

THE RIVERS SCHOOL CONSERVATORY

*The 40th Annual Seminar
on Contemporary Music for the Young*
April 6, 7, & 8, 2018

David J. Tierney, *Director, The Rivers School Conservatory
Chair, Rivers Performing Arts Department*
A. Ramón Rivera, *Director Emeritus*
Lindsey Robb, *Assistant Director*
Ethel Farny, *Seminar Chair*

The Rivers School Conservatory
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THE SEMINAR ON CONTEMPORARY MUSIC FOR THE YOUNG

Throughout the weekend, composers offer remarks about their music before the performances.

Friday, April 6, 2018

- 7:30 p.m. FACULTY RECITAL IN RIVERA HALL: Works of **Robert J. Bradshaw, Whitman Brown, Mikhail Burshtin, Griffin Candey, David Conte, Robert Paterson, and Gwyneth Walker.**

Saturday, April 7, 2018

- 11:00 a.m. WORKSHOP IN RIVERA HALL: Contemporary poets meet contemporary composers. Works set to texts by **Joyce Rain Anderson, Teresa Cader, and Antony Yaeger** are performed by students, guest sopranos Jillian Carelli and Ann Moss, and pianists Stephen Halloran and Lois Shapiro. The student composers receive comments and suggestions on their music.
- 1:00 p.m. CONCERT IN RIVERA HALL: Music includes works by **Stephen Halloran, Timor Rubinshteyn, Aram Satian, and Arlene Zallman.**
- 2:45 p.m. CONCERT IN RIVERA HALL: Music by composers **Istvan B'Racz, Howard Frazin, Dianne Goolkasian Rahbee, and Robert Paterson.**
- 4:30 p.m. CONCERT IN RIVERA HALL: Performances include music of **Michael Colgrass, Brian Mark, Yevhen Stankovych, and Chen Yi.**
- 6:15 p.m. CONCERT IN RIVERA HALL: Works by composers **Vartan Aghababian, Giancarlo Aquilanti, John Harbison, and Robert Paterson.**

Sunday, April 8, 2018

- 1:00 p.m. SPECIAL PERFORMANCE IN RIVERA HALL: Ensemble of robots perform *Phantom of the Opera Reinvented*. A multi-media extravaganza composed by **Kurt Coble**, featuring solo pianist, Vytas Baksys, ensemble of robotic musicians, and the 1925 Silent Era Classic.
- 2:45 p.m. CONCERT IN RIVERA HALL: Music includes works by **Grigor Arakelian, Leonard Bernstein, Dan Loschen, and John McDonald.**
- 4:15 p.m. RECEPTION in the lobby of Bradley Hall for **Robert Paterson, friends of The Rivers School Conservatory, and performers and their families.**
- 5:00 p.m. FINALE IN RIVERA HALL: Works by **Larry Thomas Bell, Allen Shawn, Dan Shore, Patrice Williamson**, and the premiere of the 2018 commissioned work, *The Bell for Narrator and Chamber Ensemble* by **Robert Paterson**. This commission is sponsored by Steve Snider.

Music for this year's Seminar is chosen from a body of work published within the last twenty-five years.

The Rivers School Conservatory joins the worldwide celebration of **Leonard Bernstein's** Centennial with a performance of music from *Thirteen Anniversaries*. A true Renaissance man of many important accomplishments, Bernstein was proudest of his own achievements as a teacher.

The school recognizes **David Tierney**, who is retiring this year as Director of The Rivers School Conservatory. He instituted the unique program for small commissions, which encourages growth and vision. Faculty members invite composers to write music for specific students, who often receive coachings on their performances. Tierney's energy and enthusiasm have given great spark to audiences attending Seminar concerts since 1995. We shall miss him!

Program notes for works by commissioned composers have been included within the program book. They are listed in the order of performance throughout the weekend. Information and program notes for most repertoire performed is found in the biographical index.

Commissioned Pieces since 1983

1983	<i>Sonority Forms for Piano</i>
1984	<i>After Glass</i>
1985	<i>Trio Fantasia</i>
1986	<i>Piano Sonata, Op. 25</i>
1987	<i>Rivers</i>
1988	<i>Ivesiana</i>
1989	<i>Seven Poems of Juan Ramón Jiménez</i>
1990	<i>Rivers</i>
1991	<i>Son et Lumière</i>
1992	<i>Arrows to the Sun</i>
1993	<i>Variations for String Quartet</i> <i>Inventions for Piano</i> <i>Inventions for a Young Percussionist</i> <i>O Magnum Mysterium</i>
1994	<i>Concerto for Cello and Chamber Ensemble</i>
1995	<i>Prelude for Piano</i>
1996	<i>East, West of the Sun</i>
1997	<i>Rhinestones, Pinecones, and Telephones</i>
1998	<i>Riversonata</i>
1999	<i>Fantastical Colloquy for Trumpet and Bass</i>
2000	<i>Rivers of Wood</i>
2001	<i>Fantasy for Two Pianos and Orchestra</i>
2002	<i>In Memory...</i>
2003	<i>Music for Three for violin, marimba, and piano</i>
2004	<i>Concerto #3 for Piano and String Orchestra</i>
2005	<i>Four Rivers</i>
2006	<i>Daydream and Nightmare, Op. 94</i>
2007	<i>Serenade for Guitar Trio, Op. 84</i>
2008	<i>Slate River</i>
2009	<i>The Mountain Echo</i>
2010	<i>Jigsaw Patterns</i>
2011	<i>Matryoshka Variations: Nesting Etudes for piano quintet</i>
2012	<i>On Simple Songs</i> <i>Prelude</i> ...and as these wings expand... <i>Sweet Suite</i> <i>A Warm Breeze in April</i> <i>New Beginnings</i> <i>Fleeting Moments for Solo Viola</i> <i>Set of 3 a Double Bass Duet</i> <i>Legerdemain</i> <i>Soothing Meditation</i> <i>Becoming a Snowman</i> <i>Brubeck's Daily Schedule</i>

Otto Luening
Sorrel Hays
Ivan Tcherepnin
Dianne Goolkasian Rahbee
Robert Strizich
T.J. Anderson
John McDonald
Daniel Pinkham
James Yannatos
Peter Child
John Harbison

2013	<i>Elegy</i> <i>Head Motive:</i> <i>Five Views of Jaume Plensa's Humming, Op. 510</i> <i>Portrait</i> <i>Hummingaire</i> <i>Piano Trio</i> <i>Humming</i>	Howard Frazin
2014	<i>Matinée: The Fantom of the Fair</i>	John McDonald
2015	<i>Hypermelodia</i>	Benjamin Pesetsky
2016	<i>Variations</i>	Tom Schnauber
2017	<i>Finery Forge for Two Pianos</i>	Adam Jacob Simon
		Matthew Woodard
		Libby Larsen
		Lisa Bielawa
		Julian Wachner
		Matthew Aucoin

The Rivers School Conservatory Seminar on Contemporary Music for the Young was founded to address the need of young performers and general audiences to hear, play, and learn the music of their time.

To date, the seminar has presented 3,009 new pieces, representing more than 1,790 composers, and 664 premieres including 190 commissioned pieces. Each seminar's programming is unique; pieces are performed only once, so that repertoire, composed within the last 25 years, is constantly being explored.

The idea of young performers, composers, and audiences interacting with one another in an artistic and creative way has sparked the imagination of educators. Our seminar has become the model for many such events throughout the United States and the world.

VERY SPECIAL THANKS FOR ASSISTANCE WITH THE SEMINAR:

Jessi Eisdorfer, design and publicity
Rosamond Hooper-Hamersley, editorial assistance
Chris Martin, publication assistance
David Jamrog, recording engineer
Robert Lasher, stage manager
Lindsey Robb, Seminar coordinator

Stage Hands

Jamila Kern
Estelle Luong
Narek Sahakian
Emilia Spasojevic
Katarina Spasojevic

Parent Volunteers

Stephen Billhardt
Joan Dabrowski
Ding Ding
Shirene Aman-Karim
Anne Kern
Colin Warwick
Ling Zheng

Seminar Guests since 1979

Mariann Abrahám
Matthew Aucoin
Vytas Baksys
Julia Balter
Jeanne Bamberger
Paul Barringer
Meade Bernard
Seymour Bernstein
Lisa Bielawa
William Bolcom
Allen Bonde
Boston Composers' Coalition
Boston Musica Viva
Bruce Brubaker
John Cage
Alice Canaday
Nancy Cirillo
Kurt Coble
Robert Cogan
Michael Colgrass
Peter Maxwell Davies
Pamela Della
Marti Epstein
Ross Lee Finney
Howard Frazin
Judith Gerratt
Philip Glass
Judith Gordon
Leon Gruenbaum
Randall Hodgkinson
Loren Holland
Roberta Humez
Meeyoung Im
Reid Jorgensen
Minuetta Kessler
Bayla Keyes
Earl Kim
Oliver Knussen
Marguerite Ladd
John Langstaff
Libby Larsen
Sue-Young Lee
Peter Lieberson

Robert J. Lurtsema
Tod Machover
Dave MacNeil
Donald Martino
John McCabe
John McDonald
Mark McSweeney
Sheldon Mirowitz
Lynn Freeman Olson
Nick Page
Carter Pann
Lisa Parker
Danilo Perez
Benjamin Pesetsky
Dianne Goolkasian Rahbee
Vic Rawlings
Rhonda Rider
Daniel Riley
A. Ramón Rivera
Richard Robbins
Wendy Rolfe
Marc Ryser
Tom Schnauber
Peggy Senter
Anne Dhu Shapiro
Lois Shapiro
Adam Jacob Simon
Spectrum Percussion Trio
Lewis Spratlan
Jean Stackhouse
Vivian Taylor
Sarah Tenney
Bruce Torff
Roman Totenberg
Joan Tower
Louise Vosgerchian
Newton Wayland
Matthew Woodard
Cesar Villalobos
Julian Wachner
Thomas Wolf
Yehudi Wyner

Commissioned Composer for 2018

The Rivers School Conservatory has invited Robert Paterson to write the commissioned work, *The Bell*, for the 2018 Annual Seminar on Contemporary Music for the Young.

Robert Paterson's music is loved for its elegance, wit, structural integrity, and sense of color. Paterson was named The Composer of the Year by the Classical Recording Foundation with a performance and celebration at Carnegie's Weill Hall in 2011. His music has been on the Grammy® ballot yearly, and his works have been selected on National Public Radio's Best Music of 2012 to the present.

Paterson's works have been played by ensembles such as the Louisville Orchestra, Minnesota Orchestra, American Composers Orchestra, Austin Symphony, Pittsburgh New Music Ensemble, New York New Music Ensemble, BargeMusic, and Ensemble Aleph in Paris. Recent performances include the world premiere of *Ghost Theater*, commissioned by the Albany Symphony's Dogs of Desire.

Season highlights include the Nashville Opera world premiere of *THREE WAY* in January 2017 and performed at Brooklyn Academy of Music in June 2017. His opera, *The Whole Truth*, sold out in January 2016 at Dixon Place in New York City. *Walt's America* was premiered for orchestra and chorus by the Gulf Coast Symphony, *Moon Music* by the Claremont Trio, and *Graffiti Canons* by the Volti Choir in San Francisco. Paterson's string orchestra work, *I See You*, was performed by an all-star orchestra conducted by Delta David Gier, with the Jack Quartet, Del Sol Quartet, PUBLIQuartet and American Modern Ensemble in 2015. In Aspen, *Shine* was premiered by the American Brass Quintet and is being performed at Juilliard and Princeton.

Paterson is passionate about composing for choir. His choral music was recorded by Musica Sacra and Maestro Kent Tritle and released in 2015. Paterson was one of the composers for Volti Choir of San Francisco's first Choral Arts Laboratory. He won the Cincinnati Camerata Competition for his setting of *Do Not Stand at My Grave and Weep*.

Paterson has received accolades and won awards for his works in virtually every classical genre, having written over eighty works to date. His awards include the Copland Award, a three-year Music Alive! grant from the League of American Orchestras and New Music USA, the American Composers Forum, the Utah Arts Festival Commission Competition, Cincinnati Camerata Composition Competitions, two ASCAP Young Composer Awards, and fellowships that include Yaddo, the MacDowell Colony, and the Aspen Music Festival.

Born in 1970, Paterson was raised in Buffalo, New York, the son of a sculptor and a painter. Although his first love was percussion, he soon discovered a passion for composition, writing his first piece at age thirteen. In the late 1980s, Paterson pioneered the development of a six-mallet marimba technique. He presented the world's first all six-mallet marimba recital at the Eastman School of Music in 1993, and he released the first-ever album of six mallet music, *Six Mallet Marimba* in 2012 (AMR) at the Rubin Museum in Chelsea, NYC. In 2005, Paterson founded the American Modern Ensemble (AME). He serves as artistic director for AME as well as house composer, frequently contributing new pieces to the ensemble, and he directs the affiliated record label, American Modern Recordings, which is distributed by NAXOS.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). He has given master classes at numerous colleges and universities, most recently at the Curtis Institute of Music, Aspen Music School, University of Denver, New York University, and the Cleveland Institute of Music. Paterson resides in New York City with his wife, Victoria, and their son, Dylan.

Faculty Recital in Rivera Recital Hall
7:30 p.m., Friday, April 6, 2018

Five Pieces..... Whitman Brown

1. *Maestoso*
2. *Grazioso*
3. *Teneramente*
4. *Scherzando*
5. *Poco adagio espressivo*

Sandy Hebert, *piano*

Madrigals for the Seasons (East Coast Premiere)David Conte
Poetry by Emily Dickinson, John Clare, Henry Wadsworth Longfellow, William Blake

- I. *Summer*
- II. *Autumn*
- III. *Winter*
- IV. *Spring*

Ann Moss, *guest soprano*
Lois Shapiro, *piano*

Qui..... Mikhail Burshtin

Shogher jan (based on Armenian folk song by Komitas)
Lilit Karapetian-Shougarian, *piano*

Footsteps of SpringGwyneth Walker
a walk in the woods with Henry David Thoreau

1. *Prologue*
 2. *Remember Thy Creator*
 3. *I Seek Acquaintance with Nature*
 4. *I Perceive the Spring in the Softened Air*
 5. *Mornings*
 6. *Dry, Hazy June Weather*
- Interlude: Footsteps of Spring*
7. *Dew on the Cobwebs*
 8. *The First Star is Lit*
 9. *Epilogue*

Anne Hooper-Webb, *violin*
Susanne Friedrich, *cello*
Ana Sorina Popa, *piano*
David Tierney, *narrator*

Hard Stones (Premiere)Griffin Candey
Poetry by Lisa DeSiro

- I. *National Public Radio*
- II. *Lockdown*
- III. *Boston Strong*

IV. After the Marathon Bombing (April, 2013)

V. Resilience

Ann Moss, *guest soprano*
Lois Shapiro, *piano*

A Traveler's Prayer..... Robert J. Bradshaw

- I. *Slowly, freely*
- II. *Quarter=60*

John Emery, Marla Rubinson, *violins*
Anne Hooper Webb, *viola*
Susanne Friedrich, *cello*
Elizabeth Foulser, *bass*

Deep Blue Ocean..... Robert Paterson

- I. *The Darkness Below*
- II. *Sunbeams and Waterfalls*
- III. *Accents and Waves*

Yoshiko Kline, *piano*
Yukiko Shimazaki, *guest pianist*

Program note for *Footsteps of Spring* by Gwyneth Walker:

Footsteps of Spring is a musical and literary journey into Henry David Thoreau's world. The intent is to elicit Thoreau's beautiful words through readings and musical portraits. The readings are taken from *Walden* and his *Journals*. Selections from *Walden* open and close the narrative. At the end, he reflects upon the transcendent beauty he saw. The middle sections of the work draw from Thoreau's journal entries. He observes the rumbling of thunder and whispering of wind. There are the silent footsteps of spring. Mornings bubble with energy. June weather is oppressive; berries fall to the ground. Dew on the cobwebs is everywhere! Throughout the narrative journey the music is there for correlative expression. Sparse sonorities represent the peaceful woods; violin rhythms evoke footsteps on the journey; chord clusters reveal the heaviness of summer. The listener might hear thunder, the rippling of the stream, or the dance of the fairies. At the ending, perhaps the sky is "pebbly with stars." Active listening is encouraged!

Program note for *Deep Blue Ocean* by Robert Paterson:

Although *Deep Blue Ocean* is not meant to be overtly programmatic, I thought it would be wonderful to explore the oceanic depths, so during a trip to the Gulf of Mexico I became a certified scuba diver. I was truly inspired, whether by the large rolling waves on the open sea, the delicate back and forth of beds of seaweed, the vibrant colors of fish clustering around cities of coral, or the beams of sunlight that cascade over the ocean's surface. I was also inspired by my four year-old son Dylan: his name means ocean or god of the seas in Welsh; he is an Aquarius, which means the water bearer; he is an excellent swimmer; and he loves listening to a movement of one of my choral works entitled *Infinite Oceans*. While writing this piece, I could not have known that the worst oil spill in U.S. history would occur just north of where I visited. The darker moments in this work are the result of this tragedy.

Premieres of 2018

The Rivers School Conservatory has asked seven composers to write new works to be premiered at the 40th Annual Seminar. Their biographical material is listed here in the order that their music will be played. Nine other works will be premiered as well, and information about these composers is found in the biographical index.

Stephen Halloran earned his BM from the Eastman School of Music and his MM and DMA from Boston University. Halloran's awards include the Goddard Lieberson Fellowship, multiple ASCAP grants, and the Renee B. Fisher Award for the *Galilee Hitchhiker for piano*. His music, *Xiangqian*, for the film *Poet*, has won national acclaim, receiving the Princess Grace Award. Halloran completed a major work commissioned by the Boston Classical Orchestra entitled *Concerto for New Orleans*. He serves as chair of the composition department at The Rivers School Conservatory and teaches theory courses at Boston University and Tanglewood Music Center.

Timur Rubinshteyn holds a doctorate of musical arts in Percussion Performance from Boston University. He teaches percussion at The Rivers School Conservatory, Boston College, and several other schools. Rubinshteyn composed *The Final Spite*, a drum quartet ,and *Phoenix*, for multi-percussion and timpani, for his degree recitals. While he was the assistant director of Boston University Percussion Ensemble, his work, *Labyrinth*, for percussion quartet and pre-recorded electronics was performed. Boston College percussion ensembles have performed his arrangements of Moussorgsky and Mozart.

Istvan Peter B'Racz studied at Oberlin Conservatory, Yale School of Music, and the Hartt School of Music. He received a Fulbright Grant to the Franz Liszt Academy of Music in Budapest. Overseeing large-scale blueprints and then delighting in the details is B'Racz's main philosophy: often the elements of aesthetics, philosophy, dream, and process operate as structural glue in his works—not outwardly obvious in many cases. He enjoys performing new works for the keyboard and various controllers, mixing elements, traditions, and influences. B'Racz's acoustic and electronic works have been performed in many venues throughout the United States, Europe, and on the airwaves.

Michael Colgrass graduated from the University of Illinois with a degree in performance and composition. His studies included training with Darius Milhaud at the Aspen Festival and with Lukas Foss at Tanglewood. Colgrass has received commissions from the New York Philharmonic and the Boston Symphony Orchestra. He has also composed works for many other orchestras in the U.S., Canada, and the U.K. Colgrass won the Pulitzer Prize, an Emmy Award, two Guggenheim Fellowships, a Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the Jules Leger Prize for Chamber Music. Recent works include *Crossworlds* (2002) for flute, piano and orchestra commissioned by the Boston Symphony Orchestra; *Pan Trio*, commissioned and premiered by Soundstreams Canada in 2005; as well as *Side by Side* (2007) for harpsichord and altered piano; and *Zululand* (2010) for wind ensemble.

Patrice Williamson grew up in a musical household in Memphis. After majoring in flute at the University of Tennessee, she moved to Boston to study jazz voice with Dominique Eade at New England Conservatory. Williamson is a regular performer on the Boston jazz scene. Her CDs, *My Shining Hour* (1996) and *Free to Dream* (2002), feature many of her own compositions. She was honored with a "Best of Boston" award in 1997, 1999, and 2000. Williamson was a special guest performer in Singapore's New Year's Eve Millennium

Celebration; she performed in the Eden Project, an international group of female jazz improvisers who rocked the International Women's Forum in March 2000.

Dan Shore is an opera composer and playwright whose many works for the stage include *The Beautiful Bridegroom*, *An Embarrassing Position*, *Travel, Anne Hutchinson*, *The Chorus Girl*, *Works of Mercy*, and *Lady Orchid*. His opera *Freedom Ride*, which celebrates the Civil Rights Movement, will premiere next season with Juventas New Music Ensemble. An alumnus of the BMI-Lehman Engel Musical Theatre Workshop and a Fulbright scholar, Shore holds a BM and MM from New England Conservatory and a PhD from the City University of New York. Currently he teaches at the Boston Conservatory at Berklee and serves as an accompanist for the Boston Ballet School. Shore is a member of ASCAP and the Dramatists Guild, and he is also the official page turner of Opera del West.

Allen Shawn grew up in New York City in a literary environment. His mother was a former journalist, and his father, William Shawn, was the editor of the *New Yorker Magazine* for thirty-five years. Shawn began composing small pieces as a ten-year old. He grew up hearing both jazz and classical music performed by New York musicians. At Harvard University, Shawn studied composition with Earl Kim and Leon Kirchner. He spent two years studying with Nadia Boulanger in Paris. He completed his master's at Columbia University and continued to perform and compose music for plays, film, opera, and ballet. In 1985 Shawn moved to Bennington, Vermont and joined the music faculty of Bennington College. He has written for piano, chamber music, vocal music, a children's opera, orchestral works, two piano concertos, a violin concerto, and a cello concerto. Shawn's music follows no single system. He writes for acoustic instruments, and whenever possible, for specific performers. His work is unified by its emotional and visceral directness, and his predilection is for a closely argued musical language.

Composition Workshop in Rivera Recital Hall

11:00 a.m., Saturday, April 7, 2018

Stephen Halloran, director

Contemporary Poets Meet Contemporary Composers
Joyce Rain Anderson, Teresa Cader, Antony Yaeger

Jillian Carelli, Ann Moss, guest sopranos
Stephen Halloran, Lois Shapiro, piano

Song without Words (Premiere) Oliver Cutts
Stephen Halloran, *faculty pianist*

Winter Solstice (Premiere) Sicheng Wang
Sicheng Wang, *piano*

Light's Play (Premiere) Chloe Anne DeSteno
Nowhere (Premiere)
Chloe Anne DeSteno, *soprano*
Stephen Halloran, *faculty pianist*

Nowhere (Premiere) Richard Davis

Boneshaker (Premiere) Apsara Balamurugan
Cornered (Premiere)

This is not the Time (Premiere) Chloe DeSteno
Terraville (Premiere)

Terraville (Premiere) Julia Kornick
Ann Moss, *guest soprano*
Lois Shapiro, *faculty pianist*

Oasis (Premiere) Inesh Vytheswaran

Aria (Premiere) Stravros First

Aria (Premiere) Stephen Halloran

Walking on Water (Premiere)

Just Snow (Premiere)

Jillian Carelli, *guest soprano*
Stephen Halloran, *faculty pianist*

Dr. Joyce Rain Anderson is an Associate Professor of English at Bridgewater State University. In addition to teaching first-year writing, cultural rhetorics, indigenous rhetorics, and a variety of other writing courses, she coordinates Ethnic and Indigenous Studies. Anderson is the Faculty Associate for the Pine Ridge Partnership. She is also co-editor of the award-winning collection, *Survivance, Sovereignty, and Story: Teaching American Indian Rhetorics*.

Teresa Cader is an award-winning author of three poetry collections, *Guests*, *The Paper Wasp*, and *History of Hurricanes*. *Guests* won the Norma Farber First Book Award from the Poetry Society of America and The Charles B. Wheeler Poetry Prize. The third section of *The Paper Wasp* won the George Bogin Memorial Award. Her many honors include two creative writing fellowships from the National Endowment for the Arts, a fellowship in poetry from The Bunting Institute at Radcliffe College, and multiple fellowships from the Massachusetts Cultural Council, the Bread Loaf Writers Conference, and the MacDowell Colony.

Antony Yaeger was born in Altea, Spain and grew up on an island across from Seattle, WA. Yaeger is an undergraduate and a graduate student of Sarah Lawrence College. He focuses on poetry and dramatic acting. Yaeger believes in the power of words to touch and inspire, to bring the sensory world into tighter focus, and to free the mind and heart to experience the world anew. He adores the woods and magical settings where fairies might have dwelled. Yaeger firmly believes that he will soon see one. He currently lives in New York.

Ann Moss, guest soprano, is an acclaimed recording artist and champion of contemporary vocal music who performs and collaborates with a dynamic array of living composers. In addition to working closely with composers such as Jake Heggie, John Harbison, Kaija Saariaho, David Conte, and Aaron Jay Kernis, Moss performs music by emerging voices at forums and festivals across the U.S. In the 2017-18 season she gives world premieres by Keiko Fujii and Christophe Chagnard with Seattle-based Music of Remembrance, and makes appearances with the San Francisco Symphony, Joshua Trio, and Belmont Festival Orchestra. As co-founder and Artistic Director of new-music repertory group CMASH, Moss has created and premiered over one hundred new vocal works. A native of Boston and a graduate of Hampshire College, the Longy School of Music of Bard College, and San Francisco Conservatory, Moss currently resides and teaches in the San Francisco Bay Area with her husband, violist Justin Ouellet.

Jillian Carelli is a soprano pursuing a bachelor of music in vocal performance at The Boston Conservatory at Berklee. As a child she trained classically in piano, flute, and harp. Carelli is currently employed as a cantor and accompanist at various Catholic churches in Massachusetts. Additionally, she teaches piano and voice to her studio of students on Cape Cod. Carelli is actively performing new music premiering works of her colleagues. She hopes to further her work as a Catholic liturgical musician, teacher and performer as she continues her training in classical voice, piano and organ.

Texts:

Joyce Rain Anderson: *This is not the Time, Just Snow*

Teresa Cader: *Nowhere, Oasis, Boneshaker, Aria*

Antony Yaeger: *Light's Play, Cornered, Terraville, Walking on Water*

Concert in Rivera Recital Hall
1:00 p.m., Saturday, April 7, 2018

<i>from: Con Jutissimo Sentimento</i>	Marc-André Hamelin
<i>ländler I</i>	
Estelle Luong, <i>piano</i>	
<i>In the dark pine-wood</i>	Ben Moore
Lucy Slocum, <i>soprano</i>	
Hannah Takasaki, <i>piano</i>	
<i>For Keeps</i>	Paul Sheftel
Justin Shi, <i>piano</i>	
<i>Giant Purple Butterflies.....</i>	Wynn-Anne Rossi
Audrey Tushman, <i>piano</i>	
<i>from: Five Preludes.....</i>	Jeanine Yeager
<i>Prelude No. 3</i>	
<i>Prelude No. 4</i>	
Julia Milan, <i>piano</i>	
<i>for Henry (Premiere).....</i>	Whitman Brown
1. <i>with energy</i>	
2. <i>expansive</i>	
Henry Tushman, <i>piano</i>	
<i>Psalm 84 (Premiere)</i>	Andrew Halberstadt
Elizabeth Halberstadt, <i>violin</i>	
Caleb Halberstadt, <i>cello</i>	
Andrew Halberstadt, <i>piano</i>	
<i>from: In The Zoo.....</i>	Aleksey Igudesman
<i>The Rhinoceros</i>	
<i>The Peacock</i>	
Peter Chen, <i>violin</i>	
Abigail Chen, <i>piano</i>	
<i>from: Nuevos Estudios Sencillos</i>	Leo Brouwer
<i>III. Omaggio a Caturla</i>	
<i>IV. Omaggio a Prokofiev</i>	
Oliver Cutts, <i>guitar</i>	
<i>from: Intermediate Violin Trios</i>	Leo Burswold
1. <i>The Duck</i>	
2. <i>The Rabbit</i>	
6. <i>The Fox</i>	
Kai Townsend, Jack Bradner, Ben Myers, <i>violins</i>	

<i>The Flycatcher.....</i>	Thomas Hewitt Jones
Anjali Lal, <i>cello</i>	
Arya Lal, <i>piano</i>	
<i>Ann's Allemande.....</i>	Steven Laven
Christina Yen, <i>cello</i>	
<i>The Gift of Presence (a fantasy for solo piano).....</i>	Donna Gross Javel
Michael Long, <i>piano</i>	
<i>from: Nocturnes.....</i>	Dave Brubeck
<i>Joshua Redman</i>	
Alexandra Ehlinger, <i>piano</i>	
<i>Dedication to Brubeck</i>	Aram Satian
Hannah Takasaki, <i>piano</i>	
<i>The Silver Stairs of Ketchikan (Premiere)</i>	Stephen Halloran
Emilia Spasojevic, Daniel Weitz, Jeffrey Zhu, <i>cello</i>	
<i>from: Preludes for Piano.....</i>	Margaret McAllister
<i>Act III. Dance Movement</i>	
Isabel Dhar, <i>piano</i>	
<i>Aria (Premiere).....</i>	Stephen Halloran
Daniel Weitz, <i>cello</i>	
Stephen Halloran, <i>faculty pianist</i>	
<i>from: Trio 1999 (Triquetra).....</i>	Arlene Zallman
<i>II. Lament semplice (in memoriam: Andrea Lanini)</i>	
Rivers Scholarship Piano Trio	
Elias Simeonov, <i>violin</i>	
Emilia Spasojevic, <i>cello</i>	
Kyle Chen, <i>piano</i>	
<i>The Coppersmith of Cairo (Premiere)</i>	Timur Rubinshteyn
Jonathan Henry, <i>timpani and percussion</i>	
Timur Rubinshteyn, <i>narrator</i>	

Program note for *The Coppersmith of Cairo* by Timur Rubinshteyn:
The Coppersmith of Cairo is not quite a fairy tale. With a touch of exoticism, it pays homage to the art of manual metalworking, especially in the crafting of timpani, cymbals, and other metal percussion. The narrator and the performer play equally expressive roles.

Concert in Rivera Recital Hall
2:45 p.m., Saturday, April 7, 2018

Intermezzo, Op. 245 (Premiere) Dianne Goolkasian Rahbee
Ian Aistrup, *violin*
Nathan Aistrup, *cello*
Ethan Kasparian Weisman, *piano*

from: Reflections from the Edge of the Millennium Amy Barlowe
I. Preludio
Abigail Warwick, *violin*

from: Aquarium Lajos Papp
2. Water Fleas
Kyle Zhang, *piano*

from: Five Bagatelles Carl Vine
III.
Brendan Shen, *piano*

Little Passacaglia Peter Sculthorpe
Arya Lal, *piano*

Valse Aram Satian
Nicole Wettstein, *piano*

from: Five Short Pieces Nathan Kolosko
I. lirico e espressivo
II. meditativo
Finnis Braunhill, *guitar*

from: Tangos à Deux Peter Ludwig
Cäsar
Lauren Kim, *violin*
Eve Budnick, *faculty pianist*

from: Nocturnes Dave Brubeck
Chorale
Charles Liu, *piano*

WORDSMUSIC (Premiere) Istvan Peter B'Racz
Zack Zhang, *piano*

My Soul is a Sole Aleksey Igudesman
Philip the Fish
Iris Tian, Jonathan Tilden, *violins*

New England Marshlands Rip Jackson
Hosaya Exavier, *piano*

from: Drei Stücke, Op. 72b Helmut Neumann
I. Moderato

Eoghan Kelley, *cello*
Arianna Kamal, *piano*

from: Polygraph for Solo Viola Eric Sawyer
II. Espressivo
III. Risoluto
Tristan Wolff, *viola*

from: The Book of Goddesses Robert Paterson
V. Estsanatlehi
Alex Ding, *flute*

A Good Talking Candle (Premiere) Stephen Halloran
Chloe DeSteno, *soprano*
Alexander Bloom, Abra Hwang, AnneSophie Woo, Nicole Zermani, *cello*
Stephen Halloran, *faculty pianist*

from: Some Thoughts on Good and Evil Howard Frazin
I. Beginning
Katarina Spasojevic, *violin*
Emilia Spasojevic, *cello*
Simonida Spasojevic, *piano*

Program note for *Estsanatlehi* by Robert Paterson:
This is from a nine-movement work, *The Book of Goddesses*, which I wrote for flute, harp, percussion, and optional choreography. It is scored for bass flute (or regular flute if a bass flute is not available). In *Estsanatlehi*, I mimic the sound of a Native American flute by using a bass flute, which has a similar range. Native American flutes are blown from the top and often have two chambers. This allows the flutist to bend notes. *Estsanatlehi* is also a transformative goddess, so I gradually transform the musical scale by adding notes as the piece progresses.

Program note for *A Good Talking Candle* by Stephen Halloran:
When I began to set this beautiful sentimental poem, I recalled the piano music I improvised late at night a decade ago. The music was nostalgic. I never wrote any of it down until I began this song and used it as piano accompaniment. I would shift to a peaceful key suddenly and slow the tempo to lull myself to sleep. I used this textural change to represent the candle getting lit. At that moment a peaceful lullaby ensues until sleep comes.

Program note for *Some Thoughts on Good and Evil* by Howard Frazin:
The music of *Some Thoughts on Good and Evil* is an elaboration and expansion on musical materials and ideas I first developed in two settings of William Blake's "The Tyger" (2008), and a setting of Langston Hughes's "Harlem" (2009). With these songs and prelude I consider the emotional difficulty of understanding a world where both good and evil exists. We ponder the complex emotions that such vulnerability evokes. With this piano trio I reflect further and articulate an emotional argument considering this very human problem.

Concert in Rivera Recital Hall
4:30 p.m., Saturday, April 7, 2018

Mozart Magic (Premiere) Michael Colgrass

The Marimba Magic® Ensemble

Sarah Tenney, conductor

Lucas Boyd, marimba, fruit bowls, triangles

Jonathan Henry, marimba, glockenspiel

Mingle Li, vibraphone, marimba

Juliette Loschen, marimba, crotales

Chloe Pratt, marimba, coffee tins

Rachael Pratt, marimba, aluminum bowls

from: Pop Goes the Cello Aaron Minsky

I. Varsity Days

Jayanth Mani, cello

from: Three Short Pieces for Violin and Organ Daniel Pinkham

III. Finale

Charlotte Wong, violin

Eve Budnick, faculty pianist

from: East of the Aegean Mikis Theodorakis

II.

Kirsten Choi, cello

Eve Budnick, faculty pianist

from: Douze Preludes en Forme D'Éudes Claude Gagnon

II

VI

Cooper Austen, guitar

Outage Hope (Premiere) Steven Sussman

Kayla Springer, cello

Matthew Karle, piano

Vanishing Point Joby Talbot

Max Dolmetsch, violin

Vytas Baksys, faculty pianist

La Voix du Dauphin Brian Mark

Jamila Kern, flute

from: Romance and Dance for Violin and Piano Chen Yi

I. Romance of Hsiao and Ch'in

Allison Kim, violin

Vytas Baksys, faculty pianist

Mira Stephen Montague

Derek Moeller, piano

from: Watercolors for Ten Fingers Martin Kutnowski

Music Box (A variation of Robert Schumann's Op. 68, No. 5)

Samuel Kim, piano

Angel's Touch...for violin and piano Yevhen Stankovych

Kaleigh Yee, violin

Vytas Baksys, faculty pianist

Shifting J. P. Redmond

Jamila Kern, flute

Simonida Spasojevic, piano

Program note for *Mozart Magic* by Michael Colgrass:

Mozart once contacted me, suggesting that I write a Mozartean theme and develop it with modern music techniques. When Sarah Tenney asked me to write a piece for Marimba Magic, I recalled Mozart's theme and his remark that he wished he could have played percussion instruments because they are so much fun. I am sure when the children play my new piece, Amadeus will be there too, dancing around the instruments, singing along with the players, and maybe even grabbing a mallet and joining in.

Program note for *La Voix du Dauphin* by Brian Mark:

La Voix du Dauphin (The Voice of the Dolphin) was deeply inspired by the inherent beauty and behavioral patterns of dolphins in the oceans. According to the ancient philosophers, dolphins are one of the animal species that are helpers to mankind. I have always thought of these creatures as ocean guardians for the safety of humans, or rather, celestial forces that deliver messages to us from the heavenly or beyond.

Concert in Rivera Recital Hall
6:15 p.m., Saturday, April 7, 2018

from: *Seven Easy Piano Pieces* William Bolcom

1. *Pussycat Waltz No. 1*
2. *Pussycat Waltz No. 2*
3. *Pussycat Waltz No. 3*

Madison Ngai, *piano*

from: *An American Portrait: Views of the West* Valerie Roth Roubos
Devils Tower

Thomas Lohse, *piano*

August Idyll Daniel Dorff
Alicia Kim, *flute*

from: *Tangos à Deux* Peter Ludwig
Tango E
Audrey Kim, *violin*
Vytas Baksys, *faculty pianist*

Sonatina in One Movement Henryk Mikołaj Górecki
Sarah Takasaki, *violin*
Vytas Baksys, *faculty pianist*

from: *Tres Piezas en Clave de Tango* Adriana Isabel Figueroa Mañas
I. Allegretto deciso & tangueado
Hannah Stairs, *cello*
Vytas Baksys, *faculty pianist*

from: *Sonata No. 1 for Violin and Piano* Robert Paterson
III. Largo
Lenny Tam, *violin*
Eve Budnick, *faculty pianist*

Night Flight Geoffrey Kidde
Simonida Spasojevic, *flute*

from: *Two Movements for Violin and Piano* Vartan Aghababian
I. Lento sostenuto
Rosie Bellow, *violin*
Vytas Baksys, *faculty pianist*

from: *Short Pieces for Viola and Piano* Giancarlo Aquilanti

1. *Una Melodia per Alessandra*
2. *La Viola Salterina*

Kimia Tabatabaei, *viola*
Vytas Baksys, *faculty pianist*

from: *For Violin Alone* John Harbison

3. *Air* Lucy Chae, *violin*
4. *March* Henry Lee, *violin*
6. *Duet* Alina Hooper, Katarina Spasojevic, *violins*
7. *Epilogue* Alina Hooper, Katarina Spasojevic, *violins*

As I Ponder'd In Silence Linda Swope

Poetry by Walt Whitman

Thomas Oesterling, *guest tenor*

Marta Zurad, *conductor*

Sarah Takasaki, Rosie Bellow, Ashley Burgarella, *violin I*
Sydney Kanter, Emma Reddy, Pranav Viswanathan, Amelie Martin, *violin II*
Alex Zhu, Adele Hartt, Esther Man, *viola*
Susanne Friedrich, *faculty*, Narek Sahakian, Benjamin Lee, Lilian Briggs, *cello*
Jessi Eisdorfer, *guest bassist*

Program note for *Sonata No. 1* by Robert Paterson:

Largo is slow and broad, inspired by the phrase “the weight of the past.” There are time markers which delineate certain sections, reminiscent of the ticking of a clock. Influenced by later works of Arvo Pärt and slow movements of some Beethoven sonatas, I was also preoccupied to write a movement that featured “open” notes, i.e. half notes, whole notes and double whole notes. My goal was to create a work of four stylistically different movements, by embracing a variety of tools without allegiance to any one particular style, eliciting a distinctive emotional response from each one.

Special Presentation in Rivera Recital Hall

1:00 p.m., Sunday, April 8, 2018

Phantom of the Opera Reinvented, a multi-media extravaganza composed by Kurt Coble, featuring solo pianist Vytas Baksys, an ensemble of robotic musicians, and the 1925 Silent Era Classic.

When Rupert Julian directed the 1925 American silent horror film adaptation of Gaston Leroux's 1910 novel, *Le Fantôme de l'Opéra*, there was no film score dedicated to accompany the film. Typically a pianist or organist accompanied silent films. The musician played popular music of the day or would improvise during the showing. In larger towns and cities an orchestra accompanied silent movies, playing music written for other purposes.

Once technology existed that could integrate prerecorded music with prerecorded action, the film score was born. By 1930, music was being written specifically for the film and synchronized with the drama, predicted by Richard Wagner in 1849 in his essay, "Artwork of the Future". Movies, the abbreviated term for "motion pictures," are the realization of artistic vision that requires support from specific technologies.

Phantom of the Opera Reinvented (2018) synthesizes Wagnerian aesthetic ideals and imbeds musical potential derived from physical gesture. The film is supported by a layer of robotic music: as a result, the pianist is able to make creative choices, producing a unique, contemporary music-making experience.

Aspects of this amalgamation are completely inflexible, such as the forward progression of time. The film, for example, is a fixed entity. In a sense, this layer forms the cantus firmus. The film has been edited to tell the story completely without title cards. It communicates dialogue as pure gesture, extenuating the acting style of the time. Increasing complex counterpoint is added in a flexible sequential environment, allowing for ensemble unity that transcends human limitations.

The piano part consists of various traditional performance techniques, as well as instructions for structured improvisations and interpretation of indeterminate suggestions. All elements are in constant flux and interdependency. In one section, an arrangement of Led Zeppelin's "Whole Lotta Love" will appear. Robotic music, as a genre, is still too new to define realistically.

P.A.M. Band

(Partially Artificial Musicians)

Invented by violinist/composer Kurt Coble

All of the robotic musicians performing today have appeared at the Islip Art Museum, Discovery Museum of Bridgeport, EXIT Festival, New York Hall of Science, Lincoln Center, Kimmel Center, Symphony Space, Spectrum NYC, Burbank Monsterpalooza, Warp Tour, Philadelphia Fringe Festival, Morris Museum, Arden Theater, Reitz Theater DuBois, and a 10-city tour of Serbia sponsored by the U.S. Embassy.

MEMBERS OF THE ENSEMBLE

JACK (solid body electric violin prototype) 1988

Jack was built in the summer of 1988 at Buck's Rock in New Milford, CT. The solid-body violin design also served as a personal security device for some gigs. In 2001, Jack was retrofitted with a sliding bar that produces a glissando effect and a spinning wheel that makes contact with the string to generate tone. Articulation, duration, and dynamics are controlled with a servo. The exoskeleton was added in 2008.

ZAK (electric bass guitar) 2001

Zak is the original open tuning bar chord guitar with synchronized servo strumming. Different open tunings options could accompany various melodies. Improvements in the fretting required a retrofitting of a double solenoid device in 2010, and then Zak was redesigned to become the official bass guitar.

GOLD (electric guitar) 2002

Gold is the only instrument that was purchased new. Gold features the "hammer on" technique to create a musical tone. The string is not strummed or picked, only struck with the metallic finger. Gold has the distinction of being able to play faster than any guitarist in the known universe.

JOYBOT ("The Music Extruder") 2005

Joybot is a 6th generation Tesla Violin and was created in 2005 to perform the National Anthem for the Miami Dolphins on ABC Monday Night Football. The evening before the game, star running back Ricky Waters was interviewed by *60 Minutes*, explaining why he had abruptly left the NFL at the beginning of the season. The interview angered the Dolphin fans so greatly that Joybot was asked not to perform for fear of upsetting the fans further.

AUSTIN II (percussion combo) 2006

Austin II was created to join the Warp Tour in 2006. Designed to withstand the rigors of a "Rock Festival" bus and truck tour around the United States, Austin II made only one working appearance in Pittsburgh. While en route to Detroit, the instruments were stolen and held hostage for three days in Syracuse, NY. Unharmed, Austin II, Joybot, Krieg, and Dusty were safely returned to the Robotic Music Lab in Bridgeport, CT.

HARP DEVIL (detuned autoharp) 2005

Harp Devil originally featured a double actuator design that never worked well and was eventually scrapped. It now exists as a detuned monochord. A spring-driven, weighted actuator device imitates the sound of a hammer dulcimer.

ROSY (world's first robotic theremin diva) 2006

Rosy, the only female persona in the band, was built for her debut at the Kravitz Center in Palm Beach, FL for a performance of the *Spellbound Concerto* with the Philadelphia Virtuosi Chamber Orchestra. In 2008, the piece, with Rosy's participation, was reprised by the Plainfield Symphony. Her precarious relationship with the band teeters on the fact that Rosy does not make natural sound, because she is a synthesizer. This violates the prime directive: no MIDI and no synthesizers. However, her lack of a keyboard and unique prima donna attitude, coupled with her historic presence in the evolution of music technology, make her pure sine wave emanations acceptable (for now).

MAGNUS (Electric Chord Organ) 2006

If it looks like Magnus was buried away in someone's attic for 50 years, you are correct. These instruments were once very popular, but like pinball machines, are hard to find today. The interesting feature of this instrument is its ability to sustain a tone; however, the intonation presents challenges due to the "Harry Partch"-like tuning. Magnus becomes a Wagnerian Leitmotif character for the role of the Phantom.

Concert in Rivera Recital Hall
2:45 p.m., Sunday, April 8, 2018

<i>Fall, Recover</i>	Dan Loschen
Druv Sumathi, <i>alto sax</i>	
Russell Hornung, <i>piano</i>	
Yael Shiner, <i>bass</i>	
Mickey Feeney, <i>drums</i>	
<i>African Song</i>	Abdullah Ibrahim
Hamilton Tillin, <i>cello</i>	
Eve Budnick, <i>faculty pianist</i>	
<i>from: A Late Walk</i>	Michael Karmon
Poetry by Robert Frost	
<i>I. My November Guest</i>	
Joshua Rocha, <i>tenor</i>	
Marcel Liu, <i>guitar</i>	
<i>Parapluie</i>	Stefanie Lubkowsky
Elizabeth Kuntz, <i>violin</i>	
<i>Das Stehaufmännchen</i>	Nicolai Podgornov
Lillian Ehlinger, <i>piano</i>	
<i>from: Watercolor for Ten Fingers</i>	Martin Kutnowski
<i>The Lost Lizard</i>	
Oliver Cutts, <i>piano</i>	
<i>from: Drei Stücke, Op. 72b</i>	Helmut Neumann
<i>III. Andante</i>	
Ben Carpenter, <i>cello</i>	
Derek Moeller, <i>piano</i>	
<i>Armenian Folk Song and Komitas-Scherzo</i>	Grigor Arakalian
Khloe Katende, Isabel Salvin, <i>flutes</i>	
Olivia Xu, <i>piano</i>	
<i>from: For Violin Alone</i>	John Harbison
<i>I. Ground</i>	
Emily Kim, <i>violin</i>	
<i>Invocatio</i>	Serban Nichifor
Kara Chuang, <i>flute</i>	
<i>...when Love kept time</i>	Sadie Harrison
after "The Soul of the Anzac" by Roderic Quinn	
Dylan Rader, <i>double bass</i>	
Russell Hornung, <i>piano</i>	

<i>Green Piece (Premiere)</i>	Daniel Shaud
I. <i>The color green</i>	
II. <i>The grass was green</i>	
III. <i>Green, beans</i>	
IV. <i>Grass sways in the breeze</i>	
V. <i>Grass/the first buds of spring</i>	
Khloe Katende, Isabel Salvin, <i>flutes</i>	
Alexander Clay, <i>clarinet</i>	
Ezgi Bas, <i>violin</i>	
Elliot Do, <i>viola</i>	
<i>thursday night</i>	Roger Zahab
Jenna Cosby, <i>violin</i>	
<i>from: Quintet for Clarinet and Strings</i> <i>The Beatles</i>	Sean Osborn
<i>II. Mother Julia Will</i>	
Emily Shen, <i>clarinet</i>	
Yasmin Myers, Ezgi Bas, <i>violins</i>	
Elliot Do, <i>viola</i>	
Daniel Weitz, <i>cello</i>	
<i>En Plein Air (Colorado Alternater), Op. 606b</i>	John McDonald
Henry Liu, <i>cello</i>	
Eve Budnick, <i>faculty pianist</i>	
In Celebration of Leonard Bernstein's 100th Birthday	
<i>from: Thirteen Anniversaries</i>	Leonard Bernstein
<i>1. For Shirley Gabis Rhoads Perle</i>	
<i>2. In Memoriam: William Kapell</i>	
<i>3. For Stephen Sondheim</i>	
Theo Teng, <i>piano</i>	

Program note for *Fall, Recover* by Dan Loschen:
This piece had its origins in my time accompanying modern dance classes for Boston Conservatory. Typically, a teacher would demonstrate a series of moves; it was the accompanist's job to come up with something that matches the rhythm of the motion. One day, the teacher was demonstrating the Doris Humphrey style of modern dance, which is focused on the dichotomy of falling and recovering. She pointed to me and said, "Play," and after 45 minutes of improvising, the general outlines of this piece were in place.

Program note for *Green Piece* by Daniel Shaud:
Green Piece features five original texts written by the student performers which are spoken as they play. The texts are inspired by the color green. The music is built around a five-note chord, which highlights the notes G and E (from the word "green").

Program note for *En Plein Air* by John McDonald:
En Plein Air and *Four Pioneer Shorts* were composed for *Colorado Women Arts Pioneers*, a museum film about 19th-20th century women artists who studied in Chicago and moved west. Hence *Colorado Alternater*--alternating phrases between cello and piano.

Concert in Rivera Recital Hall
5:00 p.m., Sunday, April 8, 2018

New Anthem (Premiere)..... Patrice Williamson
Lyrics by Patrice Williamson and Lauren Kott

Joe Nedder, *vocals, trombone*
Dan Loschen, *faculty pianist*
Joel Manasseh, *bass*
Michael Manasseh, *drums*

Canons for the Young for piano solo, Op. 145 (Premiere)..... Larry Thomas Bell
1. *Canon in C (at the octave)*..... Matthew Stick
2. *Canon in D (at the 4th)*..... Zachary Zhang
3. *Canon in Eb (at the 6th)*..... Emila DeJesus
4. *Canon in E (at the 9th)*..... Joylyn Kim
5. *Canon in F (at the 5th)*..... Katherine Liu
6. *Canon in G (at the 2nd)*..... Simonida Spasojevic
7. *Canon in A (at the 3rd)*..... Theo Teng
8. *Canon in Bb (at the 7th)*..... Emilia DeJesus
9. *Canon in B (Little Fugue)*..... Sarah Royka

The Haunting of Lady McShivers (Premiere) Dan Shore
Chloe DeSteno, Rebecca Stachel, *sopranos*
Eve Budnick, *faculty pianist*

from: Douze Préludes en Forme D'Études Claude Gagnon
I
XII
Devin Howe, *guitar*

from: Khustup Mountain Dances Jeff Manookian
Andante cantabile
Molto allegro
Adagio e misterioso
Simonida Spasojevic, *flute*
Alexander Clay, *clarinet*
Estelle Luong, *piano*

'The iron tongue of midnight hath told twelve' Edmund Jollife
Five Miniatures for Double Bass and Piano

1. *Moth*
2. *Peasblossom*
3. *Mustardseed*
4. *Cobweb*
5. *Puck*

Lindy Billhardt, *double bass*
William Randall, *piano*

Fantasy for Piano Samuel Adler
Katherine Liu, *piano*

from: Until Next Time Kenji Bunch
Wistful
MacKenzie Larkin, *viola*

Duet for Horn and Piano Guy Hovhannisan
Alison Sonnenberg, *horn*
Eve Budnick, *faculty pianist*

Will there really be a Morning? Lori Laitman
Jamie Rippe, *soprano*
Estelle Luong, *piano*

from: Deep Blue Ocean Robert Paterson
1. *The Darkness Below*
Katherine Liu, Theo Teng, *pianos*

The Table and The Chair (Premiere) Allen Shawn
Poetry by Edward Lear

Michaela Francesconi, *soprano*
Devon Rippe, *marimba*

The Singing Wells (Premiere) Apsara Balamurugan
The Rivers Upper School Orchestra

Daniel Shaud, *conductor*
Khloe Katende, Isabel Salvin, Simonida Spasojevic, *flutes*
Soobin Lee, *oboe*
Emily Shen, *clarinet*
Alexander Clay, *tenor saxophone*
Estelle Luong, Olivia Xu, *percussion*
Ezgi Bas, Ashley Burgarella, Julia Homa, Yasmin Myers, Abigail Warwick, *violins*
Elliot Do, MacKenzie Larkin, *violas*
Andrew Sledeski, Daniel Weitz, Ethan Zheng, *cello*
Lindy Billhardt, *bass*

The Bell for Narrator and Chamber Ensemble (Premiere) Robert Paterson
Text adapted from "The Bell" by Hans Christian Andersen

Magdalena Richter, *conductor*
Joe Nedder, *narrator*
Simonida Spasojevic, *flute*
Emily Shen, *clarinet*
Ashley Burgarella, Yasmin Myers, *violins*
MacKenzie Larkin, *viola*
Daniel Weitz, *cello*
Lindy Billhardt, *bass*
Michael Manasseh, *percussion*
Emilia DeJesus, *piano*

This commission is sponsored by Steve Snider.

Program note for *The Singing Wells* by Apsara Balamurugan:

The Singing Wells is inspired by a trip I took to Kenya with my family. I had the opportunity to interact with the Samburu, a tribe that is indigenous to Northern Kenya. During the dry season, they hand dig wells in the dry riverbeds to provide water for their cattle. They sing as they work. Each family uses a particular song to lure their cattle to their well. The timpani and snare drums that open the piece represent the constant beat and complex polyrhythms of the songs. The C and G pentatonic scales are the same scales the warriors use. Flutes shape the entire piece: sixteenth notes are traded off, representing exquisite East African birds at the Sarara riverbed. The composition carries a variety of rhythms, instruments, and melodies. All these things embody the diversity and complexity of people, animals, emotions, and stories at the "Singing Wells". As you listen to this piece, I hope you will find that man, beast, and nature can truly coexist in this perfect chaotic harmony.

Program note for *The Table and The Chair* by Allen Shawn:

I was delighted when The Rivers School Conservatory asked me to compose a short piece for voice and marimba for two students who were participating in the 2018 Seminar on Contemporary Music for the Young. As soon as I received the assignment, I had a feeling about the piece. I thought that it would be fun to perform, to tell a story, and it would have something a little cracked or zany about it; and I thought that I should consult the nonsense poems of Edward Lear for a text. When I read "The Table And The Chair", I felt confident that it fit what I imagined to be the tone of my still unwritten music. I thought its story resonated with the unusual pairing of voice and marimba, and rhymed with the wooden tones of the marimba itself. I sketched out the basic piece rather quickly but then needed to take a step back before refining it. I had not composed for marimba before, apart from some small passages in a chamber opera written many years ago. I took some time to get to know one of the instruments in the music building where I teach at Bennington College before finishing the part; in the process the vocal line improved as well. While working on the piece my respect for Lear grew. I saw how essential each syllable of his brief poem was to the whole, and how, for some magical reason, the verse becomes true, real, and deep despite its silliness, drawing you into its little tale. I aspired to do the same with my musical setting.

Program note for *The Bell* by Robert Paterson:

My father is a bronze sculptor, and in addition to being a composer, I am also a percussionist, so perhaps it is inevitable that many of my works—including this one—incorporate bells or bell-like sounds. The text for *The Bell* is adapted from a short story of the same name by Hans Christian Andersen. His story masterfully weaves together humor, suspense, and even a little horror through a tale of a mysterious bell. Two characters are central to the story, a rich boy and a poor boy. They could be viewed as two sides of Andersen himself, since he grew up in relative poverty and ultimately believed that he descended from royalty. In my adaption, Anderson's story is retold in a way that emphasizes certain themes, such as the joy of having a youthful curiosity, the ultimate equality of human beings whether rich or poor, and being one with Mother Nature.

FACULTY

Donna Ames, *voice*
Alexander Badalov, *cello, Music Box*
Vytas Baksys, *accompanist*
Kelly Barr, *violin*
Valerie Becker, *accompanist*
Deborah Yardley Beers, *piano*
Maria Benotti, *violin*
Geraldine Bergonzi, *jazz piano*
Ann Bobo, *flute*
Chris Brainard, *RYO Conductor, Primo Orchestra*
Heidi Braun-Hill, *violin*
Piotr Buczak, *violin*
Eve Budnick, *accompanist, Voice Chair*
Justin Casinghino, *composition*
Andy Chau, *Asst. Conductor, Wind Ensemble*
Mark Churchill, *cello*
Michael Connors, *percussion*
Philippe Crettien, *saxophone, Jazz Chair*
Anthony D'Aveni, *trumpet, flugelhorn*
Clayton DeWalt, *trombone*
Nancy Dimock, *oboe*
Jessi Eisdorfer, *Communications Officer*
John Emery, *violin, viola, Music Box*
Susan Emmanouilidis, *Choral Director*
Sean Farias, *bass*
Ethel Farny, *flute, Wind Chair*
Emmanuel Feldman, *cello*
Elizabeth Foulser, *bass*
Susanne Friedrich, *cello*
Ed Fritton, *bassoon*
Jeff Galindo, *jazz trombone*
Holly Gallant, *Wind Ensemble Manager*
Katherine Greene, *Orchestra Manager*
Stephen Halloran, *theory, Composition Chair*
Alison Hannah, *Marimba Magic*
Lilit Hartunian, *violin, Music Box*
Amanda Harvey, *Registrar, Development Officer*
Sandra Hebert, *piano*
Karen Heninger, *clarinet*
Paul Huberdeau, *accompanist*
Karen Jacques, *guitar*
William Jones, *saxophone*
Lilit Karapetian-Shougarian, *piano, Music Box*
Kayla Kirk, *Administrative Assistant*
Yoshiko Kline, *chamber music coach*
Leah Kosch, *piano, accompanist*
Juliet Lai, *clarinet*
Robert Lasher, *guitar, Guitar Chair*
Steven Laven, *chamber music coach*
Lisa Lederer, *Suzuki violin*
Jeanie Lee, *piano*
Soomi Lee, *piano*
Erin Lindsey, *piano, Piano Chair*
Ian Lindsey, *piano, Music Box*
Dan Loschen, *piano, Assistant Jazz Chair*
Ronald Lowry, *cello*
Colleen MacDonald, *Conductor, Youth Philharmonia Conductor*
Christopher Memoli, *Conductor, Youth Symphony Orchestra*
Susan Memoli, *Conductor, Youth Sinfonia*
Velleda Miragias, *chamber music coach*
Dubravka Moshfegh, *violin, viola*
Patrick Mottaz, *guitar*
MinKyung Oh, *piano, Music Box*
Catherine O'Kelly, *Suzuki guitar*
Joshua Peckins, *violin, chamber music coach*
Kirstin Peltz, *cello*
Eleanor Perrone, *piano*
Tiffany Thompson Pomeroy, *violin*
Ana Popa, *piano, Music Box, Theory Chair*
Magdalena Richter, *violin, String Chair*
A. Ramón Rivera, *piano*
Lindsey Robb, *piano, Assistant Director*
Gillian Rogell, *viola, Chamber Music Chair*
Timur Rubinshteyn, *percussion*
Marla Robinson, *violin*
Marc Ryser, *piano*
Philip Sargent, *jazz guitar*
Sharon Schöffmann, *piano*
Lois Shapiro, *chamber music coach*
Daniel Shaud, *horn, theory, composition*
Jane Sheena, *cello, Music Box*
Steven Silverstein, *percussion*
Jenae Starikov, *violin, Music Box*
Ben Stepner, *jazz piano*
Steven Sussman, *piano*
Whitney Tandon, *Conductor, Youth Preparatory Orchestra*
Sarah Tenney, *percussion, Marimba Magic*
David Tierney, *Director*
David Tobin, *piano, Music Box*
Adam Vaubel, *violin*
Richard Waddell, *trumpet*
Junko Watanabe, *voice*
Anne Hooper Webb, *violin*
Sara Wilkins, *cello*
Liana Zaretsky, *violin, viola, Summer Music Director*
Marta Zurad, *violin*

The Composers

ADLER, SAMUEL (GERMANY, 1928-)

Adler came to the U.S. in 1939 and was educated at Harvard and Boston University. He studied with Walter Piston, Paul Hindemith, and Aaron Copland. Adler has composed over 400 works including symphonies, concerti, and solo works. He is a professor emeritus at Eastman School of Music and has taught at The Juilliard School since 1997. Adler was the commissioned composer for Seminar in 2004. *Fantasy for Piano* was written in 2014.

AGHABABIAN, VARTAN (U.S.A., 1964-)

Aghababian is a composer and pianist of Armenian descent. He attended the University of Michigan, Berklee, Longy, and Boston University. At Berklee Aghababian studied film scoring and then went to work for Warner Brothers for two years as a film music editor. Currently he teaches at BU and MIT. Aghababian's compositions are performed across the U.S. and Asia.

AQUILANTI, GIANCARLO (ITALY, 1959-)

Aquilanti studied at the Conservatory of Music in Pesaro, receiving diplomas in trumpet, choral music, and composition. In 1985 he moved to the U.S., where he earned his doctorate at Stanford University. Aquilanti is director of the music theory program at Stanford. The influence of his American education demonstrates a unique combination of popular melodies of his native region, jazz rhythms, and classical traditions.

ARAKELIAN, GRIGOR (ARMENIA, 1963-)

Arakelian is a cellist, composer, and performer active in Yerevan. His music is based on and inspired by traditional and sacred Armenian music. He draws especially from the folk music collected by the musicologist and priest known as Komitas from the early 20th century.

BALAMURUGAN, APSARA (U.S.A., 2002-)

Apsara is in the tenth grade at The Rivers School. She enjoys the diverse creativity that stems from being a composer, pianist, mathematician, and choreographer/dancer. She also swims competitively for a club team. Her activities allow her to explore her passion for rhythms, patterns, and beauty.

BARLOWE, AMY (U.S.A.)

Amy Barlowe is a violinist and composer who studied at The Juilliard School with Ivan Galamian and Margaret Pardee. Her works include an opera ballet, music for two violins and piano, Celtic duos for violas, *12 Etudes-Caprices*, and a *Requiem Mass. Preludio*, a movement from a suite for violin from *Reflections*, was written as an independent piece and dedicated to an outstanding student.

BELL, LARRY THOMAS (U.S.A., 1950-)

Bell studied composition with Vincent Persichetti and Roger Sessions and holds a DMA from The Juilliard School. He has received numerous awards and grants. Bell was the commissioned composer for the Seminar in 2007. *Canons for the Young* are dedicated to A. Ramón Rivera. These expertly conceived piano gems are beautiful artistic statements.

BERNSTEIN, LEONARD (U.S.A., 1918-1990)

Bernstein was a composer, conductor, author, music lecturer, and pianist. He was a great communicator and a natural for the new media of television. An entire generation was introduced to and taught about music through programs such as *Omnibus*, the CBS Young Peoples' Concerts, and the superb Charles Eliot Norton Lectures at Harvard. Bernstein said: "Children must receive music instruction as naturally as food, with as much pleasure as they receive from a ball game, and this must happen from the beginning of their lives."

BOLCOM, WILLIAM (U.S.A., 1938-)

Bolcom is a composer and pianist whose works include miniatures for piano, concerti for clarinet, flute, violin, piano and others, four operas, nine symphonies, twelve string quartets, and numerous piano rags. His music ranges in style from serial to neoclassical and has matured into an eclectic and cross-cultural merger of styles. Bolcom has won the Pulitzer Prize, the National Medal of Arts, and three Grammys.

BRADSHAW, ROBERT J. (U.S.A., 1970-)

Bradshaw's music has been heard around the world from Lincoln Center to Australia. His steampunk opera *DEUS EX MACHINA* was named one of the top ten albums of 2015 by the Global Music Awards. Socially conscious and relevant to our daily lives, Bradshaw's music is infused with modern culture, historical significance, and speaks with a vibrant and engaging musical language.

BROUWER, LEO (CUBA, 1939-)

Brouwer is one of Cuba's preeminent composers, as well as a renowned guitarist and conductor. His prolific output includes concerti, symphonic and choral works, film scores, solo and chamber music. Brouwer's music crosses ethnic and stylistic boundaries, creating a fusion of Latin-American, Afro-Cuban, popular, and avant-garde styles.

BROWN, WHITMAN (U.S.A., 1957-)

Brown has received awards and commissions from organizations such as ASCAP, BMI, Yaddo and Millay artist colonies, Bedford Springs and Stroud Festivals, Warebrook Festival of Contemporary Music, and Cremona International Music Academy. Brown is currently head of theory and composition at Walnut Hill School for the Arts.

BRUBECK, DAVE (U.S.A., 1920-2012)

Brubeck was considered to be one of the foremost exponents of "cool jazz". His music is known for employing unusual time signatures, and superimposing contrasting rhythms, meters, and tonalities. Brubeck wrote about *Nocturnes:...*"these *Nocturnes*, pensive in mood, are complete in themselves. I hope they will serve as a bridge for the classical pianist to understand the music that is often the foundation for my jazz performances."

BUNCH, KENJI (U.S.A., 1973-)

Bunch is a prolific composer and known all over the U.S. and Asia. He writes for all instruments, ranging from solo to chamber to orchestral works. A graduate of The Juilliard School, Bunch now resides in Portland, Oregon where he composes and performs as a violinist and violist.

BURSHTIN, MIKHAIL (KYRGYZ REPUBLIC, ISRAEL, 1943-)

Burshtin studied piano and composition in Tashkent and earned a doctor's degree from the University of Sverdlovsk. He won the first prize in the Piano Competition of Middle Asia in Tashkent. Burshtin has written many hundreds of compositions, arrangements, and cadenzas for classical concerts. In Israel he performs as a soloist and composes. *Qui* and *Shogher jan* are the second editions, published in 1997.

BURSWOLD, LEE (U.S.A., 1941-2017)

Burswold earned bachelor and master of music degrees from Northwestern University and a PhD in music from the Eastman School of Music. His publications include two books on jazz and a wide variety of church, brass, and string literature. Burswold was a professor of music at North Park University and played piano in the Chicago area.

CANDEY, GRIFFIN (U.S.A., 1988-)

Candey is an opera and theatre composer whose work vocalists and interpreters praise for its "prosody that showcases both the words and the singers" and its "lyricism and emotional depth." His vocal and theatrical works use forward-thinking subject matter and aim to expand and preserve the genres. *Hard Stones*, written for Ann Moss, is based on Lisa DeSiro's poetry. It was inspired by the Boston Marathon.

COBLE, KURT (U.S.A., 1961-)

Coble has performed as solo violinist for *The Phantom of the Opera* on Broadway since 1998. He has toured as concertmaster of the Philadelphia Virtuosi Chamber Orchestra, performed with the Palm Beach Symphony, and recorded with such artists as Luciano Pavarotti, Barbara Streisand, and Stevie Wonder. Coble is a graduate of Eastman, Rutgers, and Stony Brook and has been collaborating with Vytas Baksys since 1985.

CONTE, DAVID (U.S.A., 1955-)

Conte has composed over 100 works, including six operas, a musical, works for chorus, solo voice, orchestra, and chamber music. He has received commissions from such ensembles as Chanticleer, San Francisco Symphony Chorus, and the Atlantic Classical Orchestra. Conte is a professor of composition at the San Francisco Conservatory. *Madrigals for the Seasons*, with a text of Emily Dickinson, was written for Ann Moss.

DORFF, DANIEL (U.S.A., 1956-)

Dorff studied at Cornell University and University of Pennsylvania. His teachers included George Crumb, George Rochberg, Karel Husa, and Richard Wernick, among others. Dorff's music has been performed by major orchestras and notable soloists.

FRAZIN, HOWARD (U.S.A., 1962-)

Frazin's works have been commissioned and performed by many leading ensembles. He is composer-in-residence for the Bach, Beethoven, and Brahms Society Orchestra. Frazin's latest work was premiered in March 2017 by Kim Kashkashian and the orchestra. He is co-founder and artistic director of WordSong, which was the commissioned composer group for the Seminar in 2010.

GAGNON, CLAUDE (CANADA, 1950-)

Gagnon is an active composer of both pedagogical and concert repertoire. He performs as a member of various ensembles, including the Trio de Guitares de Québec. Each of

the engaging pieces of the Douze Préludes focuses on a unique technical challenge to the young guitarist in the context of contemporary idiomatic guitar styles.

GOTTLIEB, IAN (U.S.A., 1990-)

Gottlieb is a NY based composer and cellist and grapples with nostalgia, eclecticism, and spirituality. He holds degrees from the Yale School of Music, Boston University, and Crossroads School for the Arts and Sciences. Capoeira, an Afro-Brazilian martial art, provided the impetus for *Medium*. *Ladainha* is the opening incantation.

GÓRECKI, HENRYK MIKOŁAJ (POLAND, 1933-2010)

Górecki became a leading figure of the Polish avant-garde during the post-Stalin cultural thaw. His Webernian-influenced serialist style changed in the 70s to a less complex, sacred minimalist sound. Górecki's symphonies were recorded with Dawn Upshaw to commemorate the victims of the Holocaust. *Sonatina in One Movement* was published in 2010.

HALBERSTADT (U.S.A., 1967-)

Halberstadt holds a bachelor of music from the Eastman School of Music with a major in horn performance and secondary studies in organ. He is the Director of Music Ministries at Westgate Church in Weston, MA, where he has been active in music ministry since 1996.

HAMELIN, MARC-ANDRE (CANADA, 1961-)

Hamelin's unique blend of musicianship and virtuosity brings forth interpretations remarkable for their freedom, originality, and prodigious mastery of the piano's resources. Although primarily a performer and interpreter, Hamelin has composed music throughout his career, including "etudes" in all minor keys.

HARBISON, JOHN (U.S.A., 1938-)

Harbison was the recipient of a MacArthur Fellowship and a Pulitzer Prize. He has written for many American orchestras and has composed operatic, choral, and chamber music scores. Harbison was the commissioned composer for Seminar in 1993. His works for solo violin are a special gift for violinists. *For Violin Alone*, based on Bach's partita form, toys with arcane ideas across seven movements and a summarizing *Epilogue*. The work is inspired by an array of American influences, from folk to blues.

HARRISON, SADIE (AUSTRALIA, 1965-)

Harrison earned a PhD at King's College, London. '...when love kept time...' commemorates the centenary of World War I. The title comes from "The Soul of the Anzac" by war poet, Roderic Quinn. The text considers the sacrifice of the soldier. The piece ends with an echo of "Waltzing Matilda," creating a cavern of space between the living skies overhead and the deep earth of the double bass.

HOVHANNISYAN, GUY (ARMENIA, 1975-)

Hovhannisyan is a violist with the Armenian Philharmonic Orchestra and has composed a large catalog of chamber works inspired by Armenian traditional and sacred music. The melodies of the *Duet for Horn and Piano* are derived from ancient modal chants.

Ibrahim, Abdullah (South Africa, 1934-)

Ibrahim is a pianist and composer. His music reflects the many musical influences of his childhood in the multicultural port areas of Cape Town. Ibrahim's style ranges from traditional African songs, gospel sounds of the AME Church, and ragas, and extends into modern jazz. He is considered the leading figure in the subgenre of Cape jazz.

Igudesman, Aleksey (Russia, 1973-)

Igudesman, a violinist, conductor, actor, and composer, has written and performed as a soloist on several movie soundtracks. His works have been played worldwide. Igudesman tours extensively with the duo, "Igudesman and Joo". *Philip the Fish* and *My Soul is a Sole* are from his book of violin duets called *A Fishsummer Night's Dream*.

Jackson, RIP (U.S.A., 1965-)

Jackson is the director of music and organist at First Parish Church in Lexington, MA. He is a conductor, singer, composer, and keyboardist who is passionate about many genres of music. Jackson received degrees from Florida State University, Emory University, and Case Western Reserve University.

Javel, Donna Gross (U.S.A., 1958-)

Javel teaches piano, performs, and composes. She is known for her ability to see a 'silver lining'. Javel carries that quality into her teaching and her most recent composition, *The Gift of Presence*. The work was composed in memory of her mother. Javel maintains a private piano studio in Waltham.

Jolliffe, Edmund (U.K., 1976-)

Jolliffe writes music for film, television, and the concert hall. He studied at Oxford University and teaches at Trinity College of Music. "The iron tongue of midnight hath told twelve" is a line from *A Midsummer Night's Dream* (Act V, Scene 1). The line continues: "Lovers to bed; 'tis almost fairy time." Jolliffe's music reflects the impish and magical nature of the fairies.

Jones, Thomas Hewitt (U.K., 1984-)

Jones is an award-winning composer of contemporary and commercial music. He comes from a family of professional musicians. Jones' first commercial commissions were low-budget scores for children's audio books. One of his latest pieces is a song cycle, *Wildflower Meadows*, commemorating World War I.

Karmon, Michael (U.S.A., 1969-)

Karmon, who spent his formative years in Israel, now lives in California. He earned a PhD in composition and music theory at the University of Minnesota. *My November Guest* is the first of a set of five songs set to poems of Robert Frost. It captures perfectly the somber mood of this beautiful poem.

Kidde, Geoffrey (France, 1963-)

Kidde, a composer and flutist, is an associate professor of music at Manhattanville College. *Night Flight* was commissioned by the National Flute Association for the final round of the High School Soloists competition in 2002. Kidde's work was inspired by the Antoine de Saint-Exupéry novel of the same name.

Kolosko, Nathan (U.S.A., 1975-)

Kolosko is an eclectic composer and performer. He describes his compositions as "music that embraces a wide breadth of repertoire and genres, while melding ancient traditions with contemporary approaches and sensibilities." A Suzuki guitar instructor, Kolosko is a dedicated teacher of all styles of guitar.

Kutnowski, Martin (Argentina, 1968-)

Kutnowski writes music that is tonal, incorporating many elements from the folk music of his native Argentina. He teaches at St. Thomas University in New Brunswick, Canada. *Music Box* is a variation on Robert Schumann's *Little Piece, Op. 68, No. 5*.

Laitman, Lori (U.S.A., 1955-)

Laitman has composed multiple operas and choral works, and over 250 songs, setting texts by classical and contemporary poets. Her music is widely performed internationally and throughout the United States. Laitman's work has generated substantial critical acclaim.

Laven, Steven (U.S.A., 1963-)

Laven, a cellist and composer, is a member of the Rhode Island Philharmonic and the Pro Arte Chamber Orchestra. He plays regularly with the Boston Pops Esplanade and Boston Lyric Opera Orchestras. Laven earned cello performance degrees from the Eastman and Manhattan Schools of Music. *Ann's Allemande* is the winner of the 2017 Massachusetts Chapter of the American String Teacher's Association.

Loschen, Dan (U.S.A., 1963-)

Loschen is a graduate of Oberlin and New England Conservatories. He is the assistant chair of the Jazz Department at The Rivers School Conservatory, where he teaches classical and jazz piano students. Additionally, Loschen coaches jazz ensembles and teaches music theory. He is the music director and arranger for the cabaret group Boston Musical Theater and performs as a pianist throughout New England.

Lubkowski, Stefanie (U.S.A., 1974-)

Lubkowski is interested in creating immersive sound worlds in her music. She holds degrees from Connecticut College, New England Conservatory, and Boston University. *Parapluie* (Umbrella) draws its materials from Debussy's piano prelude, *Brouillards* (Fog), and conjures sounds of rain through an exploration of bowing techniques.

Ludwig, Peter (Germany, 1951-)

Ludwig has made a name for himself for outstanding interpretations and compositions in tango music. He has also written chamber music and music for the stage, which has been performed internationally. As a pianist, Ludwig performs and records with his trio and also appears as an improviser for silent films.

Mañas, Adriana Isabel Figueroa (Argentina, 1966-)

Mañas received a degree from the school of music of the National University of Cuyo, where she earned the title of "Licenciada in Music and Flute." She completed Master courses in Latino-American music at the University of Cuyo in Argentina. Mañas has had works premiered in the U.S., Europe, and South America.

MANOOKIAN, JEFF (U.S.A., 1953-)

Manookian is a pianist, conductor, and composer. He has received many commissions and prizes. Manookian wrote *Khustup Mountain Dances* in 2011 in Argentina, when he was conducting the Tucumán Orchestra. Mount Khustup lies in the southern region of Armenia. This "suite" is loosely based on Armenian folk music.

MARK, BRIAN (U.S.A., 1976-)

Mark's works have been played at festivals such as Bang on a Can, London Contemporary Music Festival, June in Buffalo Festival, and Bowdoin International Music Festival. He has received many composition awards. Mark recently completed his PhD at the Royal Academy of Music.

MCALLISTER, MARGARET (U.S.A.)

McAllister is a member of Composers in Red Sneakers, teaches at New England Conservatory, Berklee College of Music, and has done residencies at Scotia Festival and MacDowell Colony, among others. *Dance Movement* is one of five preludes for piano.

MCDONALD, JOHN (U.S.A., 1959-)

McDonald is professor of music at Tufts University, where he teaches composition, theory, and performance. His output concentrates on vocal, chamber, and solo instrumental works. He was the Music Teachers National Association Composer of the Year in 2007 and served as the Valentine Visiting Professor of Music at Amherst College in 2016-2017. He was the commissioned composer for the Seminar in 1989.

MINSKY, AARON (U.S.A., 1947-)

Minsky was an accomplished rock guitarist in his teens, and his search for a new guitar sound led him to the cello. He earned bachelors and masters degrees in music performance from the Manhattan School of Music. His "celtar" style (combination of cello and guitar technique) has entered the popular and classical worlds. Minsky has published many music books, which have become standard repertoire for cello students.

MONTAGUE, STEPHEN (U.S.A., 1943-)

Montague has lived in the U.K. since 1974. His work is an eclectic blend of traditional and avant-garde elements. He embraces Cage's radical dictum that "all sound is music" and Ives' juxtaposition of vernacular with other musical ideas and structures. Montague also uses the fullest range of instruments to push the boundaries of sound and form.

MOORE, BEN (U.S.A., 1960-)

Moore's music spans many styles and genres from art songs and opera to comic material for cabaret. His songs have been performed and recorded by many leading singers. Recent projects include the youth operas, *Odyssey* and *Robin Hood*, commissioned by Glimmerglass Festival.

NEUMANN, HELMUT (AUSTRIA, 1938-)

Neumann uses a composition technique he calls "twelve tone-cadence-rows" for many of his works, including the *Three Pieces for Cello and Piano*. The first movement is based on the 12 tone row: F-Ab-F#-A-C-Bb//E-C#-Eb-D-B-G. The third movement is based on the 12 tone row: F-F#-G#-A-Bb-C//E-Eb-B-C#-D-G. However these pieces are not meant to be intellectual. Neumann wants the young musicians to enjoy them.

NICHIFOR, SERBAN (ROMANIA, 1954-)

Nichifor is well known for his many works dedicated to the victims of the Holocaust. He was awarded the Order of the Crown in 2008 by the Belgian government. Nichifor's style is based on neo-romanticism with an influence of jazz. He is a professor at the National University of Music in Bucharest and the cellist of Duo Intermedia.

OSBORN, SEAN (U.S.A., 1966-)

Osborn is a clarinetist and composer who likes to combine multiple styles and genres, including modern, folk, rock, Celtic, and Native American. *Mother Julia Will* uses elements of three Beatles songs: "Julia," "Mother Nature's Son," and "I Will," quoted fairly literally and then cleverly superimposed.

PAPP, LAJOS (HUNGARY, 1935-)

Papp studied with Szabo at the Budapest Academy. He wrote mostly chamber music until *Dialogo for Piano and Orchestra* was published in 1967. Papp writes very descriptive piano pieces, following the tradition of Béla Bartók and Zoltán Kodály. He is ranked one of the most important contemporary representatives of the Hungarian School.

PINKHAM, DANIEL (U.S.A., 1923-2006)

Pinkham was a composer, keyboard performer, scholar, and teacher in the Boston area. He was the organist at King's Chapel in Boston for decades, and many pieces in his large output are religious and often involve organ. Pinkham's *New York Times* obituary quotes him as stating that early on he acquired the ideals of "clarity, simplicity, and thin texture" in music.

PODGORNOV, NICOLAI (RUSSIA, 1950-)

Podgornov attended the Leningrad Music School, studying piano, voice, and conducting. He became a pianist, conductor, and composer. Some of his compositions are written for theatre, film, and television. Since 1991 Podgornov has worked and lived in Germany. *Das Stehaufmännchen* means "The Stand-up Man".

RAHBEE, DIANNE GOOKASIAN (U.S.A., 1938-)

Rahbee is a first generation Armenian-American strongly influenced by a deep-rooted ethnic background. She is a self-taught composer, who began writing music at the age of 40. Rahbee was trained as a pianist by a distinguished lineage of mentors. Her wide-ranging repertoire is performed internationally. The Rivers School Conservatory has been a champion of her music since the Seminar began in 1983.

REDMOND, J.P. (U.S.A., 1999-)

Redmond, a composition student at The Juilliard School with Christopher Rouse, has received many honors. These include recognition as a Davidson Fellow and a National YoungArts Finalist in 2017, four ASCAP Foundation Morton Gould Young Composer Awards, and a 2016 American Composers Forum NextNotes Award. Redmond won the 2013 Jack Kent Cooke Young Artist Award and an appearance on NPR's *From the Top*. *Shifting* was written for a fundraiser for *From the Top* in the fall of 2017.

ROSSI, WYNNE-ANNE (U.S.A., 1956-)

Rossi has written over 100 works for student and professional musicians. She combines impressionist color with some jazz influences principally for piano. Rossi maintains a piano and composition studio in Minneapolis, Minnesota.

ROUBOS, VALERIE ROTH (U.S.A., 1955-)

Roubos earned degrees in music theory, composition, and flute performance from the University of Wyoming. Active as a performer and lecturer, she has played an active role in the Spokane Music Teachers' Association. In 2001 Roubos was selected by the South Dakota Music Teachers' Association as "the composer of the year." MTNA commissioned her to write *An American Portrait: Scenes from the Great Plains* in 2004.

SATIAN, ARAM(ARMENIA, 1947-)

Satian is a well-known composer, educator, and editor. In his music Armenian melodies and traditions interlink with different forms, structure, and style. Satian wrote a number of teaching pieces for piano, the pop opera, *Lilit*, music for symphony and chamber orchestras, and for film and theatre. He is a professor at the Armenian State Conservatory and head of the Union of Composers of Armenia.

SAWYER, ERIC (U.S.A., 1962-)

Sawyer is an orchestral composer, pianist, and professor of music at Amherst College. He was the commissioned composer for Seminar in 2009. Sawyer writes: "*Polygraph* was written for a violist named Polly Malan, and the title is a play on her name. Its technical challenges might humorously be taken as an ordeal in pursuit of a greater truth."

SCULTHORPE, PETER (AUSTRALIA, 1929-2014)

Sculthorpe's style resulted from an interest in the music of Australia's neighbors as well as from the impulse to bring together aspects of native Australian music with that of the West. He is known primarily for his orchestra and chamber music, such as *Kakadu* and *Earth City*, which evoke the sounds and feeling of the Australian bushland and outback.

SHAUD, DANIEL (U.S.A., 1973-)

Shaud teaches horn, music theory, and ensembles at The Rivers School. *Green Piece* features five original texts written by the student performers, which they speak as they play. The texts are inspired by the color green. The music is built around a five-note chord which highlights the notes G and E (from the word "green").

SHEFTEL, PAUL (U.S.A., 1933-)

Sheftel, a pianist, teacher, and composer, earned bachelor's and master's degrees from The Juilliard School and later worked with Guido Agosti on a Fulbright in Italy. He has served on the faculties of the Manhattan School of Music and Hunter College and is currently on the faculty of The Juilliard School where he teaches piano pedagogy.

STANKOVYCH, YEVHEN (UKRAINE, 1942-)

Stankovich is one of the central figures of contemporary Ukrainian music. He has composed symphonies, operas, ballets, vocal, and instrumental chamber music, as well as music for over 100 films. Stankovich's music is known for its emotional freedom and flexibility of form.

SUSSMAN, STEVEN (U.S.A., 1957-)

Sussman teaches classical and jazz piano at The Rivers School Conservatory. He performs frequently around New England as a soloist, chamber musician, accompanist, and orchestral member. *Outage Hope* is Sussman's first chamber music venture. It was written in memory of the 2018 winter power outages, challenging but not without hope.

SWOPE, LINDA (U.S.A., 1952-)

Swope is an oboist and recorder player, as well as a composer. She writes of *As I Ponder'd in Silence*: "The poem by Walt Whitman is rather powerful in thought. He ponders to himself why all the successful poets seem to write about war and soldiers. He realizes that although he writes poetry about life and inner struggles, that he too is writing about war and becoming a perfect soldier, only the battle is about life, a far greater struggle than a military war."

TALBOT, JOBY (U.K., 1971-)

Talbot has written instrumental and vocal works, film and television scores, pop arrangements, and music for dance. His first opera is *Everest*, which received its premiere in 2015; it is a one-act work about the three climbers involved in the 1996 Mount Everest disaster.

THEODORAKIS, MIKIS (GREECE, 1925-)

Theodorakis was born on the Greek island of Chios. He fought in World War II, was captured, set free, and joined the resistance movement. Theodorakis has written over 1000 songs and wrote the score for the film, *Zorba the Greek*.

VINE, CARL (AUSTRALIA, 1954-)

Vine has written seven symphonies, eleven concerti, as well as music for film, television, and theatre. He has also composed electronic music and humorous chamber music. Since 2000 Vine has served as artistic director of Musica Viva Australia. He has received many awards in recognition for his roles as composer, conductor, academician, and artistic director.

WALKER, GWYNETH (U.S.A., 1947-)

Walker received her degrees from Brown University and the Hartt School of Music. She has taught at the Oberlin College Conservatory and is now a full-time composer. Walker is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council. She has written over 130 works for orchestra, band, chorus, and chamber ensemble.

YEAGER, JEANINE (U.S.A., 1938-)

Yeager has received national recognition for her fresh and appealing piano works for students. She attended the Cincinnati Conservatory where she became skilled at keyboard improvisation. This love for improvisation is reflected in Yeager's compositions. She completed her bachelor's degree at Capital University and her master's degree in theory and composition from Ohio State University.

YI, CHEN (CHINA, 1953-)

Born in Guangzhou, China, Yi began studies of violin and piano at age three. During the Cultural Revolution, she immersed herself in Chinese folk culture, which signifi-

cantly influenced her composing style. Later Yi studied at Columbia University. She teaches composition at the University of Missouri in Kansas City. In *Romance*, the violin represents the Hsiao, the vertical bamboo flute, with its lyrical melodies; the piano represents the Ch'in, a seven-string zither.

ZAHAB, ROGER (U.S.A., 1957-)

Zahab enjoys investigating fairly complex and unpredictable interactions through his activities as composer, violinist, conductor, teacher, and writer. He has premiered more than 150 works and enjoys supporting creative persons of all kinds. Zahab teaches at the University of Pittsburgh and Vermont College of Fine Arts.

ZALLMAN, ARLENE (U.S.A., 1934-2006)

Zallman, a graduate of The Juilliard School of Music and the University of Pennsylvania, studied with Vincent Persichetti and George Crumb. She taught at Oberlin College Conservatory and Yale University, before becoming a professor of composition at Wellesley College, in 1976. Zallman won numerous awards and fellowships and is known for her exquisitely crafted and deeply moving compositions. She was the commissioned composer for Seminar in 1996.