

**newEar**

contemporary  
chamber  
ensemble

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**FOR IMMEDIATE RELEASE**

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## **newEar Announces 2005-2006 Concert Season**

**Kansas City, MO - newEar contemporary chamber ensemble** kicks off its 13<sup>th</sup> season with a *Free Season Sneak Preview* on Friday, September 2 from 8-10 p.m. at Smith & Burstert Oriental Rugs, 122 Southwest Blvd in Kansas City, Mo. Always wondered what newEar is all about? Join us for this casual and fun way to experience Kansas City's only new music ensemble as part of the excitement of First Friday in the Crossroads Arts District.

### **Concert 1 - Action/Reaction**

Friday, October 7 at 8:00 PM.  
St. Mary's Episcopal Church

What would Mozart do? That is exactly what composer John Hilliard had to ask himself when he was commissioned to finish a 33-measure fragment for cello and piano that Mozart wrote when he was 26 years old. An opportunity of a lifetime, and as the composer puts it "one of the hardest things" he has ever done. In addition, the "Deutsches Mozartfest in Augsburg" also commissioned Hilliard to write an original work based on the fragment. The musical result, *Mozart Rounded-Off* (1782 & 2004) and *Mosaics on a Fragment of Mozart* (2004) are at the center of newEar's season opener. Also on the program are *After the Tryst* (1988) by Scottish composer James MacMillan, which is influenced by a Scottish ballad, and *Un autre Printemps* (2000) for tape by Francis Dhomont, which echos Vivaldi's famous concerto. And: Jovanka Trobojevic's *Fantomes du Vent* (1998) for bass clarinet and tape; Svend Hvidtfelt Nielson's *Fable* (1990/91) for clarinet, cello and piano; and *Rrrrr (5 Jazz Pieces)* (1982) for clarinet, violin and piano by Maurizio Kagel.

### **Concert 2 - Companions**

Friday, November 4 at 8:00 PM  
St. Mary's Episcopal Church

Not much can surpass the sublime companionship of words and music. newEar brings these two elements together in concert 2, presenting *Apparition* (1979) for soprano and piano by the seminal American composer George Crumb, based on excerpts from Walt Whitman's *When Lilacs Last in the Dooryard Bloom'd*. *Life Story* (1999) by British composer Thomas Adès, takes a darker, "tragic snapshot of desperation" through Tennessee Williams' poem *Winter of Cities*.

MORE

newEar welcomes back soprano Rebecca Sherburn, associate professor of voice at the Conservatory of Music in Kansas City, for this concert. Also: Cathy Berberian's *Stripsody* (1966) for solo soprano; Luciano Berio *Thema (Omaggio a Joyce)* (1958) for tape featuring his wife Cathy Berberian; Robert Mackay's *Joyce's Vision* (2002) for tape, a response to Berio's *Thema*; and Alfred Schnittke's Cello Sonata No. 1 (1979).

### **Concert 3 - Ebb/Flow**

Friday, March 24, 2006 at 8:00 PM  
Unity Temple on the Plaza

Tension/Release, Fast/Slow, Loud/Soft - Dualism stands at the center of concert 3. *Two Elegies Framing a Shout* (1994) for saxophone and piano by British composer Mark-Anthony Turnage is a tripartite piece in which the quick and nervous 'shout' section is framed by the calmer and more meditative outer elegy sections. Robert Carl's *Excavating the Perfect Farewell* (2003) for viola and piano is also an elegy in which, as the composer explains, the music is "both exhumed and interred at once." *Drum Dances* by New Zealand composer John Psathas plays off the rhythmic interaction between the performers in this tour de force for piano and drum set. Also on the program are two **world premieres** by Kansas City composers: Paul Rudy's *Improvisation 1-3* (2004) for solo piano and *Two Letter Words* (2005) for bass clarinet and percussion by Ingrid Stölzel.

### **Concert 4 - On/Off**

Saturday, May 6, 2006 at 8:00 PM  
St. Mary's Episcopal Church

newEar's season closer promises to be an electrifying experience. Swedish composer Kent Olofsson's *Tarpeian Rock* (1996-97) incorporates synthesized sounds on a Kurzweil 2000 with an ensemble made up of alto flute, bass clarinet, guitar, cello and percussion. *For Whom the Bowl Tells* (2005) by Kansas City composer Paul Rudy is scored for flute, clarinet, violin, cello, piano, percussion and tape. The piece is inspired by the harmonic resonances and healing power of the Tibetan singing prayer bowl. Also on the program: a collaboration with Dwight Frizzell and students of the Kansas City Art Institute; Jennifer Higdon's energetic *Zaka* (2003); Kohei Mukai's *Prelude and Allegro* (2000) for solo marimba; and Bruno Mantovani's *L'incandescence de la brune* (1997) for soprano saxophone and piano.

#### **newEarInfo:**

Check <http://www.newear.org/> for season and upcoming concert information. Request to be on the e-mail list by sending an e-mail to [info@newear.org](mailto:info@newear.org)

#### **Flex Ticketing:**

Flexible packages of four tickets (\$60 each package) may be used singularly or collectively in any combination during the four-concert season. For season tickets and ticket information the Central Ticket Office at 816-235-6222 or toll-free at 1-888-286-4849.

\$60 Season  
\$18 Single Ticket  
\$ 8 Students with ID

MORE

**Concert Venues**

St. Mary's Episcopal Church  
1307 Holmes Street  
Kansas City, MO 64106  
816-842-0975

Unity Temple on the Plaza  
707 W. 47th Street  
Kansas City, MO 64112  
816-561-4466

PHOTOGRAPHS: Print-quality downloadable photographs of newEar are available at [www.newear.org](http://www.newear.org)

Send mailing list requests and donations to: newEar, P.O. Box 7156, Kansas City, MO 64113-0156. newEar is a not-for-profit 501(c)3 organization. All contributions are tax deductible.

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