

NewEar contemporary chamber ensemble

RELEASE: OCTOBER 22, 2004

FOR IMMEDIATE RELEASE

CONTACT:

Joanne Rooney Stout, Executive Administrator

Phone: 913-642-8158

E-Mail: jostout@kcphilnet.org

newEar Presents "THE KISS" on November 12 and November 14

Kansas City, MO: *newEar* contemporary chamber ensemble presents *The Kiss*, an eclectic and provocative concert of the music of our time on **Friday, November 12, 2004, at 8:00 PM** at St. Mary's Episcopal Church, 13th and Holmes Streets in downtown Kansas City, Missouri and **Sunday, November 14, 2004, at 3:00 PM** at the Lawrence Arts Center, 940 New Hampshire in Lawrence, Kansas. A pre-concert talk with the composers will begin forty-five minutes prior to each performance.

A kiss? A slap in the face? The music of today can provide all this and more! Hold on for a wild ride with Swedish composer Kent Olofsson's *The Kiss of the Seven Veils* (1993) for mezzo soprano, bass clarinet, piano and tape. *The Kiss* takes its inspiration *and* text from Oscar Wilde's drama *Salome*, but contains only the scene where Salome talks to the severed head of John the Baptist. Salome addresses the severed head and reveals the full extent of her crazed, perverted love.

In stark contrast is New Zealand composer Jack Body's *Five Melodies* (1982) for solo piano. A fascination with the music and cultures of Asia, particularly Indonesia, has strongly influenced Body's music and imbues *Five Melodies* with a calming and lyrical sense of space and time. Ancient Asian instruments are evoked from simple and unusual uses of the modern piano.

Inspired by Anne Sexton's evocative poem *Seven Times* and the Star Trek Voyager character Seven of Nine, Chicago based composer Stacy Garrop's *Seven* (1997-98) is complex and dense. *Seven* requires a choreography of sorts from the musicians, as the composer asks the violinist, cellist and pianist to move mechanically (while playing) as if controlled by the Borg, a half-machine, half-organic collective consciousness.

newEar composer Paul Rudy offers up *Two Songs* (2003-04) for soprano and piano based on the poetry of Marsden Hartley: *Bach for Breakfast*, a celebration of the somewhat machinelike, even robotic, quality of the great musician's music; and *Fisherman's Last Supper*, a tribute to humankind's abiding fascination with the sea.

Also on the program, Kansas City composer and former *newEar* violinist, Merton Shatzkin's *Four Pieces* (1986), a quirky, neoclassical romp through four contrasting movements for clarinet, violin, cello and piano; and the avant-garde *Gramvousa* (1995) by Dutch composer Roderik de Man, scored for flute (doubling piccolo and alto flute), bass clarinet, piano and electronics.

Season Tickets for *newEar* are available in flexible packages of four tickets (\$60 each package) which may be used singularly or collectively in any combination during the four-concert season. Single event tickets are \$18 and \$8 for students with ID. For season tickets and ticket information call the Central Ticket Office at **816-235-6222** or toll-free at **1-888-286-4849**.

For more information on the concerts and artists visit the web at <http://www.newear.org> or contact Jan Faidley (913-671-7368, jfaid74702@aol.com or Mark Lowry (816-523-1764, marktammie@aol.com).

PHOTOGRAPHS: Print-quality downloadable photographs of *newEar* are available at <http://www.newear.org>

Financial assistance for *newEar* has been provided by the Aaron Copland Fund for Music, The Carolyn L. Hart Memorial Trust, St. Mary's Episcopal Church and the Missouri Arts Council, a state agency.

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