

Worlds Apart

SEASON 19

CONCERT 3

Saturday, February 11, 2012

8PM

All Souls Unitarian Universalist Church

4501 Walnut

Kansas City, MO

Andrew Norman

Sabina (2006)

string trio

Nicholas Omiccioli

Invisible Worlds (2010)

flute and piano

Krzysztof Penderecki

Clarinet Quartet (1993)

violin, viola, 'cello, clarinet

I. Notturmo

II. Scherzo

III. Serenade

IV. Abschied

Ingrid Stölzel

For the Time Being (2011)

flute, soprano sax, piano

Lansing McLoskey

Processione di lacrime (Pavan) (2009)

alto saxophone, violin, viola, 'cello

George Tsontakis

Gymnopedies (2009)

flute, soprano saxophone, horn, percussion, harp, violin, 'cello

I. Magical

II. Cascades

III. Glistening

IV. Bratty

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Worlds Apart

"Why then the world's my oyster. Which I with sword shall open."
(William Shakespeare, *The Merry Wives of Windsor*)

We find ourselves occupying numerous worlds as a matter of course throughout our lives. Some we are able to choose, while others are imposed. Contemplating other worlds is a composer's stock in trade—making a musical realm with its own inner logic and dynamics. The title of tonight's concert offers a window into the programming, albeit an ambiguous one. One of the many challenges confronting a composer is that of creating a sonic world: a musical domain, an aural destination that offers the listener a journey of some sort. This journey may be relaxing or harrowing, familiar or disorienting, but the composer acts as a guide through this landscape.

While there is an obvious geographical component present in the array of composers represented, the worlds explored this evening are by turns more localized, varied and abstract. Andrew Norman's *Sabina* offers a portrait of a Roman church, transformed into a fictional character. Nick Omiccioli's *Invisible Worlds* provides a sonic imagining of the lightless domain far beneath our oceans, a *terra incognita* even today. Krzysztof Penderecki's Clarinet Quartet shows the composer engaged in an ongoing synthesis with traditional forms and the astringent sonic explorations of his early career. Ingrid Stölzel's *For the Time Being* examines a temporal conundrum—that of being, in the flow of time. One might consider this a musical compliment to Heidegger's *Sein und Zeit*, albeit one far more comprehend-able. Lansing McLoskey (winner of newEar's composition contest two seasons ago), reconciles disparate worlds apart, such as his experience as a punk guitarist along with his passion for early music. His *Processione di lacrime (Pavan)* provides further evidence of the richness to be found therein. George Tsontakis's *Gymnopedies* offers an energetic alternative to the familiar pieces by Satie, by harkening back their origins in dance of ancient Greece.

Across time, space, and style, these six pieces offer a glimpse of the means by which worlds are both created and explored by composers. In so doing, their efforts provide new orientations for our individual journeys through our own.

- David D. McIntire

Musicians

clarinet	Thomas Aber
saxophones	Jan Faidley
'cello	Lawrence Figg
violin	Tomoko Iguchi
harp	Wesley Kelly
percussion	Mark Lowry
viola	Jessica Nance,
flute	Lyra Pherigo
piano	Robert Pherigo
horn	Paul Stevens
conductor	Stephen Davis

Andrew Norman

Sabina from *The Companion Guide to Rome* (2006, rev. 2010) (8 minutes)

Like many of the buildings in Rome, this piece is the product of a long gestation marked by numerous renovations, accretions, and ground-up reconstructions. What has emerged is a collection of portraits—nine in all—of my favorite Roman churches. The music is, at different times and in different ways, informed by the proportions of the churches, the qualities of their surfaces, the patterns in their floors, the artwork on their walls, and the lives and legends of the saints whose names they bear. The more I worked on these miniatures, the less they had to do with actual buildings and the more they became character studies of imaginary people, my companions for a year of living in the Eternal City.

The last movement of this piece, *Sabina*, was first written in 2006 for the Janaki Trio, who premiered it at Carnegie Hall. It exists both as a separate work and as part of this collection of pieces. The complete *Companion Guide* was premiered by the Scharoun Ensemble at Radialsystem V in Berlin on May 30th, 2010.

Andrew Norman (b.1979) is a composer of chamber and orchestral music. A native Midwesterner raised in central California, Andrew studied the piano and viola before attending the University of Southern California and Yale. His teachers and mentors include Martha Ashleigh, Donald Crockett, Stephen Hartke, Stewart Gordon, Aaron Kernis, Ingram Marshall, and Martin Bresnick.

A lifelong enthusiast for all things architectural, Andrew writes music that is often inspired by forms he encounters in the visual world. His music draws on an eclectic mix of sounds and usually features some combination of bright colors, propulsive energy, a healthy dose of lyricism, and the fragmentation of musical ideas.

Andrew's chamber music has been featured at numerous venues in recent seasons, including the Wordless Music Series at Le Poisson Rouge, the MATA Festival, the Tanglewood Festival of Contemporary Music, the Los Angeles Philharmonic's Green Umbrella Series, the Juilliard School Focus Festival, and the Aspen Music Festival. In May of 2010, the Berlin Philharmonic's Scharoun Ensemble presented a portrait concert of Andrew's music entitled "Melting Architecture."

Andrew spent the 2006-2007 academic year as a fellow at the American Academy in Rome, where, when not eating gelato, he explored newfound interests in Cosmati

pavement designs, Palladian villas, and the Norman kings of Sicily. Upcoming projects for Andrew include commissions from the Los Angeles Philharmonic, the Aspen Music Festival, and the Des Moines Symphony. He was recently named "Komponist für Heidelberg" for the 2010-2011 season, and is thrilled to be writing a Therenin concerto for Carolina Eyck and the Heidelberg Philharmonic to be premiered next April.

Andrew recently finished a two-year term as Composer-in-Residence for Young Concert Artists and his works are published by Schott Music.

Reading with new Ears

Join us for the inaugural season of "Reading with new Ears," the newEar reading club! All sessions meet on **Wednesday from 7-8:30 pm** at the Writers Place, 3607 Pennsylvania, KC MO, 64111 on the following dates with these exceptional books:

- 7 September (before 10 September concert)
Copland, Aaron. *What to Listen for in Music*
- 2 November (before 5 November concert)
Bernstein, Leonard. *The Unanswered Question*
- 8 February (before 11 February concert)
Gann, Kyle. *No Such Thing as Silence: John Cage's 4'33"*
- 25 April (before 28 April concert)
Adams, John. *Hallelujah Junction*

Beverages and treats will be served. newEar advisory council member Dr. Andrew Granade will lead the discussion which includes audio and audiovisual illustrations. Remember, it's not necessary to be a musician to enjoy these readings and subsequent discussions!



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Nicholas Omiccioli

Invisible Worlds (2010)

(10 minutes)

Invisible Worlds (2010) is a dramatic work for flute and piano that was inspired by the eternal darkness of the deep ocean. More information is known about our moon than this arcane habitat. At just under a mile below the surface of the ocean, the only visible light is that produced by the creatures that reside within these depths. This region of the ocean is called the Bathypelagic Zone and sometimes referred to as the midnight or dark zone. At this depth, water pressure can reach levels close to 6,000 pounds per square inch, making research difficult, if not impossible, to conduct. This zone only makes up the top-third layer of the ocean. Venturing deeper toward the trenches promise no shortage of life and yield a vastly unexplored landscape...

Nicholas S. Omiccioli (b.1982) is currently a Preparing Future Faculty Fellow at the University of Missouri-Kansas City and Production Coordinator of newEar Contemporary Ensemble. His works have been performed throughout the United States, Italy, Thailand, and China by such ensembles as the Jasper String Quartet, Indaco Quartet, Society for New Music in Syracuse, ConTempo Beijing, DuoSolo, Brave New Works, Contemporaneous, The Simon Carrington Chamber Singers, and the Kansas City Chorale.

Mr. Omiccioli has been commissioned by the Wellesley Composers Conference, Great Lakes Chamber Music Festival, and the Missouri Teachers Association. Some of his recent awards include two nominations for awards by the American Academy of Arts & Letters, an ASCAP Foundation Morton Gould Young Composer Award, Beijing Modern Music Festival Young Composer Award, and 1st place in the Thailand International Composition Festival Awards.

Krzysztof Penderecki

Clarinet Quartet (1993)

(20 minutes)

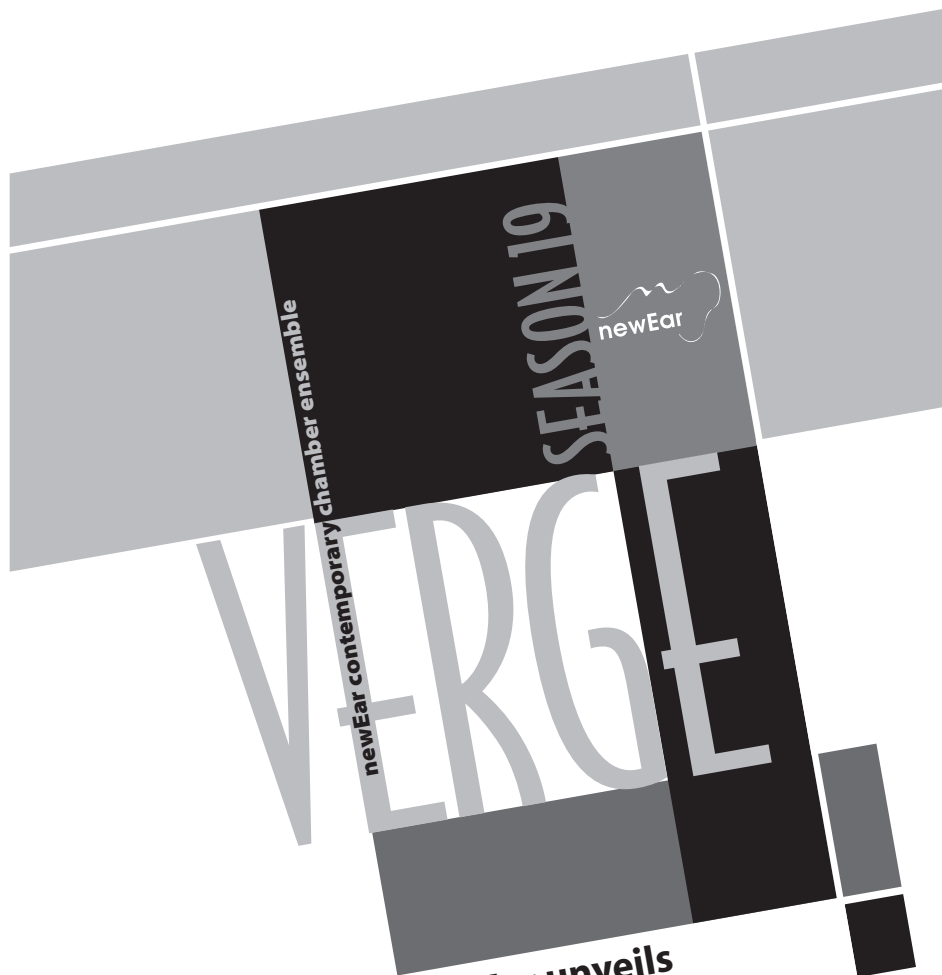
Penderecki's Clarinet Quartet is dedicated to Swedish musician and musicologist Åke Holmquist and was premiered at the Schleswig-Holstein Music Festival in August, 1993.

"I have spent decades searching for and discovering new sounds. At the same time, I have closely studied the forms, styles and harmonies of past eras. I have continued to adhere to both principles ... my current creative output is a synthesis."

Krzysztof Penderecki (b.1933) was raised in D bica (Poland). He received violin and piano tuition at a very early age and entered the Conservatoire in Krakow when he was 18. From 1954, he studied composition with Artur Malewski and Stanislas Wiechowicz at the Krakow Academy of Music where he was subsequently appointed as professor in 1958. One year later, Penderecki won all three available prizes at the II Warsaw Competition for Young Composers. With the first performance of *Anaklasis* for 42 string instruments at the Donaueschingen Festival in 1960, he became part of the international avant-garde. Penderecki gained a reputation with a wider public with the premiere of the *St. Luke Passion* in Münster Cathedral in 1966.

Penderecki composed several of his works in remembrance of catastrophes in the 20th century. *Threnos* for 52 string instruments, composed in 1960, is dedicated to the victims of the atomic bomb dropped on Hiroshima and the piano concerto *Resurrection* was composed as a reaction to the terror attacks of 11 September 2001. For Penderecki, these associations in content are not merely an abstract concept, but also in their instrumental tonal colouring and dramatic sounds emotionally comprehensible for listeners. Extensive political-social associations can also be found in the *Polish Requiem*, which he began in 1980 with the composition of the *Lacrimosa* which is dedicated to Lech Walesa. The composer dedicated other movements of this work to the Polish victims of Auschwitz and the Warsaw uprising in 1944. The *Lacrimosa* was supplemented by the *Ciaccona in memoriam Johannes Paul II* in 2005, which commemorated the Polish Pope.

Penderecki is one of the musicians among his own generation to have received the most awards: in 1966 he received the Grand Art Prize from the federal state of North-Rhine Westphalia, in 1967 the Prix Italia and the Sibelius Gold Medal and in 1970 the prize from the Polish Composers' Association. He also received the Prix Arthur Honegger (1977),



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Road Trip
April 28, 2012

the Sibelius Prize of the Wihouri Foundation, the National Prize of Poland (both in 1983), the Premio Lorenzo Magnifico (1985), the University of Louisville Grawemeyer Award for Music Composition (1992), the Prize of the International Music Council/UNESCO (1993) and the Music Prize of the city of Duisburg (1999), the Cannes Award as "Living Composer of the Year" (2000), the Romano Guardini Prize of the Catholic Academy in Bavaria (2002) and the Praemium Imperiale (2004). Since 1990 he has been holder of the Grand Cross for Distinguished Services of the Order of Merit of the Federal Republic of Germany and Chevalier de Saint Georges. In 1995, he became a member of the Royal Academy of Music in Dublin and in 1998 a member of the American Academy of Arts and Letters and the Bavarian Academy of Fine Arts in Munich. In 2006, he was made Commander of the Three Star Order in Riga, Latvia and is a member of the Order of the White Eagle in Poland. Krzysztof Penderecki is honorary doctor and honorary professor of numerous international universities.

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- Ken Aber

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Ingrid Stölzel

For the Time Being (2011)

(7 minutes)

After picking the title, *For the Time Being*, I realized just how often I use this expression in my daily life. When we say these words we imply that whatever state we are in or whatever action we are performing is temporary and merely a fleeting moment. In reality, of course, all states and actions are temporary and our perception of permanence is an illusion. *For the Time Being* is the next exploration in a series of works examining this concept of passing time. *For the Time Being* was commissioned by The Greenbrook Ensemble, Nashville, TN.

Ingrid Stölzel (b.1971) is a composer whose music is being performed across the United States, Canada and Europe. She has written for ensembles such as newEar contemporary chamber ensemble, Allegrésse, Noise/ San Diego New Music, California E.A.R. Unit, Adaskin String Trio, Erato Chamber Orchestra and Octarium, among others. She is the winner of the 2010 NewMusic@ECU Festival Orchestra Composition Competition, the 2009 Cheryl A. Spector Prize, the 2007 UMKC Chamber Music Composition Competition and the 2006 PatsyLu Prize.

Stölzel is a frequent guest composer and recently appeared at the 34th Annual Festival of New American Music, the 2011 Aries Composers Festival, 2011 International Alliance of Women in Music Congress, 2011 New Music Festival X, IC[CM] 2010 International Conference on Contemporary Music in Spain, NACUSA 2010 National Conference and soundOn Festival of Modern Music, among others.

Stölzel received her doctorate in composition at the University of Missouri, Conservatory of Music and Dance in Kansas City, where she studied with James Mobberley, Chen Yi and Zhou Long. She holds a Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut. She is a native of Germany and has resided in the United States since 1991.

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Lansing McLoskey

Processione di lacrime (Pavan) (2009)

(16 minutes)

Processione di lacrime was written for saxophonist Philipp A. Stäudlin and Chameleon Arts as part of the Dance Suite Project with Composers in Red Sneakers and Dal Suono Sommerso (Rome, Italy). The piece was the winner the 2009 "Music Now" Chamber Music Composition Competition, ISU New Music Festival

Lansing McLoskey (b.1964) came to the world of composition via a somewhat unorthodox route. The proverbial "Three B's" for him were not Bach, Beethoven and Brahms, but rather The Beatles, Bauhaus and Black Flag. His first experiences at writing music were not exercises in counterpoint, but as the guitarist and songwriter for punk rock bands in San Francisco in the early 1980's. It was actually through these years in the visceral world of punk that he first developed a love for classical music (but that's another story).

Described as "a major talent and a deep thinker with a great ear" by the American Composers Orchestra, "an engaging, gifted composer writing smart, compelling and fascinating music...with a bluesy edge and infectious punch" by Gramophone Magazine, and "a distinctive voice in present day American music," Lansing McLoskey has had his music performed to critical acclaim across the U.S. and in twelve other countries on six continents. His music has an emotional intensity that appeals to academic and amateur alike, defying traditional stylistic pigeonholes. He has won numerous national and international awards, most recently the prestigious 2011 Goddard Lieberson Award from the American Academy of Arts and Letters. In 2009 he became the first composer in the 45-year history of the ISU Contemporary Music Festival to win both the Indianapolis Chamber Orchestra Composition Competition and the "Music Now" Competition. Among his other awards are the 2009 newEar First Annual Composition Competition, the Omaha Symphony International New Music Competition (First Prize), the Kenneth Davenport National Competition for Orchestral Works (First Prize), the Charles Ives Center Orchestral Composition Competition, Lee Ettelson Composers Award, Paris New Music Review International Composition Competition (First Prize), the SCI/ASCAP 2000 National Student Composition Competition (First Prize), the Charles Ives Scholarship from the American Academy of Arts & Letters, and an Astral Career Grant from the National Foundation for Advancement in the Arts.

Current commissions include a concerto for Triton Brass and a consortium of wind ensembles for 2011/12, and a commission from the soundSCAPE Festival in Italy, where he was Composer-in-Residence in July of 2011.

McLoskey completed a Ph.D. at Harvard University, where he directed The Harvard Group for New Music. He holds degrees with honors from UC Santa Barbara and the USC Thornton School of Music, with additional studies at The Royal Danish Academy of Music, the Wellesley Composers Conference, and the Advanced Masterclass at the Aspen Music School. His principle teachers were Mario Davidovsky, Stephen Hartke, Bernard Rands, and Donald Crockett. His book *Twentieth Century Danish Music* remains the only comprehensive research guide on the topic, and he was awarded the Haug Prize for Scandinavian Studies in recognition of his contributions to the field.

Currently McLoskey is an Associate Professor at the University of Miami Frost School of Music. From 2005-2009 he was Co-President of Composers in Red Sneakers, one of the oldest composer consortiums in the country, and he served a five-year term on the Board of Advisors of the Barlow Endowment for Music Composition. His music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics, and available from Subito Music and ACA Publishing. A monograph CD of his music – *Sixth Species* – was released to critical praise in 2008, and his award-winning orchestral work *Prex Penitentialis* will be released on Albany Records in April of 2011.

George Tsontakis

Gymnopedies (2008, rev. 2009)

(14 minutes)

My *Gymnopedies* are four compact pieces that highlight translucent colors, textural layering, and centrifugal energies. As the titles imply, “Magical” and “Glistening” are gentle and sparkling; “Cascades” and “Bratty” are muscular and energetic. All, however, contradict Erik Satie’s soft and lazy musical vision of these ancient Greek dances, which I would imagine to have been, at times, vigorous, aerobic, and propulsive.

Gymnopedies were commissioned by the Philadelphia-based Network for New Music and premiered there on April 25 and 27, 2008. The original version was for an octet that included harp and soprano sax. I have since created a leaner, more practical version; a septet without harp. In either version, B \flat clarinet may replace the soprano sax.

In December, 2006, **George Tsontakis** (b.1951) was named the fourth recipient of the Charles Ives Living Award by the American Academy of Arts and Letters. Thus, in the space of two years, Tsontakis has been awarded two of composition’s richest prizes, since his *Violin Concerto No. 2* also won the 2005 University of Louisville Grawemeyer Award. This celebrated international composition award gives deserved recognition to a composer who already enjoys a global career. Other previous awards include the American Academy’s award for lifetime achievement in 1995; and in 2002, Tsontakis spent several months at the American Academy in Berlin as a result of the 2002 Berlin Prize (Alberto Vilar Fellowship). He also served as the first Composer-in-Residence with the Oxford Philomusica (England) from 1998-2002.

Mr. Tsontakis’ catalogue continues to grow dramatically as prominent orchestras and musicians commission and record new works. In recent seasons, his works have been heard with great frequency in concerts throughout the world (including dozens in Europe), with over 100 performances of his major works in the 2006-2007 season alone.

The Grawemeyer Award-winning *Violin Concerto No. 2* was written for violinist Steven Copes and the Saint Paul Chamber Orchestra and was premiered in 2003. Other recent premieres have included a percussion concerto, *Mirologhia* (2001), for Evelyn Glennie, with the National Symphony at Carnegie Hall, and a horn concerto, *Shiver* (2002), for soloist David Jolley in Santa Fe; as well as *October*, a work for the Baltimore Symphony; he wrote *Cathedral* on a commission from the Aspen Music Festival to inaugurate the festival’s acclaimed Benedict Music Tent in 2000, as well as a violin concerto for Cho-Liang Lin

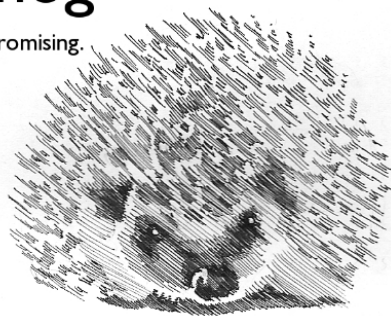
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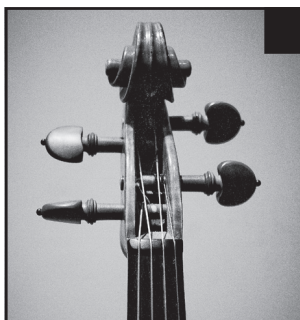


(*Violin Concerto No. 1*), premiered with the Oregon and Albany Symphonies. The piano concerto *Man of Sorrows*, for Stephen Hough with the Dallas Symphony, was premiered under the direction of Andrew Litton in September, 2005. Mr. Tsontakis has composed works for the American, Blair, Colorado and Emerson string quartets, Da Camera of Houston, the American Brass Quintet, Orpheus, flutist Ransom Wilson, violinist Glenn Dicterow, violist Lawrence Dutton with pianist Misha Dichter, the New York Virtuoso Singers, the Broyhill Chamber ensemble, the Aspen Wind Quintet, Aureole and numerous American orchestras and ensembles.

Mr. Tsontakis has twice been a winner of Kennedy Center Awards — in 1989 for *String Quartet No. 4* and in 1992 for the orchestral work *Perpetual Angelus*. He studied composition with Roger Sessions at Juilliard and conducting with Jorge Mester, and has directed the Riverside Orchestra and the Metropolitan Greek Chorale. A faculty member of the Aspen Music School since 1976, he was the founding director of the Aspen Contemporary Ensemble from 1991 until 1998, and is Composer-in-Residence at the Aspen Music Festival. Mr. Tsontakis was the featured composer-in-residence for the Chamber Music Society of Lincoln Center in 2008-09, where he wrote a work to commemorate the reopening of Alice Tully Hall. He served as Composer-in-Residence with the Music from Angel Fire festival in summer, 2005, and in September of that year, he began a 3-year Meet the Composer residency with the Albany Symphony. He is Distinguished Composer-in-Residence at Bard College.

Mr. Tsontakis' music has been recorded on the Hyperion, INNOVA, New World, CRI, KOCH International and Opus One labels and is published exclusively by Theodore Presser.

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