

The
Boston
New Music
Initiative

“Celebrating 100 Years of ‘New Music’”

Concert 1

Featuring works by:

Randall BAUER
David BIEDENBENDER
Chester BISCARDI
Tucker FULLER
Christopher GAINES
James HOLT
Vera IVANOVA
Bruce REIPRICH
Arnold SCHÖNBERG

Saturday, September 25, 2010

7:30 pm

First Church

66 Marlborough Street
Boston, Massachusetts

ABOUT BNMI

The Boston New Music Initiative is a 501(c)(3) non-profit organization dedicated to maintaining an international network of composers, performers, conductors, directors, and champions of music in order to generate new music concerts, compositions, collaborations, and commissions. Incorporated in 2010, the organization aims to advance the careers of its members in the field of new music by serving as a resource for networking, commissioning, collaboration, and programming.

The Boston New Music Initiative

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Welcome

Hello and welcome to the second concert season of the Boston New Music Initiative! We're still very much a new presence on the new music scene, but we're thrilled about how quickly the organization has grown in its capacity throughout and following our three concerts this past year in February, April, and June. Our goal is to continuously promote the performance and creation of new music both here and abroad, and we made some serious progress toward that end with our inaugural concert season: we performed the work of 21 different living composers, including six world premieres and numerous regional premieres. This season, we expand to a full six-concert series, which will not only include performances of works by our own member composers, but will also feature masterworks of the 20th and 21st centuries. We open our second season tonight with a performance of one of the earliest and most famous “modern works”: selections from Arnold Schoenberg's *Pierrot Lunaire*. In November, we celebrate the 100th anniversary of the year of Samuel Barber's birth with a full performance of his *Violin Concerto* (1939). Our December concert will feature electronic and electroacoustic works, and our plans for the spring include works for chorus and full orchestra. We thank you for your attendance and support, and hope to see you much more this year and in the future!

Tim Davis

President of the Boston New Music Initiative

Concert 1
Season 2

The Boston New Music Initiative Concert Series

2

The
Boston
New Music
Initiative

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To join BNMI:

To join our organization's network of composers, performers, conductors, collaborators, and champions of new music, please visit our website (URL listed below). Membership is free to all!

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THE BOSTON NEW MUSIC INITIATIVE
Concert Series

2010-2011 Concert Season
First Church

September 25, 2010
Boston, Massachusetts

Whirligigs and Gewgaws (2005)

Randall BAUER
(b. 1975)

Lilit Hartunian; Sam Stapleton, *violin*
Alexander Vavilov, *viola*
Emma Davis-Oeth, *violoncello*

Salkim Sögüt (Weeping Willow) (1996)

Bruce REIPRICH
(b. 1951)

Erin M. Smith, *soprano*
Sam Stapleton; Lilit Hartunian, *violin*
Alexander Vavilov, *viola*
Emma Davis-Oeth, *violoncello*
Timothy A. Davis, *conductor*

Pieces for Piano (2005)

James HOLT
(b. 1975)

Trevor Berens, *piano*

Selections from **Murder** (2010)

Tucker FULLER
(b. 1980)

Sarah Kornfeld; Claire Filer, *soprano*
Timothy Maurice, *piano*

-Intermission-

The Viola Has Suddenly Become a Voice (2005)

Chester BISCARDI
(b. 1948)

Emily Rome, *viola*
Yuko Tanaka, *piano*

Breakdowns (2009)

Christopher GAINNEY
(b.1981)

Ashley Addington, *flute*
Rachel Arnold, *violoncello*

Un~Now (2001)

Vera IVANOVA
(b. 1977)

Sarah Kornfeld, *soprano*

Selections from **Pierrot Lunaire** (1912)

Arnold SCHÖNBERG
(1874-1951)

- I. 1. Mondestrunken
- II. 5. Valse de Chopin
- III. 8. Nacht
- IV. 21. Alter Duft

Anna Ward, *soprano*
Ashley Addington, *flute/piccolo*
Aaron Kirschner, *clarinet/bass clarinet*
Nicholas Gleason, *marimba*
Leah Kosch, *piano*
Shuo Wang, *violin*
Emma Davis-Oeth, *violoncello*
Sam Stapleton, *conductor*

Stomp (2008)

David BIEDENBENDER
(b. 1984)

Ashley Addington, *flute*
Aaron Kirschner, *clarinet*
Nicholas Gleason, *marimba*
Leah Kosch, *piano*
Shuo Wang, *violin*
Emma Davis-Oeth, *violoncello*
Sam Stapleton, *conductor*

Stage Manager: Jacob Mashak

Program Notes

Pierrot Lunaire

Arnold Schoenberg

Perhaps no other work in the repertoire would be a more appropriate starting point for the celebration of a century of “new music” than Schoenberg’s *Pierrot Lunaire*. While the definitive origins of the new style of music that developed early in the 20th century are somewhat debatable, there is no doubt that *Pierrot* is one of the most famous, and influential, works of the era. The work was premiered in Berlin on October 16, 1912, but due to the First World War, the early performance history of the piece was disjointed: the work received performances in Europe through 1914 and then performances resumed in both Europe and America in the early 1920s after the war.

The work originated from a commission by actress Albertine Zehme for piano and singer, and set twenty-one of Belgian poet Albert Giraud’s cycle of fifty poems, translated into German by Otto Erich Hartleben. Three of the five instrumentalists are required to double on a second instrument: flute and piccolo, clarinet and bass clarinet, and violin and viola. Perhaps the most striking characteristic of the piece is the use of *Sprechstimme*, a vocal performance technique where the intended pitch either slides up or down immediately, intending to mimic vocal speech patterns rather than traditional singing.

Early reception of *Pierrot* was, to say the least, poor. Belgian critic Arthur Abell stated in his review a few weeks after the premiere that the “remarkable part of this whole farce is that Schoenberg is taken seriously. A musically cultured audience sits through such an atrocity with hardly a protest.” An American correspondent residing in Berlin reported back to the United States that he overheard someone in the pressroom comment afterward that the music was “...but the worse I’ve heard in my life.” Reception in America was no less kind, with esteemed Henry T. Finck claiming that after Schoenberg was unable to achieve success with tonality, he attempted to gain notoriety by “being ‘real naughty.’”

Other critics were more careful with their words in spite of their relative distaste for the music. Rollo Myers perceptively stated that “one instinctively feels that if only one had the key to the composer’s intentions it would all become as clear as day, and that, moreover, one’s curiosity would be richly rewarded.” Olin Downes, in a *New York Times Review* from 1925, apologetically wrote, “...if we liked the music of Schonberg (sic) we would probably like this music. It seems to be Schonberg at his best—at his most precise and expressive...After listening to the combination of the voice, half speaking, half singing, and the instruments of Schonberg’s chamber orchestra, it is impossible to imagine the music composed in any other way, or for any other tonal combinations.” Nevertheless, Downes concluded that “the music appears as music of yesterday, belonging to a period and pose characteristic of the post-romantics and of inflated, egotistical tendencies which are happily falling away.”

While the music of *Pierrot* has obviously remained unchanged over the course of the past century, the critical reception evolved considerably into favorable territory. In a review published the same day as Downes’s 1925 review quoted above, Lawrence Gilman wrote,

“So rapidly does music age and mellow that the acerbity which once seemed an essential trait of the style of ‘Pierrot Lunaire’ was difficult to detect in our hearing of the work last night. Or perhaps it is merely that the infinitely adjustable human ear has, in our case at least, made its peace with this music.” The “key” to Schoenberg’s music for which Myers searched in his review grew more apparent with the study and development of atonal theory and the emergence of the Second Viennese School, and atonality was not only practiced but became a driving force in 20th century music. Downes wrote another review of *Pierrot* in 1940 where he acknowledged, “Water moves very fast under the musical bridges. The use of dissonance, in which field Schoenberg has made his own discoveries, has not stopped or stood still. The very striking fact of ‘Pierrot lunaire’ is that despite all developments since it was written it sounds today strikingly modern, where other compositions just as drastic in their temporary effect are being forgotten. That is a result proceeding fundamentally from the integrity and scruple of Mr. Schoenberg as man and artist, things manifest the instant one talks with him.”

Such a review is a case of acceptance not only by audiences in general, but by specific members of the original audience. Downes need not have admitted that the music of *Pierrot* was not the music of “yesterday,” as he first believed, but quite the opposite. As the music theory dictating the craft of composition developed throughout the 20th century, *Pierrot Lunaire* evolved in its reception from an extreme work by an extreme composer seeing notoriety in music for all the wrong reasons to a legitimate and important masterwork of modern music.

The influence of *Pierrot* has continued throughout the 20th and 21st centuries. Tonight’s program is no exception, as one has little difficulty recognizing the similarities in extended vocal techniques between *Pierrot* and Vera Ivanova’s *Un~Now*. The “Pierrot” ensemble has become a staple of the chamber music ensemble, including works such as Pierre Boulez’s *Le Marteau sans maître*, Elliot Carter’s *Triple Duo*, and Jacob Druckman’s *Come Around*, to name a very select few. Such a list also includes the final work in tonight’s concert: David Biedenbender’s *Stomp* (modern composers frequently add percussion, or substitute it in the place of the singer, as Mr. Biedenbender has done).

We thank you for joining us for the first concert in our celebration of 100 years of “new music,” and look forward to having you join us throughout the rest of the season.

-Timothy A. Davis

Whirligigs and Gewgaws

Randall Bauer

A whirligig is a little doodad (a toy, curio, or work of folk art) which spins or whirls. A gewgaw is but a stationary whirligig, a bauble, a little trinket or some other whatnot. Both, in their own ways, are preoccupations of wonder and fancy. This composition is full of similar moments: bumping, gyrating lines collide with long stretches of static chords and gentle murmuring; in the latter portions of the work the intensity builds within a frolicking crescendo. The piece idealizes an attitude of excitedness interspersed with calm, even melancholic reflections, not unlike the highs and lows experienced in everyday life.

Salkim Sögüt (Weeping Willow)

Bruce Reiprich

When I learned in 1994 of the sudden death of my friend, the Turkish poet Oguz Tansel, I was in the process of composing a birthday gift for him, a setting of his poem “Weeping Willow” for soprano and string quartet. Last year I revised “Weeping Willow” and included it in English translation as the second movement of my symphonic song cycle, *Solitary Traveller*, a fifty-minute work in five movements.

In “Weeping Willow,” I hope to highlight with ubiquitous repetition and a clear and simple tonal language some of the quintessential themes of Tansel’s poetry: nature as a metaphor for human actions and emotions, extreme patience, and the sorrow of longing. The opening musical lines descend while gradually expanding in length to evoke a picture of the willow’s branches bending toward the ground as “delicate threads of embroidery.” Only for the last two lines of poetry does the vocal melody rise significantly to emphasize the most touching and revealing moment, when the singer finally expresses what underlies all her feelings and is, for that reason, the most difficult to articulate: “Come my beloved, forsake everything,/As one would bread and water, I miss you.”

Pieces for Piano

James Holt

These four short pieces for piano began as a gift for a teacher and ended as a gift for a colleague. The last piece, *Meditation*, was written first in 2002 and dedicated to my teacher and friend Sven-David Sandström on his 60th birthday. Ever since *Meditation*’s completion and performance, I intended to write this series of short piano pieces: they are brief, beautiful, about a page long, and purposefully not virtuosic.

The three new pieces (*Introspective*, *Full of energy and passion*, and *Excited, nervous, anxious, calm*) I dedicate to my close and dear friend, Derek Johnson. Each piece is set harmonically in its own modal framework, intended to be heard as improvisational snap-shots of the quiet, beautiful, and passionate things in life.

Pieces for Piano was premiered by Derek Johnson on March 9, 2005 in Auer Hall at Indiana University.

Murder

Tucker Fuller

Murder ballads have a long history, beginning in late Medieval Scandinavia, and appearing most often now in rap. “Stagger Lee,” to which the text Megan Levad wrote for “American Murderer” responds, is probably the most famous example from the last century. The songs in *Murder* were composed in the late winter of 2010. Each of them draws on a traditional murder ballad theme—resignation, glee, horror—and a particular style of music. These three songs, part of a nine-song set, incorporate elements of hymn, Appalachian folksong, late ‘70s Dolly Parton, and pre-1920s jazz standards (listen in particular for “9 to 5” and “The St. James Infirmary”).

The Viola Has Suddenly Become a Voice

Chester Biscardi

The Viola Had Suddenly Become a Voice, for viola and piano (2005), was written in memory of violist Jacob Glick, internationally recognized violist and teacher. He was principal viola in many groups, and as a chamber music coach his inspirational and kind guidance was legendary. He championed the music of the 18th century in his performance of numerous works for the viola d’amore, and he was an advocate of contemporary music and of living composers, premiering over 200 new works as a performer and encouraging the study and performance of new music as a music festival director and as a college teacher and coach.

The title was suggested by a passage from Andrea Camilleri’s mystery novel, *Voice of the Violin* (2003), translated by Stephen Sartarelli, where Inspector Montalbano becomes aware of a violin that “had suddenly become a voice, a woman’s voice, that was begging to be heard and understood. Slowly but surely the notes turned into syllables, or rather into phonemes, and yet they expressed a kind of lament, a song of ancient suffering that at moments reached searing, mysteriously tragic heights.”

The Viola Had Suddenly Become a Voice takes as its departure a quote from the last movement of Schumann’s Piano Quartet in E-flat Major, Op. 47 (1842), and includes self-references to *Di Vivere*, a work of mine that Jacob Glick admired. In *The Viola Had Suddenly Become a Voice* one thing becomes another: there is a transformation from Schumann to Biscardi; the viola moves out of a chamber texture into a solo role; and I celebrate the musical legacy transferred from generation to generation, acknowledging the work of Jacob Glick’s daughter, soprano Judith Bettina.

Breakdowns

Christopher Gaaney

Breakdowns is a set of three short, but energetic, bursts for flute and cello that seeks to highlight the full range of possibilities on these two versatile instruments while emphasizing a variety of precise and elegant interactions between the performers. This piece was composed for, and is dedicated to, Ashley Addington and Rachel Arnold.

Un~Now

Vera Ivanova

Un~Now for solo voice was composed in 2000 to a setting of a poem by the Russian poet Daniil Kharms (1905-1942). The poet’s writing makes use of absurd transformations and contradictions. As certain words are repeated in the poem, they are linked to certain notes following the order in which the words appear in the poem. The composition aims to transform the words to music keeping as a structure the original poetic form. Being strictly built on certain notes and words, *Un~Now* is a bizarre fantasy about the abstract world of absurd.

Stomp

David Biedenbender

The title, Stomp, refers to a heavy, syncopated dance with some serious attitude.—picture a Saturday night jam session.—in a barn.—featuring a crazed country fiddle band and Jelly Roll Morton's Red Hot Peppers.

Text and Translation

Salkim Söğüt

Ayrılıktan eğlim eğlim dalların
Düşüncelere dalmışsın kapkara
Başın yerde gözlerini mi yitirdin?
Gölgen toprağa uzanmış,
düşüncelerin suya

Toprak adamina benzer duruşun
Ağacım, bana da ver sabrından
Yapraklarında taze ay ışığı
Bezgin değilsin yaşamaktan.

İyi insanların düşünüyü azma
İçli türküler söyleyerek geceleri
Bu yoldan hirli geçer, hirsiz geçer
Yalnız can dayanmaz ayrılığa.

Büklüm büklüm dalların dönen
yerleri
Tel tel nakış, kimseye deme
İnsanın insan elinden çektiği
Ağacım, dert oturdu yüreğime.

Beni dalların bir hoş eder
Bir sevgili yakınlığı sarar içimi
Esmerim, boş ver de gel
Ekme su gibi özledim seni.

Oğuz Tansel

Translated by Aysit Tansel with the help of J.D. McClatchy,
Nülifer Mizanoğlu Reddy, and J. Ian Richards

Weeping Willow

Your branches are droopy with longing,
You are deep in dark thoughts.
Why hold your head down? Did you
loose your eyes?
Your shadow rests on soil, your
thoughts on water.

You stand like a man of the soil,
Beloved tree, lend me your patience;
Fresh moonlight shines on your leaves,
You are not weary of life.

Do not disparage the dreams of good
people,
Singing soulful laments at night,
Decent folk and rowdy pass this road,
No one can stand longing only.

Your delicate branches,
Are threads of embroidery, Ah!
beloved tree!
Tell no one,
Men suffering at the hands of men,
Tortures my heart with grief.

Your branches are bewildering,
A lover's closeness fills me in;
Come my beloved, forsake everything,
As one would bread and water, I miss
you.

Biographies

Ashley Addington, flute

Originally from Texas, flutist Ashley Addington performs regularly with ensembles throughout the Boston area, most recently with the Simon Sinfonietta, the Cape Cod Symphony, and the Callithumpian Consort. As a member of the Kaze Trio, she was a semi-finalist in the 2008 Plowman Chamber Music Competition. Exhilarated by the challenge of new repertoire and working with composers, Ashley has participated as a fellow each of the last three summers at the Summer Institutes for Contemporary Practice (SICPP) and maintains an active flute and cello duo dedicated to performing new music.

An active teacher, Ashley enjoys working with students of all ages and teaches flute at Indian Hill Music, Milton Academy, the Nashua Community Music School, and Shady Hill School. Ashley earned Bachelor's and Master's degrees in music from the University of Texas at Austin. Her principal teachers are Marianne Gedigian and Robert Willoughby. For a list of upcoming performances see www.ashleyaddington.com

Rachel Arnold, violoncello

Cellist Rachel Arnold, a Los Angeles native, is an active chamber musician and teacher living in the Boston area. She has performed in numerous chamber music festivals including Zephyr (Italy), Bowdoin, and the Summer Institute of Contemporary Performance Practice at the New England Conservatory. Rachel currently performs with the Callithumpian Consort, Juventas Ensemble, and Embryonic Noise. She has been a member of the Los Angeles-based Partch Ensemble, in which she played the microtonal music of Harry Partch on an adapted viola and a kithara (a 72-stringed harp-like instrument). Rachel is a graduate of the California Institute of the Arts, where she earned her Bachelor of Fine Arts degree, and the Longy School of Music where she earned her Master of Music degree. Her principal teachers are Erika Duke-Kirkpatrick and Terry King. Rachel can be heard on the pfMentum, Cold Blue, 7Tangram Records, Afrasia, and Innova record labels. A multi-talented artist, Rachel also teaches yoga and is a passionate crafter who sells her creations on her website, www.ladyraycello.com.

Randall Bauer, composer

Randall Bauer is a composer and pianist immersed in both the classical and jazz worlds. His compositions have received several national awards (such as two ASCAP/Morton Gould Awards and an ASCAP Young Jazz Composer honorable mention), and have been premiered in concert venues in the United States and internationally, from Germany, Russia, and Sweden, to the Kennedy Center in Washington, D.C. Works have been premiered by the Brentano String Quartet, eighth blackbird, the Nash Ensemble of London, Network for New Music and other chamber groups, and he has worked with many prominent jazz musicians. He has been a fellow at Yaddo, the Ucross Foundation, and the Atlantic Center for the Arts, and also received a major fellowship from the New Jersey State Council on the Arts. He received his Ph.D. in music from Princeton University

where he studied with Steven Mackey and Paul Lansky. He is currently Assistant Professor of music at Macalester College in Saint Paul, Minnesota.

Trevor Berens, piano

Trevor Berens began his piano lessons at the age of six. He graduated from Loyola Marymount University with a BA in Music and Psychology, where he studied piano with Tania Fleischer and Wendy Prober, and composition with Mark Saya and Paul Humphreys. It was there, while studying the life and works of John Cage, that his fascination with the limitless possibilities of sound began. He was the first music graduate to put together two full recitals for his senior project (one featuring solo music for the piano, and one featuring original compositions for various small ensembles).

After a brief year off, Mr. Berens then attended the California Institute of the Arts, where he earned an MA in the Performer/Composer program. There he studied piano with Vicki Ray and Peter Miyamoto, and composition with Stephen (“Lucky”) Mosko and James Tenney. It was there that he first had the opportunity to perform twentieth century music for solo piano, small ensembles, and orchestra.

During the last several years, Mr. Berens has been a lecturer at Loyola Marymount University, performed in several concerts (including guest artist concerts at colleges and universities), recorded a solo piano CD featuring new works commissioned by the performer, and started his own piano teaching studio.

Currently, Mr. Berens is combining his interests in music and healing by returning to school to study music therapy, beginning a sound healing practice, and undergoing a Deep Listening certification through Pauline Oliveros’ program.

David Biedenbender, composer

Composer David Biedenbender was born in 1984 in Waukesha, Wisconsin. His first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. In his music, he seeks to fuse the ebullience, energy, and clarity of his diverse musical influences with his own musical language.

David has had the privilege of collaborating with many talented performers and ensembles, including the PRISM Saxophone Quartet, Leonard Slatkin and the Detroit Symphony Orchestra, *eighth blackbird*, the Juventas New Music Ensemble, the Washington Kantorei, the University of Michigan Symphony Orchestra, the Vivo Sinfonietta, and the Central Michigan University Symphonic Wind Ensemble. Recently, his music was awarded the Third Millennium Ensemble’s Composition Prize, he was a regional winner of the SCI Student Composer Competition, and he was awarded honorable mention for the ASCAP/CBDNA Frederick Fennell Prize and twice for the Michigan Music Teacher’s Association Composition Competition.

In addition to composing, David is a member of the composition/theory faculty at the Interlochen Arts Camp and was previously on the composition/theory faculty at Oakland

University. He also maintains a private studio of composition students. Current and upcoming commissions and projects include works for Detroit Symphony Orchestra bass trombonist Randall Hawes, United States Navy Band saxophonist Jonathan Yanik, and a short chamber opera for the Positive Space Project at the University of Michigan Museum of Art. Currently working on his Doctor of Musical Arts degree in composition at the University of Michigan in Ann Arbor, David received his Master of Music degree in composition at the University of Michigan and his Bachelor of Music degree in composition and theory from Central Michigan University. His musical mentors include Michael Daugherty, Bright Sheng, Evan Chambers, Stephen Rush, Kristin Kuster, Erik Santos, David R. Gillingham, and José Luis-Maurtua.

Chester Biscardi, composer

Chester Biscardi’s music has been performed throughout Asia, Europe, and North and South America. His catalog includes works for opera, chorus, voice, orchestra, chamber ensembles, solo piano, and incidental music for theater, dance, and television. His work is published by C. F. Peters Company/Edition Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press, and is distributed by Classical Vocal Reprints and Theodore Front Musical Literature, Inc. Recordings appear on the Albany, American Modern Recordings, Bridge, CRI (New World Records), Intim Musik (Sweden), Naxos, New Albion, New Ariel, North/South Recordings, and Sept Jardins (Canada) labels. Naxos will release an all-Biscardi chamber music CD, Chester Biscardi: In Time’s Unfolding, in 2010. He is a Yamaha Artist.

Biscardi is a recipient of the Rome Prize from the American Academy in Rome, a Guggenheim Fellowship, an Academy Award in Music and a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Aaron Copland Award, fellowships from the Bogliasco Foundation, the Djerassi Foundation, the Japan Foundation, the MacDowell Colony, and the Rockefeller Foundation (Bellagio), as well as grants from the Fromm Music Foundation at Harvard, the Koussevitzky Music Foundation in the Library of Congress, the Martha Baird Rockefeller Foundation, Meet the Composer, the National Endowment for the Arts, and the New York Foundation for the Arts.

Born in 1948 in Kenosha, Wisconsin, he received a B.A. in English Literature, an M.A. in Italian Literature, and an M.M. in Musical Composition from the University of Wisconsin-Madison, and an M.M.A. and a Doctor of Musical Arts degree from Yale. He is Director of the Music Program at Sarah Lawrence College, where he was the first recipient of the William Schuman Chair in Music. For more detailed information please visit <http://chesterbiscardi.com>.

Emma Davis-Oeth, violoncello

Emma Davis-Oeth recently finished her Master of Music degree in violoncello performance at the New England Conservatory. A native of Iowa, she started Suzuki cello lessons at the age of four. She began her undergraduate performance studies at the Eastman School of Music, and in 2008 graduated with honors from the University of Iowa with Bachelor degrees in both music performance and art history. In 2006, she appeared as

a soloist with the Des Moines Symphony Orchestra as the grand-prize winner of their annual concerto competition. As an undergrad she served as the assistant principal cellist of the Dubuque Symphony Orchestra; additionally, she performed with the Cedar Rapids and Quad City Symphonies. Emma is now a member of the Boston Philharmonic Orchestra and Discovery Ensemble. She also works as a freelance musician in Boston. She attended the Aspen Music Festival and School as an orchestral fellow for three years and last summer participated in the Pierre Monteux School.

Claire Filer, mezzo-soprano

New Zealand born mezzo soprano Claire Filer recently attended the Intermezzo Young Artist Program where she played the role of Florence Pike in Britten's *Albert Herring*, after graduating with a Master of Music in Vocal Performance from The Boston Conservatory. While at the Conservatory, Claire performed the roles of Suzy in Puccini's *La Rondine*, Dido in Purcell's *Dido and Aeneas*, covered the title role in Handel's *Serse*, and was a soloist in Mozart's *Grand Mass in C Minor*. In 2008, Claire graduated with a Bachelor of Music with First Class Honours from The University of Auckland in New Zealand. While in Auckland she performed the roles of Zita in Puccini's *Gianni Schicchi*, Martha Cratchitt in Philip Norman's *A Christmas Carol*, and the maid in Menotti's *Amelia Goes to the Ball*. Claire also created the role of Josephine in the world premiere of New Zealand composer William Green's comic opera *A Tishoo*. Claire was often engaged as a soloist with various choral societies in Auckland involving performances of Vivaldi's *Gloria*, Haydn's *Mass in Time of War*, Faure's *Requiem*, Orff's *Carmina Burana*, Schubert's *Mass in C Major*, Handel's *Jephtha* and Gounod's *Messe Solennelle*.

Tucker Fuller, composer

Tucker Fuller received his undergraduate training at Bard College studying composition with Joan Tower, as well as theory and musicology with Kyle Gann. He received his master's degree in composition at the Peabody Institute of the Johns Hopkins University and his Doctorate of Musical Arts degree in composition from the University of Michigan. He has studied with Evan Chambers, Michael Daugherty, Christopher Theofanidis, and Bright Sheng. Mr. Fuller has had premieres with the *Da Capo Chamber Players*, the *Colorado String Quartet* and the *American Symphony Orchestra*.

Christopher Gainey, composer

Christopher Gainey (b. 1981) did his undergraduate and Master's level work at the Peabody Conservatory earning degrees in composition, guitar performance and music theory pedagogy before receiving a Ph. D. in composition from the University of Iowa. His music has been performed throughout the United States and abroad by groups such as the University of Iowa Center for New Music, *The Ligetisplit Ensemble*, *The Affinity Chamber Players*, *Duo Transatlantique*, and *The San Francisco Guitar Quartet*. His music is published by *Vogt&Fritz*, in the *SCI Journal of Music Scores*, and his music is included on recordings from *SCI*, *ERM Media*, and the *San Francisco Guitar Quartet*. In January of 2010, he completed a residency with the *Yaddo Corporation* and is currently a lecturer in composition at *Grinnell College*. For more information please visit www.christophergainey.com.

Nicholas Gleason, marimba

Percussionist Nicholas Gleason has devoted himself to the advancement of contemporary classical music throughout his career. Through collaborating with composers in the creation of new works for percussion and actively performing in community venues, Nicholas is constantly working to expose newer audiences and generations to the music of our time.

As a performer, Nicholas has played with the *Mantra Percussion Ensemble*, *Stony Brook Contemporary Chamber Players*, *Winged Harmony Ensemble* and others in performances at New York's *Carnegie* and *Merkin* concert halls as well as *Le Poisson Rouge* and other non-traditional venues, receiving positive reviews in the *New York Times* for his work with the *Winged Harmony Ensemble* and *Mantra*. Nicholas has given solo concerts at various halls throughout Massachusetts including the *University of Massachusetts' Bezanson Recital Hall* and the *South Shore Conservatory*. As an orchestral player, he has performed with the *Berkshire Symphony*, *Pioneer Valley Symphony*, *Windham Symphony*, and other groups throughout Massachusetts.

Nicholas attended the University of Massachusetts Amherst, where he studied with Eduardo Leandro and Thomas Hannum, has twice attended the *Aspen Summer Music Festival and School* where he's studied with Jonathan Haas and Douglas Howard, and recently completed his MM in Percussion Performance at *Stony Brook University*, where he studied with Eduardo Leandro. He currently resides in Nashua, New Hampshire.

Lilit Hartunian, violin

Lilit Hartunian is currently pursuing her B.M. at the *Longy School of Music* in conjunction with *Emerson College*, studying with *Laura Bossert*. She is the concertmaster of the *Boston String Players orchestra* and performed as part of the *2008 Enlightenment Chamber Music Series* and the *2009 Bowdoin International Music Festival*. Lilit has performed as soloist with orchestras in Italy, Austria, Czech Republic, and Ukraine. She is the violinist of the *Lidiv Piano Trio*, who are the senior division winners of the *2010 UConn Chamber Ensemble Competition* as well as the *2010 Longy School of Music Honors Competition*.

James Holt, composer

Composer James Holt writes music for a wide variety of mixed and standard chamber ensembles, orchestra, wind ensemble, solo instruments, and works featuring voice and modern dance. His music has been performed across the United States and in England, including recent and upcoming performances in New York City, Washington DC, and San Francisco.

James's music has been commissioned and performed by ensembles and performers such as the *Verdehr Trio*, *Tonus Percussion Group*, *Tosca String Quartet*, *Attacca Percussion Group*, *Sqwonk*, *REDSHIFT*, *Composer's Concordance*, *Forecast Music*, violinist *Ben Sung* (concertmaster, *Fargo-Moorhead Symphony Orchestra*) clarinetist *Jorge Montilla*

(Principal clarinet, Simon Bolivar Orchestra), and modern dance choreographer Laura Poole (Indiana University, School of Kinesiology).

His creative residencies have spanned across the country, including Yaddo and Centrum, and he has twice been guest composer with Ensemble Eleven in Manchester, England. James has studied at the Aspen Music Festival and School and the Bang on a Can Summer Institute of Music, and was co-founder of two contemporary chamber ensembles in Washington that continue to be dedicated to the promotion and performance of new music by living composers. James taught as an Associate Instructor of Composition at Indiana University, where he was also Assistant Director of the IU New Music Ensemble and President of the Student Composer's Association.

His teachers have included Claude Baker, Sven-David Sandström, Don Freund, David Dzubay, Syd Hodkinson, and Roger Briggs, as well as master classes with Tristan Murail, Jin Hi Kim, David Maslanka, Harvey Sollberger, Melinda Wagner, David Lang, John Harbison, Chris Rouse, and Steve Mackey. He recently received a Doctor of Music in Composition from the Indiana University Jacobs School of Music and is currently living and composing in New York, New York.

Vera Ivanova, composer

Vera Ivanova graduated from the Moscow Conservatory (Honours Diploma), Guildhall School of Music and Drama in London (MM with distinction), and the Eastman School of Music (Ph.D. in Composition). Her works have been performed in Russia, Europe and the U.S.A.

After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University (NY), she was appointed as Assistant Professor of Music in the College of Performing Arts at Chapman University (Orange, CA) in 2007.

Ms. Ivanova is a recipient of the *Sproull Fellowship* at Eastman, the *Gwyn Ellis Bequest Scholarship* at Guildhall School, Moscow Culture Committee grant, *Honourable mention* at the 28th Bourges Electro-Acoustic Competition, *3rd Prize* at the 8th International Mozart Competition, 1st Prize in Category "A" at International Contest of Acousmatic Compositions *Métamorphoses 2004* (Belgium), the *ASCAP Morton Gould Young Composers Award*, and the *André Chevillon Yvonne Bonnaud Composition Prize* at the *8th International Piano Competition at Orleans* (France).

Her music is available in print from Universal Edition, on CD from Quartz Music Ltd at www.quartz.com, Musiques & Recherches (*Métamorphoses 2004*), and on her website at: www.veraivanova.com.

Aaron Kirschner, clarinet/bass clarinet

Aaron Kirschner (b. 1988) is a Boston based composer and clarinetist. He received his B.M. at the University of Iowa, where he studied clarinet with Maurita Murphy Mead and composition with David Gompper, John Eaton, Christopher Gainey, Lawrence Fritts. Mr. Kirschner's music has been performed by members of the Des Moines Symphony

Orchestra, the Fireworks New Music Ensemble, Beta Collide, and the Center for New Music. As a performer, Mr. Kirschner is a strong advocate of new music and has appeared as a clarinetist and bass clarinetist with multiple new music ensembles, most recently the American Creators Ensemble. He is currently pursuing a Masters of Music in Composition at Boston University, where he studies with John H. Wallace.

Sarah Kornfeld, soprano

Brookline, Massachusetts native Sarah Kornfeld graduated in 2009 from Westminster Choir College of Rider University with a Master of Music with distinction in Voice Performance and Pedagogy. This past summer she performed as the Soprano soloist in Bach's "B Minor Mass" with The Masterworks Chorale, and she appeared in Longwood Opera's summer concert series. In the Boston area, Sarah has recently performed the roles of *Ghita* in Zemlinsky's "Der Zwerg" with OperaHub, as *Reinette* in "Le Violeneux" and *Lischen* in "Lischen et Fritzchen", both with Boston Metro Opera. She also performed as the soloist for Bach Cantata 51, "Jauchzet Gott in allen Landen", with Boston Unhinged. She has participated in numerous concerts with the Boston Symphony Orchestra and the Boston Pops as a member of the Tanglewood Festival Chorus. This year she will make her debut with OperaBoston in the chorus of the company's production of Hindemith's "Cardillac".

Ms. Kornfeld has been the recipient of several awards and scholarships, including the Justice Brandeis Scholarship at Brandeis University and the Geraldine H. Holbert Endowed Voice Scholarship at Westminster Choir College. In 2003 she was inducted into Phi Beta Kappa. Ms. Kornfeld holds a BA from Brandeis University with a dual major in English Literature and Italian Language and Literature. Sarah is a student of Maria Spacagna.

Timothy Maurice, piano

Tim Maurice is a composer and classically trained pianist. He studied piano at Bates College under Natasha Chances, a former student of Alfred Cortot. He later studied film scoring at Berklee College of Music, earning a Bachelor of Music in 2009. Tim has written music for a number of independent film projects in New England including "The Waiting Room" (Doorpost Project Top 20, 2010) and "Karma's Choice" (2009). Tim has also written music for the web-cast series "Gavin Lance," and wrote a piece for the stage production of "The Laramie Project" at Boston Center of the Arts in 2008.

Bruce Reiprich, composer

A former faculty member of the Oberlin College Conservatory of Music and Wilkes University, Reiprich joined the Northern Arizona University faculty in 1999 and served as coordinator of music theory and composition from 2002 to 2007. He presently serves as co-chair of Region VII of the Society of Composers, Inc. During the summer, he has served as composer-in-residence at the Performing Arts Institute of Wyoming Seminary in Kingston, Pennsylvania. He was a fellow at the Virginia Center for the Creative Arts during the autumn of 2007.

Bruce Reiprich's music has been described as "post-romantic radiance" (*Danbury News-Times*), "a deeply personal mediation on the poet's feelings" (*San Francisco Classical Voice*), "very powerful" (*All Music Guide*), "lovely and evocative" (*Guitar Review*-New York), "very impressive" (*Cumburiyet*-Turkey), and "of special interest" (*Guitar International*-England).

Much of Reiprich's music is a reflection upon images of nature found in the Turkish poetry of Oguz Tansel and in classical Chinese and Japanese poetry. Recently, he has been influenced by the long sentences with spiraling subordinate clauses that Marcel Proust employed in his *Remembrance of Things Past*. Ultimately, it is the serene and contemplative—the unexpected moment of self-contained and quiescent beauty in nature and art—that serve as Reiprich's inspiration.

Erin M. Smith, soprano

Soprano Erin M. Smith is delighted to be participating in the Boston New Music Initiative's second season! Last season, Erin performed the world premiere of Timothy A. Davis's *I Am Not Yours* for soprano and string quartet. Erin serves as the Artistic Director of BNMI.

Praised for her "rich and beautiful voice" Erin has performed Contessa Almaviva in *Le Nozze di Figaro* at the Bay View Music Festival in 2009 and again with Boston Opera Collaborative in 2010, Pamina in *The Magic Flute* with MetroWest Opera, and Geraldine in *A Hand of Bridge* with Boston Metro Opera. As a three-time Young Artist with Cedar Rapids Opera Theatre, Erin has covered Despina in *Così fan tutte*, performed Fiametta in *The Gondoliers* and Little Red in the children's opera *Little Red's Most Unusual Day*. Other favorite operatic roles include Corilla in Donizetti's *Viva la Mamma!*, Alice Ford in *Falstaff*, Mrs. Segstrom/Anne Egerman cover in *A Little Night Music* and Edith in *The Pirates of Penzance* among others. Erin holds a Bachelor's degree in Voice Performance and Music Education from Western Michigan University and a Master's degree in Voice Performance from the University of Iowa, where she was the soprano recipient of the Walker Graduate Quartet Scholarship. Erin currently resides in the Boston area and studies with world-renowned soprano Maria Spacagna.

Sam Stapleton, Music Director

As Music Director of the Boston New Music Initiative, Samuel Jack Stapleton serves as conductor, violinist, and head of the score selection committee. Sam is also the assistant conductor and principle second violin of the Boston String Players.

Stapleton completed his MA in orchestral conducting and MFA in violin performance at the University of Iowa in 2009. As a graduate student Sam conducted the Philharmonia and All University String Orchestras, while frequently serving as concertmaster of the Symphony and Graduate Chamber Orchestras. Various fellowships held included a year as the orchestra librarian, a year as first violin in the Center for New Music and two years as an orchestra manager.

Sam now performs with many orchestras in and around Boston and has appeared recently in recital at the New England Conservatory, the University of Connecticut and on Cape

Cod. While working full time at Nichols and Pratt, LLP, he also finds time to teach the occasional private violin lesson. This summer will be Stapleton's second studying conducting at the Pierre Monteux School in Hancock, Maine. Other music festival appearances include Killington, Vermont and two summers on violin scholarship at the Aspen Music Festival and School.

Yuko Tanaka, piano

Japanese-born pianist Yuko Tanaka began playing piano at the age of five. An active performer, she has appeared throughout Japan, Austria, Bulgaria, Belgium, and the United States. Since winning 3rd prize at the 41st World Piano Competition in 1997 in Cincinnati, she has won many prizes at competitions. She was recently a winner in the Honors Competition at the Longy School of Music. She appears frequently at many festivals, including the International Keyboard Institute and Festival in New York, Musikseminar in Vienna, and International Piano Week in Belgium. As a chamber musician, she has performed as a member of the Sky Trio, a chamber ensemble founded in 2007 at Longy. This group was accepted into the fellowship program at the Garth Newel Music Center in 2009. She was invited as an associate performance pianist at Bowdoin Music Festival in 2010.

Yuko received a Bachelor's Degree with Distinction from Mukogawa University and a Master's Degree from Kobe College in Japan with the top grade. In the fall of 2007, she moved to the U.S. and received her Graduate Performance Diploma in Solo Piano with Distinction from the Longy School of Music. She is currently a candidate for the Graduate Performance Diploma in Collaborative Piano at Longy. She has studied with, Robert Merfeld, Victor Rosenbaum, Boris Bekhterev, Naoyuki Inoue and Yumiko Yamamoto.

Alexander Vavilov, viola

Originally from Ukraine, violist Alexander Vavilov has earned recognition as a soloist, chamber music and orchestra player in the Boston area. He has had the honor of collaborating in a chamber music setting with such outstanding artists as the Borromeo quartet, James Buswell, Barbara Westphal, Ronald Leonard, Rhonda Rider and Lynn Chang. He was a First Prize winner in the 2003 Massachusetts ASTA string players' competition and a finalist in a 2004 ASTA national competition. Other achievements include Diplomas in the Ukrainian National Viola competition in Lviv and the New Names of Ukraine competition in Kiev.

Alexander is currently a principal of the Atlantic Symphony Orchestra and performs regularly with the Boston Modern Orchestra Project. Other orchestra experiences include Boston Ballet, Kalistos Chamber Orchestra, Indian Hill Symphony, Worcester Collegium as well as Boston Philharmonic Orchestra, as a member of which he performed in Boston Symphony Hall and Carnegie Hall, NY in February 2004. He makes regular appearances as a chamber and solo musician at the various concert series in the Boston Area.

In addition to Sarasota and Tanglewood, he also participated in Meadowmount Summer School of Music, Bowdoin Summer Music Camp, Triple Helix chamber workshop and the Lydian String Quartet summer workshop. He also won the Boston Conservatory string

honors competition in spring 2006 as well as chamber honors competition in both spring and fall of the same year. In the summer of 2008 he joined the faculty of Point Counterpoint Music Camp where he enjoys teaching and coaching chamber music as well as participating in up to four faculty chamber concerts per summer.

Alexander earned his Bachelors and Master's degree from the Boston Conservatory where he studied with former BSO assistant principal Patricia McCarty. He earned his Graduate Diploma from New England Conservatory where he was a student of a renowned viola soloist Kim Kashkashian.

Shuo Wang, violin/viola

Shuo Wang, born in a musical family, started his musical life at the age of five. After graduating with honors as the string department valedictorian in 2005 from the middle school affiliated to the Sichuan conservatory, he went to Bowling Green State University, Ohio to pursue his undergraduate degree with Vasile Beluska. The same year, he won the BGSU concerto competition first prize, audience choice prize and played the Sibelius violin concerto with BGSU orchestra. In 2006, he continued his undergraduate study at The Boston Conservatory.

Mr. Wang is now a student of Lynn Chang at The Boston Conservatory where he holds the positions of concertmaster of the orchestra and principal of the string orchestra. In 2008, he joined the Asian Youth Orchestra as section leader and toured in mainland China, HongKong, Taiwan and Japan.

Mr. Wang showed his interests in chamber music in his early study. His chamber group has been honored frequently at the Boston Conservatory. He joined the Boston Chamber Orchestra in 2007, and has been performing in the greater Boston area for many seasons. In 2008, he joined the Hememway strings and performed with Yo-Yo Ma in the annual gala concert of TBC. In 2010, he was invited to premiere the piano trio *Jeder Engel ist Schrecklich* in Boston by James Kallembach, University of Chicago. The same year, he was invited to play in the Schumann Festival with Pianist Max Levinson in Boston. In the summer of 2010, Mr. Wang joined The Tanglewood Music Centre's 70th Anniversary Season as a fellow in Lenox MA. Mr. Wang currently holds The Gail Flatto scholarship at The Boston Conservatory.

Anna Ward, soprano

Anna Ward recently completed her Masters of Music in Vocal Performance at The Boston Conservatory. At the conservatory, Ward appeared as Lisette (*La Rondine*), Amy (*Little Women*), 2nd Lady (*The Magic Flute*), and Despina (*The Three Little Pigs*). She has also played Phyllis (*Iolanthe*) with Harvard-Radcliffe G&S Society and premiered the role of Lily in *The Year of the Serpent* with Juventas! Opera Project. Ward has been a soloist with The Boston Conservatory Choral, The Gilmore International Keyboard Festival, The New Music Project and Kalamazoo's BachFest. This summer she covered the role of Susanna (*Le Nozze di Figaro*) with the Boston Opera Collaborative, and in October she will perform Schoenberg's *Pierrot Lunaire* and selected new works with Equilibrium. This is her first appearance with the Boston New Music Initiative.

Murder

Megan Levad

Dear Mama

When I cried, dear mama
when I cried
my vile pull at your breast
no milk could slake

Did you pray, dear mama
to your Jesus
for my sweet, wicked soul
Him to take?

When I grew, dear mama
when I grew
and my gentle sister drowned
in that still lake

Did you pray, dear mama
to your Jesus
for my sweet, wicked soul
Him to take?

When I killed, dear mama
when I killed
that old man, oh, his flat eyes,
his last low shake

Did you pray, dear mama
to your Jesus
for my sweet, wicked soul
Him to take?

*And they'll all come to see me
yes they'll all come to see me
Oh it's good to touch
the green, green grass of home*

And when I die, oh mama
when I die
When I go to my reward,
the cold, cold grave

Will you pray, oh mama
to your Jesus
for my sweet, wicked soul
to be saved?

*And they'll all come to see me
won't you all come to see me?
When I'm underneath
the green, green grass of home*

Faster, Pussycat! Kill, kill!

Well it's no use begging for your life, babe
Cuz the devil got you long ago
Look at the hole that you're digging
You're bound for hell tomorrow

And I know you were only teasing
And you weren't gonna do any harm
But just between us
I don't trust you
With your shit-eating grin and your big strong
arms

Well it's no use begging for your life, babe
Cuz the devil got you long ago
Look at the hole that you're digging
You're bound for hell tomorrow

Oh I know that you weren't gonna hurt me
It was only a fantasy
But the thing of it is
When the fantasies are His
It's Her that'll pay through her busted-out teeth

Well it's no use begging for your life, babe
Cuz the devil got you long ago
Look at the hole that you're digging
You're bound for hell tomorrow

(yodeling/cowgirl/wolf sounds)

*It's not you, oh no, it's not you
No it's me, oh babe, it's me
I learned at the Father's knee
If there's one thing I love...
It's killing*

Hey thanks for the gun and the guitar
You're the first man that made me
feel free
But you breathe through your mouth
And when you don't get laid you pout
So I'm putting you out of your awful
misery

Well it's no use begging for your life,
babe
Cuz the devil got you long ago
Look at the hole that you're digging
You're bound for hell tomorrow

*It's not you, oh no, it's not you
No it's me, oh babe, it's me
I learned at the Father's knee
If there's one thing I love...
It's killing*

Well it's no use begging for your life,
babe
Cuz the devil got us long ago
It's our grave that you're digging
And we're bound for hell tomorrow

American murderer

Went around the corner 'cause I heard
somebody sing
My bulldog, he sniffed the air, but he
did not smell a thing
I saw two women standing there, one
with a bowl in her hand
The other one pressed a knife to the
throat of a real tall man
He got down on his knees, and took
off his Stetson hat and
Sang, "I got two babies," but they
don't care 'bout that

A cold clear night
a cruel white moon
leaves comin' down
all late and soon

A cold clear night
four cruel little hands
oh, they took apart

that too-tall man

They took off his ostrich boots, and then his
long blue jeans
Pulled out some golden scissors, started ripping
out the seams
One cut from toe to hip, one cut from hip to
toe
They butterflyed that good ol' boy, while his
body bucked and bowed
One claimed his leather jacket, one took his
Stetson hat
He had a darlin' wife but what they care 'bout
that?

A cold clear night
a cruel white moon
leaves comin' down
all late and soon

A cold clear night
four cruel little hands
oh, they took apart
that too-tall man

I watched them carve his arms off, I did not
make a sound
when they snapped them at the elbows, when
they turned his head around
to face the box before him, he would fit into it
soon
his scalp had petaled open, his bowels beneath
him bloomed
and still I thought I saw his hand, reachin' for
his Stetson hat
they must have seen it too, 'cause they chopped
it off and left it

A cold clear night
a cruel white moon
leaves comin' down
all late and soon

A cold clear night
four cruel little hands
oh, they took apart
that too-tall man

Un~Now

Daniil Kharms (1905-1942)

Translation by Bradley Jordan

This is This.
That is That.
This is not That.
This is not not This.
The rest is either this or not this.
All is either that or not that.
Whatever is neither that nor this neither this nor that.
Whatever is that and this is Itself to itself.
Whatever is Itself to itself, can be that but not this, or this but not that.
This passed into that, and that passed into this. We say: "God blew".
This passed into this, and that passed into that, and we have nowhere to come from and
nowhere to go.
This passed into this. "Where?" we asked. To us the song came: Here.
This came from Here. What is this? It's That.
This is that.
That is this.
Here is this and that.
Here passed into this, this passed into that, but that passed into here.
We looked but did not see.
And there stood this and that.
There is not here.
There is that.
Here is this.
But now there is this and that.
But now and here are this and that.
We're melancholy, we think and languish.
Where is now then?
Now here, and now there, and now here, and now here and there.
This is to be that.
Here to be there.
This, that, here, there, to be, I, We, God.

Pierrot Lunaire

Albert Giroud (1860-1929)

Mondestrunken

Den Wein, den man mit Augen trinkt,
Gießt Nachts der Mond in Wogen
nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.

Gelüste schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!
Den Wein, den man mit Augen trinkt,
Gießt Nachts der Mond in Wogen
nieder.

Der Dichter, den die Andacht treibt,
Berauscht sich an dem heiligen Tranke,
Gen Himmel wendet er verzückt
Das Haupt und taumelnd saugt und
schlüpft er
Den Wein, den man mit Augen trinkt.

Valse de Chopin

Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken,
Also ruht auf diesen Tönen
Ein vernichtungssüchtiger Reiz.

Wilder Lust Accorde stören
Der Verzweiflung eisgen Traum -
Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken.

Heiß und jauchzend, süß und
schmachtend,
Melancholisch düstrer Walzer,
Kommst mir nimmer aus den Sinnen!
Haftest mir an den Gedanken,
Wie ein blasser Tropfen Bluts!

Moondrunk

The wine we drink through the eyes
The moon pours down at night in
waves,
And a flood tide overflows
The silent horizon.

Longings beyond number, gruesome
sweet frissons,
Swim through the flood.
The wine we drink through the eyes
The moon pours down at night in
waves.

The poet, slave to devotion,
Drunk on the sacred liquor,
Enraptured, turns his face to Heaven
And staggering sucks and slurps
The wine we drink through the eyes.

Chopin Waltz

As a bleached drop of blood
Stains a sufferer's lips,
So lurks within this music
The lure of annihilation.

In untamed strains the chords disorder
Despair's icy dream-
As a bleached drop of blood
Stains a sufferer's lips.

Fierce, exulting, sweet, and yearning,
Melancholy dismal waltzes,
You cling to my consciousness,
You are borne on my thoughts
Like a bleached drop of blood.

Nacht (Passacaglia)

Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.
Ein geschlossnes Zauberbuch,
Ruht der Horizont - verschwiegen.

Aus dem Qualm verlornen Tiefen
Steigt ein Duft, Erinnerung mordend!
Finstre, schwarze Reisenfalter
Töteten der Sonne Glanz.

Und vom Himmel erdenwärts
Senken sich mit schweren Schwingen
Unsichtbar die Ungetume
Auf die Menschenherzen nieder...
Finstre, schwarze Riesenfalter.

O alter Duft

O alter Duft aus Märchenzeit,
Berauschest wieder meine Sinne;
Ein närrisch Heer von Schelmerein
Durchschwirrt die leichte Luft.

Ein glücklich Wünschen macht mich
froh
Nach Freuden, die ich lang verachtet:
O alter Duft aus Märchenzeit,
Berauschest wieder mich!

All meinen Unmut gab ich preis;
Aus meinem sonnumrahmten Fenster
Beschau ich frei die liebe Welt
Und träum hinaus in selge Weiten...
O alter Duft - aus Märchenzeit!

Night

Giant black butterflies
Have blotted out the sunshine.
A closed book of magic spells,
The horizon sleeps-silent.

Vapors from lost abysses
Breathe out an odor, murdering
memory.
Giant black butterflies
Have blotted out the sunshine.

And from Heaven earthward
Gliding down on leaden wings
The invisible monsters
Descend upon our human hearts...
Giant black butterflies.

O sweet fragrance

O redolence from fairytale times,
Bewitch again my senses!
A knavish swarm of silly pranks
Buzzes down the gentle breeze.

A happy impulse calls me back
To joys I have long neglected:
O redolence from fairytale times,
Bewitch me again!

All my ill humors I've renounced;
From my sun-framed window
I behold untrammelled the beloved
world
And dream me out to blissful vistas...
O redolence from fairytale times.

The Boston New Music Initiative

Concert Series, Season Two

We hope to see you in our second concert season!

Concert #2: November 14, 2010

Pickman Hall, Longy School of Music
Cambridge, Massachusetts

Featuring Samuel Barber's *Violin Concerto* (1939), as well as works by Timothy A. Davis, Ted Goldman, Lansing McLoskey, Peter Van Zandt Lane, and Ian Munro.

Concert #3: December 11, 2010

The Lilypad
Cambridge, Massachusetts

Featuring chamber, electronic, and electroacoustic works selected from our September 2010 Call for Works.

Concert #4: February 2011

Program TBD

Concert #5: April 2011

Program TBD

Concert #6: June 2011

Program TBD

Visit us on the web:
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