

INTERMISSION

Green Drake (1992) *North American première* **Jacob ter Veldhuis**
Julie Feves, bassoon solo
Severin Behnen, accordion; Mark Menzies, Lacy Rostyak, violins; Jennifer Thomas, viola; Derek Stein, cello; Oliver Newell, double bass

Frage: worauf hoffen? (1999) *U.S. première* **Peter-Jan Wagemans**
Erika Duke-Kirkpatrick, April Guthrie, Greg Hershberger, Aniela Perry, Derek Stein, Nat Swanson, Chris Votek, Bryan Wilson

Shifting lines, shifting colors (2003) *U.S. première* **Joey Roukens**
Fantasy in two parts
Rachel Rudich, flute/piccolo; Emma Nilsson, soprano saxophone; Casey Anderson, soprano/alto saxophone; Brian Walsh, alto/baritone saxophone; Anna Robinson, horn; Philippe Brunet, Drake Peterson, Christopher Kallmyer, trumpets; Matthew Barbier, Shelly Suminski, trombones; Chase Morgan, bass trombone; Vicki Ray, piano; Oliver Newell, double bass; David Rosenboom, conductor

bassoons, she has worked with the Philharmonia Baroque Orchestra, the Los Angeles Baroque Orchestra, the Mozartean Players, and the Pernucio Ensemble. As a chamber music artist, Ms. Feves performs regularly with her Baroque group, Bach's Circle. She appears regularly with Chamber Music Northwest in Portland, Oregon and Music from Angel Fire in Angel Fire, New Mexico. She has also appeared with the Bravo Colorado Music Festival in Vail, Colorado and as a guest artist with the Lincoln Center Chamber Music Society. She has recorded for Delos, Columbia Records, Nonesuch, Harmonia Mundi, Leonarda, Nine Winds, and the AudioQuest labels. She is also active as a recording musician for major motion picture and television studios in Los Angeles. Her recent solo appearance with the Long Beach Symphony Orchestra performing the Weber bassoon concerto and a new concerto by film composer, David Newman, was greeted with critical acclaim. *Long Beach Grunion Gazette* critic, Jim Ruggivello, wrote "Julie Feves, the LBSO's principal bassoon, gave it her all, easily overcoming the work's technical challenges and playing with a beautiful tone that was sensitively employed at the service of a profound musicality." Currently Ms. Feves serves as Associate Dean for Enrollment Management and Director of Instrumental Performance programs in the School of Music at the California Institute of the Arts.

Residing in the United States since 1991, **Mark Menzies** has established a world-wide reputation as a new music violist and violinist. He has been described in a *Los Angeles Times* review, as an "extraordinary musician" and a "riveting violinist." At 39 years, his career as a viola and violin virtuoso, chamber musician and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall.

Mark Menzies is renowned for performing some of the most complex scores so far written and he has been personally recommended by composers such as Brian Ferneyhough, Roger Reynolds, Michael Finnissy, Vinko Globokar, Philippe Manoury, Jim Gardner, Elliott Carter, Liza Lim, Christian Wolff, Richard Barrett and Sofia Gubaidulina for performances he has given of their music. An early success was performing at the Lutoslawski Festival in London (1989) and subsequent highlights have included appearances at the Ojai Festival 2000, at the June in Buffalo 1996/9 and 2000 festivals, the Mirror of the New Festival in Hawai'i 1997, and as featured guest soloist in the 09/03 International Festival (of new music) in Auckland, New Zealand, 2003. In October of 2005, with bassoonist John Veloz, he performed a duo recital of new music for the New Spaces festival at the American Academy in Rome, Italy, a recording of which will be released on the nine winds label.

There has been considerable international critical applause for Mark Menzies' leadership in ensembles formed to perform contemporary and twentieth century, such as the Bloomington-based New Vienna Ensemble, Los Angeles' Southwest Chamber Music, San Diego's Sirius Ensemble and the New York-based Ensemble Sospeso. It was with Ensemble Sospeso that he organized a joint venture with the California Institute of the Arts to present the first professional concerts in the US dedicated to Brian Ferneyhough's music in December 2002.

Mark Menzies has a considerable reputation as a chamber music performer. He is the director of a new collective ensemble based in Los Angeles, called inauthentica; with members drawn from the Southern California area, including young musicians and recent graduates from CalArts, inauthentica has been featured on an innova CD release of Mark Applebaum's recent compositions. inauthentica's recording of Schönberg's *Pierrot Lunaire* has recently been released on MSR Classics label. In the spring of 2007, he led a newly formed string quintet belArtes Quintet (formerly Ensemble du Monde) in a rapturously received tour in Germany, France and Poland, which featured the Ravel Duo Sonata with renowned Los Angeles cellist John Walz, along with quintets by Schubert and Boccherini.

Mark Menzies is featured on a large number of CD recordings. This includes "Process and Passion", a Pogus label release of chamber music by Roger Reynolds, as well as the world premiere recording of *...above earth's shadow* by Michael Finnissy to be released shortly. Mark Menzies is a National Recording Artist of Radio New Zealand for which he has made numerous studio recordings and he is featured on a further dozen chamber and contemporary music releases.

Mark Menzies is currently viola and violin professor at the California Institute of the Arts where he also coordinates their chamber orchestra, new music ensembles and conducting studies. Drawing from his innovative professionalism and artistic leadership, he initiated a successful collaborative series called Chamber

Wagemans studied organ, composition and music theory at the Royal Conservatory in The Hague, and later in Freiburg with Klaus Huber. His work has been played in several music festivals like Donaueschingen (*Muziek II* conducted by Ernest Bour) Royan, Warschau and Venice. In the last 10 years he has been played by almost all orchestras and important music groups in the Netherlands, such as The Royal Concertgebouw Orchestra under Ricardo Chailly, The Residentie Orchestra (which premiered his Seventh Symphony), The Rotterdam Philharmonic, and the Dutch Radio Orchestras. He also composed works for the Schönberg Ensemble, Volharding and a large piano cycle for the pianist Tomoko Mukaijama.

Wagemans teaches Composition and Theory of Music at the Rotterdam Conservatory and also worked from 2000–2006 as the programmer of Holland Symfonia Orchestra (Amsterdam/Haarlem) and his precursor, the NPO. From 1990–2002 he was the artistic leader of the Doelen Ensemble, a Rotterdam-based ensemble for contemporary music.

Robert Zuidam (1964) studied composition from 1984–89 with Philippe Boesmans and Klaas de Vries at the Rotterdam Conservatory. In 1989 he was a Composition Fellow at the Tanglewood Music Center, Massachusetts, where he studied with Oliver Knussen and Lukas Foss. He was awarded the Koussevitzky Composition Prize for his piece *Fishbone* and a Leonard Bernstein Scholarship enabled him to return to Tanglewood as a student in 1990. Besides various performances of his work on the Tanglewood Festival for Contemporary Music during the nineties, he returned there in '99 as an Artist-in-Residence, with financial support of the Velmans Foundation.

In 1991, Zuidam was invited by Hans Werner Henze to create a full-evening opera for the Biennale für Neues Musiktheater, in Munich, Germany. This resulted in *Freeze*, based on the story of the Patricia Hearst kidnapping, which was realized in '94, in a co-production with the Holland Festival and the Staatstheater Braunschweig. Soprano Susan Narucki performed the leading role of the piece, which prompted der Spiegel-critic Klaus Umbach to label Zuidam as “ein genialischer Hund”. A second opera, *Rage d'Amours*, was commissioned by the Boston Symphony Orchestra and was premiered in August 2003 at Tanglewood, with the much-acclaimed Lucy Shelton as leading lady. Also on this occasion, the press responded with enthusiasm. The *New York Times* wrote: “a formidable work ... a score that keeps you hooked ... with *Rage d'Amours* Mr. Zuidam announces himself as a composer to reckon with”.

Rob Zuidam composed a large number of works for orchestra, ensemble and soloists. Between 1991 and '98 the four-movement orchestral work *Trance Symphonies* was created. A commission by the Michael Vyner Trust resulted in *Sauvage Noble*, a concerto for oboe and horn. His work has been performed by, among others, the Residentie Orkest (the Hague), the Concertgebouw Orchestra, the German Ensemble Modern, the London Sinfonietta, the Amsterdam-based ASKO/Schönberg Ensemble, soloists such as Elliott Fisk and Peter Serkin, and conductors such as Reinbert de Leeuw, Oliver Knussen, Stefan Asbury, Peter Ruzicka and Richard Dufallo.

But the core of his compositional output is formed by vocal music. *The McGonagall-Lieder* (1997–2000), for coloratura soprano and ensemble, (which was performed during the Holland Festival in a version for three voices) *Pancho Villa* (1988–90) for mezzo-soprano and piano, *Nella Città Dolente* (1998) for vocal octet, and particularly *Calligramme/il pleut* (1991), for two female voices *a cappella*, belong to Zuidam's most frequently performed works.

ABOUT THE PERFORMERS

Julie Feves is a graduate of the Juilliard School of Music. She has performed extensively as a soloist, chamber performer and orchestra principal in music ranging from the baroque to the avant-garde. The *New York Times* has praised her “virtuosic flair” and the *San Francisco Examiner* admired “the sureness of her pitch and the tenderness of her phrasing.” Ms. Feves has appeared with numerous orchestras throughout the United States, including the Los Angeles Chamber Orchestra, the American Symphony, the Los Angeles Philharmonic, and the Aspen Festival Orchestras. Currently Ms. Feves serves as principal bassoonist with the Long Beach Symphony Orchestra. She has performed contemporary music with the New Century Players, Speculum Musicae, and the Contemporary Chamber Ensemble. Performing on early

These concerts were made possible through grants from the Netherland-America Foundation and the Consulate General of the Netherlands.

PROGRAM NOTES

When we started to think about assembling the programming for these two concerts (the first performed on Nov. 14, 2008) celebrating recent Dutch music, the sad reality was that we knew about Louis Andriessen's music (he has had a lot of astonishing performances in Los Angeles!), a little about Michel van de Aa, but other than a few of our more curious colleagues who remembered some of the influential figures from the past—Ton de Leeuw comes to mind—and our connection with the extremely focused avant-garde circle of Antoine Beuger, Dante Boon and others of the Wandelweiser collective, we knew very little of what there was.

A visit I made to the Music Center in Amsterdam during the summer proved to be a huge help in gaining an understanding of the scale and quality of the repertoire that has come out of the Netherlands in the last 50 years. Ger van den Beuken and Michael Nieuwenhuizen provided invaluable guidance through their extensive library and provided some context with which to make some choices for this festival that would at least provide an outline of some of the wide array of things composers from Holland have found themselves giving to the world. So as to not make our concerts epics, even this outline is hardly even that, and quite a few fascinating directions that are a major part of the 'scene' have not made it onto our programs this time...

What we do have reflects beautifully a multiplicity of investigative pathways that would seem to be parallel to the liberal co-existence of Dutch life in general. Is it worth making such bland generalizations? Being half Dutch myself, I can only say that when going to visit the land where my mother is from, and where I lived for a year when I was a child, the impression I have of life's energy there, is of this 'bright' looking for things, usually not too dreamy or 'romantic', and plenty focused on the intelligence of making the end result work with elegance or at least a certain kind of kinetic efficiency.

The many 'things' looked for start with Michel van de Aa's **Mask** (Nov. 14) which seems, despite all the theatricality, the soundtrack, and the ever-so-slightly 'psychological' and associative old-fashioned metronome (did you ever take music lessons and had issues with that infernal ticking machine?), to be purely about music and its process. Michel writes:

In Mask, musical layers are covered and revealed. Overtone 'masks' in the soundtrack transform the colour of the notes in the instrumental ensemble, shifting the sound texture. The acoustic material played by the ensemble is manipulated and snipped apart in the soundtrack. The musical layers within the ensemble and soundtrack overlap one another; sudden interruptions rip a hole in the texture, revealing previously concealed layers.

A percussionist obsessively pulls gaffer tape from a table surface, causing the ensemble to react with manic outbursts. As an old-fashioned metronome, operated by the percussionist, gradually becomes muffled, the soundtrack slowly robs the ensemble's sound of its overtones.

Aiming firmly at an international audience, which is Aa's success I suppose, the concerns are about delighting with a substance of a kind of 'universal' reference.

Contrast that with the music of Peter-Jan Wagemans and his cello octet **Frage: worauf hoffen?** (Feb. 20). The piece itself is a textural assemblage of gestures with Mahler suggestions and the like. More obviously controversial are his website statements about why he composes. Right from the start, he takes on Louis:

Peter-Jan Wagemans can be regarded as the counterpart of his more famous colleague Louis Andriessen: whereas Andriessen is focused largely on American music, Wagemans is an outspoken European artist whose aim is to develop and renew the European tradition. This brings him in conflict with both the avant-garde and the minimalist styles in the Netherlands and in spite of this, Wagemans does not see himself as a traditionalist. Further development of the musical heritage is his goal, but to be successful, all aspects, both of structural, emotional and communicative nature has to be in balance.

Then comes the punchline: *Since Wagemans wanted to make a career which was solely devoted to*

development of his music, he never bothered to present himself abroad; so he has become one of the most played composers in the Netherlands but virtually unknown outside his country. Perhaps some call this a kind of parochialism; when you hear the committed intensity of Wagemans' 'inner' language, perhaps you could also hear a composer who has understood that the internationalism of 'success' is a product he didn't buy, rather doing what composers have done to our (Western) culture's benefit for millennia, which is to spend one's time thinking about composing, quite happy with materials given from around the place one lives and works. It is one way of doing it...

The American outlook, with which Wagemans contrasts himself to Louis Andriessen, shows up in a number of our program choices. Most Andriessen-like is perhaps Giel Vleggaar's ***Aiming for Ecstasy*** (Nov. 14) of which the composer writes:

Aiming for Ecstasy draws from a wide array of influences. Whether it is a chord progression from an unreleased Prince song called "Wonderful Ass", an early Renaissance fauxbourdon harmonisation technique, or a palindromic number series (543212345), this piece presents a distinct sound world that emphasizes a recurrent theme in the composer's work: bringing together seemingly unrelated musical scenarios. Repetition also plays a central role in Aiming for Ecstasy: getting stuck in repeating patterns and trying to break free through development, but always being controlled by the invisible pull of the palindrome. Allowed to wander off every once in a while into a alien fauxbourdon landscape, the guitarist finally submits to the iron rule of the number with full abandon, aiming to find a sense of bliss in a highly regulated environment.

Let alone hearing it, perhaps the program note makes obvious where Vleggaar has furthered Andriessen's heritage, if one dares call it that...?

JacobTV—Jacob ter Veldhuis—has made quite a career for himself both in Holland and in the US. Though we are not presenting one of his boombox pieces, a genre which has created somewhat of a following, ***Green Drake*** (Feb. 20) is plenty peppered with the sugar with which he delights in provoking his more committed avantgarde colleagues. The program note seems to suggest a slightly innocuous experience:

Green Drake was written for the Bassoon Festival in the Ijsbreker 9–11 May 1992. Its first performers were Dag Jensen, Miny Dekkers, The Utrecht String Quartet and Harke Wiersma. A green drake (also dayfly, mayfly, or ephemera) is a small insect (ephemeroptera) that is born in the morning and dies in the evening of the same day. Although this composition must be regarded as an abstract piece of music, I chose the title Green Drake as a metaphor for its musical contents and development.

Nevertheless, with the urbane language in which the piece is written, it is put together with a charm and zest that seems not to die as we rehearse and perform the work.

Cultural complications, not just in the direction of looking towards America, crop up in the music of Joey Roukens, a young composer I had the pleasure of meeting while I was in Amsterdam this summer. His conversations on music and art were so wide-ranging and quirky, particularly for someone as young as he is. With a heritage that includes parents who are Indonesian, Chinese, and a Dutch upbringing... it is a lovely surprise that such things, today, do not then have to result in the protracted unpacking of perceived cultural responsibilities.

It was true, though, that the decision to program ***Shifting lines, shifting colors*** (Feb. 20) was kind of made over Joey's protests: in a creative figure developing so fast and exploring possibilities as freely as he does, an 'old' piece can seem an almost comical reversion to past attitudes, or sensibilities. I pointed out that the strengths of the piece are such that he may, at this point in his development, be somewhat blind to what it has to offer to an audience. Of the piece, Joey writes:

Shifting lines, shifting colors was written in 2003, at a time when my music was still pretty much influenced by the modernist tradition, in particular the modernism of Ligeti. The piece was commissioned by Orkest de Volharding, a Dutch contemporary music ensemble traditionally associated with a very loud and aggressive sound akin to the aesthetic of Louis Andriessen (who

and chromaticism, tonality and atonality can coexist in a natural way. In doing so, he doesn't shy away from borrowing from all the many different genres and styles of music that are part of the musical air he breathes, whether it be new styles or old styles, high culture or vernacular culture, 'serious' or popular music, western music or non-western music. For a long time, Roukens has also been active in pop music.

Taylan Susam (1986) lives, works and studies in Amsterdam. He studied composition at the Royal Conservatoire of The Hague for two years. During that time, he organized a series of concerts with recent experimental music by Antoine Beuger, Michael Pisaro and Manfred Werder, among others. He currently studies German literature, linguistics and philosophy at the University of Amsterdam. He was a resident student at the Ostrava Days 2007 Summer Institute and festival, where he studied with Petr Kotik, Alvin Lucier and Christian Wolff, collaborated with Ben Patterson and John Lely and drank beer with Joe Kudirka. His music has been performed by such groups as the Barton Workshop, Nieuw Ensemble, Asko Ensemble, Wandelweiser Composers Ensemble, Ensemble Chronophonie and an ad hoc group of twenty pianists. Frequent collaborators include Koen Nutters, Dante Boon, Antoine Beuger and Tobias Liebezeit. He currently works as a curator for the Amsterdam literary organization Perdu, where he organizes literary events and experimental music concerts (with Samuel Vriezen and Dante Boon.)

Dutch avant pop composer JacobTV (aka **Jacob ter Veldhuis**, 1951) started as a rock musician and studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. During the eighties he made a name for himself with melodious compositions, straight from the heart and with great effect. JacobTV is preoccupied with American media and world events and draws raw material from those sources. His work possesses an explosive strength and raw energy combined with extraordinarily intricate architectural design. In his so-called boombox works, he makes superb use of electronics, incorporating soundbites from political speeches, commercials, interviews, talk shows, TVangelists, and what-have-you—"urban songs" with a colorful mix of high and low culture.

Long queues at the box office for the four-day JacobTV Festival in Rotterdam in 2001 already attested to the growing popularity of this composer, both in the Netherlands and abroad. His works were recently performed by such orchestras as The Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, the Russian State Academy Orchestra and the Düsseldorf Symfoniker, by ensembles like the Nederlands Kamerkoor, Aurelia Saxophone Quartet, Prism Quartet, New Century Quartet, Ruysdael Quartet, Electric Kompany and by soloists such as Branford Marsalis, James Galway, Arno Bornkamp, Claude Delangle, Margaret Lancaster, Andrew Russo, Kathy Supové, Kevin Gallagher and Evelyn Glennie. His boombox works, based on speech melody, have become world famous. Several choreographers worked with his music, like Hans van Manen, Nanine Linning, Dominique Dumais, Annabelle Lopez Ochoa and many others.

Early in his career, JacobTV strove to liberate new music from its isolation by employing a direct—at times provocative—idiom that spurns "the dissonant", which in TV's view reflects a completely devalued means of musical expression. Standing up to what he called the "washed-out avant garde", made him a controversial figure in certain circles. "I pepper my music with sugar," he says. His "coming-out" as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*, premiered one day after 9-11 and released on DVD, CD and SACD by Chandos. At the Holland Festival 2005, the première of *...NOW...* for stereophonic orchestra, with live triggered videos by Jaap Drupsteen, performed by the Royal Concertgebouw Orchestra, received standing ovations.

With hundreds of performances and broadcasts worldwide each year, JacobTV is one of the most-performed European composers. Several portrait concerts have taken place in Brussels, Cologne, and Amsterdam. In May 2007 a three-day JacobTV Festival took place at the Whitney Museum of American Art in New York. At the same time a box-set trilogy was released containing 12 hours of audio and video, on bastamusic.com.

Peter-Jan Wagemans (1952) can be regarded as the counterpart of his more famous colleague Louis Andriessen: whereas Andriessen is focused largely on American music, Wagemans is an outspoken European artist whose aim is to develop and renew the European tradition. This brings him in conflict with both the avant-garde and the minimalist styles in the Netherlands and in spite of this, Wagemans does not see himself as a traditionalist. Further development of the musical heritage is his goal, but to be successful, all aspects, both of structural, emotional and communicative nature has to be in balance.

to timing. Somewhat like an early piece by Morton Feldman, only the fingerings are given (using the usual number indications for the fingers of each hand)—with no actual pitches, these are left to the performer. It is an experimental five-finger etude in slow motion for indeterminate harmony. It's a totally different challenge from the Boon, but for the performer, the two pieces complement each other.

—Mark Menzies

ABOUT THE COMPOSERS

Dante Boon, as a pianist, has premiered pieces by composers such as Tom Johnson, Clarence Barlow, Samuel Vriezen, Martijn Voorvelt and Anthony Fiumara, besides recording Tom Johnson's *Symmetries* (with Samuel Vriezen, for Karnatic Lab Records) and works of Rozalie Hirs (for Attacca) and Philip Corner (for New World Records, with The Barton Workshop). He has given concerts in Paris, Miami, Rome, Ghent, Düsseldorf, Amsterdam, Brussels, Vienna and numerous other places in The Netherlands and abroad. He recently recorded his first solo CD featuring piano music of Richard Ayres, John Cage, Morton Feldman, Jürg Frey, Tom Johnson and Samuel Vriezen. As a composer, his music has been performed by ensembles and musicians such as Jürg Frey, the New York Miniaturist Ensemble, Marcel Worms, orchestra de ereprijs and The Barton Workshop. At the moment he is writing music for percussionist Arnold Marinissen, the Motion Ensemble and orchestra De Volharding. As a composer and pianist he takes part in the international composers' group Wandelweiser, organizing a concert series in Amsterdam dedicated to the music of Antoine Beuger, Jürg Frey, Eva-Maria Houben, Michael Pisaro, Manfred Werder and other composers related to the group. He was born in 1973 and lives and works in Amsterdam.

After completing her Chemical Engineering studies (MSc) at Twente University, The Netherlands, **Rozalie Hirs** followed her heart to the Royal Conservatoire, where she studied composition with Diderik Wagenaar (1991–94), Louis Andriessen (1994–98) and Clarence Barlow (1997–98). On a Fulbright grant she traveled to New York to pursue a DMA degree in composition at Columbia University. She studied with Tristan Murail (1999–2002) and completed her DMA degree in 2007 with a dissertation essay entitled *On Murail's Le lac* and the composition *Platonic ID*, written for the Asko Ensemble. New and recent musical works include: *Roseherthe* for large orchestra and electroacoustic sounds, premiered by the Dutch Radio Philharmonic Orchestra in November 2008; a electroacoustic work *Pulsars*, commissioned by the Dutch radio (this work received the mention "Recommended Work" at the IREM in Lisbon in 2007), and *Hello heaven hello thunder* written for large brass ensemble Orkest De Volharding, to be premiered in February 2009. Hirs is also a poet. Her fourth volume of poetry, *Geluksbrenger*, will appear in November 2008 prohibited by Querido, Amsterdam.

Joost Rekveld (1970) has been making abstract films and kinetic installations since 1991, originally starting out from the idea of a visual music for the eye. For his films he develops his own tools, often inspired by the lesser frequented streets in the history of science and technology. In recent years his work has been steadily moving off-screen, designing projections and light for various dance and theatre productions. He is becoming increasingly implicated in activities that resemble artificial life and robotic swarms. Besides his artistic work he is also active as a curator and teacher.

Joey Roukens was born in Schiedam, the Netherlands, in 1982. He studied composition with Klaas de Vries at the Rotterdam Conservatory and psychology at Leiden University. Roukens also studied piano privately with Ton Hartsuiker. His works have been performed by major ensembles and soloists in the Netherlands, such as the Netherlands Philharmonic Orchestra, the Nieuw Ensemble, Orkest de Volharding, the Aurelia Saxophone Quartet, Janine Jansen and Ralph van Raat. His output includes orchestral works, ensemble works, chamber music and solo instrumental works. In his music Roukens strives to move away from modernist dogmas in search for a more direct idiom in which present and past, diatonicism

founded the ensemble) et al. I chose not to write another piece in that vein, but tried to compose a work with a more subtle and poetic sound. The title refers to the way I perceive the textures of the piece: a myriad of musical lines forming a musical stream that keeps going from one place to another while constantly changing color, in an organic and protean way.

The piece consists of two parts. In Part One the musical stream is 'born' out of a single note (A), from which delicately soft, slowly moving lines emerge. The music then travels through a variety of materials—we hear hints of carillon music, dissonant brass textures that may remind one of Ruggles' Angels, and an imaginary folk music—which all organically transform into one another. Part Two continues where Part One left off. After a threatening opening featuring a deep, dark pulse in the piano, Ligetian chromatic lines make up the texture of the music, sometimes interwoven with choral-like chords in the background. Many materials already presented in Part One recur in different guises in Part Two. At some point 'the musical past' suddenly enters the stream, bringing in diatonic elements that try to disrupt the chromatic textures: a Beethovenian gesture in the piano, a snatch of Bach's Italian Concerto, the Dies Irae motif and a quasi-baroque chorale, and the music builds to a hectic climax. Afterwards, one last reflective chorale is heard, bringing the piece to a peaceful end in E-flat major.

Shifting lines, shifting colors was written with financial support of the Dutch Fund for the Creation of Music.

In **Forms in dark and white, moving** (Nov. 14), his style has moved on, and he writes:

In recent years my music has more and more moved away from 20th century modernism; it has become more direct, more tonal (more diatonic), less complex and more eclectic, as can be heard in this recent trio of mine. Forms in dark and white, moving was written for a collaboration with young visual artist Matthijs van Zessen, who created video images to support my music and who has been a friend of mine since elementary school. It is a cycle of five shorter pieces or five 'forms', each having a different mood and starting point. Throughout the cycle, the music seems to swing between darker moods (most notably in movements II and III) and brighter moods (most notably in the last piece with its white-note harmonies).

The first piece, "Interrupted Swell (To the memory of JT)", is a perfectly symmetrical swell: a harmonically static texture increases in loudness and activity, reaches a highpoint and then decreases in loudness and activity again. At its highpoint, however, the swell is interrupted by a ritualistic sounding interlude, whose rhythms and proportions are derived from the Fibonacci series. The image of a fast but stuttering machine that's not working properly was the starting point for the second form, "Stuttering Machine", an energetic piece with spiky, robotic rhythms and minimalist tendencies. The central third piece, "Pensive Song", is the most lyrical and also longest of the five pieces. It's a piece in a contemplative, melancholy mood that starts gently and quietly but gradually builds to a dramatic intensity. The fourth piece, "Unisono Toccata", is a virtuoso toccata with a lighthearted energy, consisting mainly of fast, baroque-like figurations played in unison by all three players. The piano has an important solo passage in this piece. "White material", the fifth piece that concludes the cycle, uses only the 'white' notes of the C-major scale (no sharps or flats): after fourteen icy chords (whose durations are again derived from the Fibonacci series) the music continues in a dreamlike, lush and ethereal atmosphere.

The need to be coy about some influences or keeping everyone guessing has been part of culture since time immemorial. So it is I got out of Joey that the "JT" referred to in this piece is indeed James Tenney, whose association with CalArts goes back to its beginning...

Looking 'brightly' to fulfill a composition's impetus in an interdisciplinary arena from a starting point in any artistic genre, is one of CalArt's founding missions, if not its most imperative one. For this reason, we are particularly delighted to be able to program some pieces that are interdisciplinary.

Perhaps one could consider Edward Top's **String Quartet No. 1** (Nov. 14) one such enterprise; its

program note reads:

The String Quartet No. 1 (1998) by Edward Top was inspired by depictions of man as sinner in the works of Hieronymus Bosch. In paintings such as The Last Judgment and the Garden of Earthly Delights Bosch gives free rein to this astounding imagination to display a sombre but convincing image of man in all his wickedness in hallucinatory visions. Directly inspired by these paintings, the string quartet was composed without a previously conceived idea of form, structure, pitch or any other parameter. "It was written, without looking back, in an angry chromatic style. With its sound coming from mathematical models and with the architectonics of Modernism in my ears, the monsters came crawling out of my pencil onto the five lines of the music paper." (Transl. Peter Lockwood)

The other piece we have to present with film, is Rozalie Hirs' **Book of Mirrors** (Feb. 20). Of this composition, Rozalie writes:

#23.2, Book of Mirrors, commissioned by the Asko Ensemble and the Holland Festival 2001, is a collaboration project by abstract film maker Joost Rekveld and composer Rozalie Hirs. Its subjects are mirror images and prime numbers which are kaleidoscopically translated to all levels; they appear in the global time structure of both film and music, in the lengths within the movements of film and music, in frequency relationships and local pulse relationships within film and music, determining basic generating intervals and leading to further pitch materials (i.e. chords) in the music, as well as the use of color in the film.

The composition Book of Mirrors investigates the psychoacoustic phenomenon of frequency addition, naturally occurring in the human auditory system during simultaneous perception of two pitches. Basic generating intervals are translated into chords through frequency calculations (frequency additions, ring modulation) performed in Open Music software of IRCAM, France.

The film #23.2 deals with the multiplication of light beams through mirrors and kaleidoscopes. Through the interplay of light waves and without the involvement of lenses, the images materialize directly onto the emulsion. Because this film avoids the traditional perspective inherent to the use of lenses commonly employed to reproduce a scene outside the camera, #23.2 investigates the properties of moving light itself.

So, we are back to abstract music, internationalist, 'universal', and investigative of phenomena (the terms could go on...). The remainder of works on our programs are made of pieces that, each in their own way, explore this abstraction. This is even the case with Matijs de Roo's homage to Xenakis—given Xenakis's own internationalist compositional journey, the piece could also be heard as a homage to the principle of composing from the very rough hewn rocks of sound itself ... kind of the place any composer has to consider starting from at least some time in their creative life. Matijs writes:

***Esse est percipi** (2003) (Nov. 14) is an ensemble piece written in homage to the Greek composer Yannis Xenakis. The piece opens and ends with the first and last bar of Xenakis's Eonta, with the rest of the note materials derived from these quotations. The result is a very dynamic and powerful piece driven by the rhythmic impetus provided by the piano and percussion.*

Dutch-American composer Christina Viola Oorebeek has written pieces that explore many and varied cultural impulses—abstract compositional forms of a quite 'traditional' craft are enumerated in this program note for **Xenolith** (Nov. 14):

Xenolith begins in a confined area of the lowest register of the cor anglais, delineated by sparse melodic cells, repeated notes and jagged rhythmic movements. Twice, in chromatic sequences and inversions of the motivic material, an upward movement culminates in extended high notes, pulling away, as it were, from the low tones. The accumulated tension finds its release in the Lamentoso section, a repeated "gesture of crying out" tempered by varied echoes of the first sections. The piece finds its solution in a amalgam of pianissimo repeated notes and chromatic motives culminating in sweeping arpeggios and fading serenely into the highest register of the instrument.

Robert Zuidam eschews the kind of cross-cultural mélange one may expect in a piece commissioned to celebrate millennia of countries' relations with each other, and instead focuses on the qualities the musicians bring to such an occasion. Of **Music for Viola, Piano and Ensemble** (Feb. 20), Robert writes:

When I was commissioned by the Japanese-Netherlands Society to compose a new piece, I was immediately thrilled to have an opportunity to write for such excellent musicians. I decided to focus on the lyric and expressive qualities of violist Noboko Imai and the brisk and exuberant pianism of Tomoko Mukaiyama which I got acquainted with through their concerts in Amsterdam.

The ensemble, consisting of a string and wind quintet, starts with slow harmonic progressions over which the melodic developments of the viola gradually unfold. The piece could be conceived as a miniature concerto for viola and piano: it consists of several short movements, offering strong contrasts in timbre and expression which are blended and connected into one uninterrupted dramatic arch.

The piece is dedicated to the friendship of the people of Japan and the Netherlands, which is now over 400 years old, and which I hope will continue for a very long time.

Lastly, I will let my colleague Michael Pisaro introduce the small archipelago of pieces from the Wandelweiser collective that have been programmed in these two concerts. He writes:

***chants divers** (Nov. 14) is a version of Beuger's vast, ongoing, modular work that goes under the general title auch da (meaning in German, "also there"). Intermittently for over a year, Beuger has been composing ten melodies per day. At the end of an active month, the composer makes a set of pages containing generally about 250 to 300 melodies. (The whole collection currently consists of over 3000.) The melodies all have the same format, being in four phrases and indicating only short and long tones (no actual rhythms), but, because they are a record or transcription of whatever happens to come to mind at the time of their composition, are quite diverse in terms of their melodic material or shape. Some have very few notes, others many, some have a wide range others a narrow range some make use of simple tonal formulas, others are very peculiar, one of a kind. Very occasionally there are multiple voice "melodies." Beuger then makes these available, with performance instructions, for those wanting to encounter the work. The instructions for playing the melodies are always the same—they are to be played softly, feeling one's way from tone to tone, and, in the words of Froberger: "played very slowly at one's own discretion without observing any pulse." When played by an ensemble, each member of the group has the option of softly sustaining one or two (or perhaps three or zero) tones from the melody, potentially in a slightly altered tuning. This creates a supportive environment for the soloist drawn organically from the melody. For this performance, members of the workshop have each selected one melody. Since the duration of a melody is variable and dependent upon the soloist and ensemble, we will simply start at the beginning of our list of melodies and stop when we've reached about 10 minutes (the duration we have set for this performance). For each performance Beuger gives the selection of melodies used a different title (often in French): this one, chants divers ("various songs") will become chants d'hiver ("songs of winter") when the Workshop does the piece again (in a one-hour version) on the CalArts campus on Sunday, November 23rd (8 p.m.).*

***14x** (2007) and **for louis couperin** (2008) (Feb. 20.) are two fairly short experimental piano pieces. Dante Boon is himself a wonderful pianist and wrote and dedicated 14x to yet another interesting Dutch composer and poet (and pianist): Samuel Vriezen. Although the piece is quite slow, and is seemingly a simple series of sustained chords with an occasional beautiful melodic gesture, the technique employed is actually very challenging. No pedal is used, therefore, in order to maintain the mostly 10-note sounds all fingers of both hands are employed, holding down keys for the whole piece. What at first seems nearly impossible reveals itself to be ingeniously composed to be just possible. Taylan Susam's for louis couperin is named after the great 17th-century French keyboard composer and the uncle of François. Couperin invented the "unmeasured prelude" which might also be a description of Susam's piece—its 21 events are completely open with regard*