

welcome

Welcome to the 2012 Look & Listen Festival! We are proud to present our 11th annual season of new music in New York art galleries. This year, we have assembled our most diverse range of music and musicians yet, and all of the concerts take place at Pratt Manhattan Gallery on West 14th Street. The Festival is excited to be here and to have visual artists from Pratt Institute's "Graduate Fine Arts 2012" exhibition join us.

The Festival's second commission, *Orbit Design* by Derek Bermel, is a tribute to John Cage and receives world premiere performances by three different ensembles, one on each concert. A new collaboration from Hilmar Jensson and Theo Bleckmann is featured on Sunday.

Returning Festival favorites this year include So Percussion, Mark Stewart and Brooklyn Rider. Added to the mix are first appearances from American Contemporary Music Ensemble (ACME), the Kibbey/Hadfield/Mills Trio and Michael Brown, among others.

WQXR's Q2 Music is the Festival's digital partner. Stream all three concerts on-demand at q2music.org. Our show hosts are Phil Kline, Terrance McKnight and Tracie Morris.

We move into our second decade with a bold new look from Laurel Marx Design. It expresses our continuing commitment to the dialogue between the music and visual art forms. On the subject of dialogue, we hope the informal exchange of ideas among the participants enlivens your experience.

On behalf of the board of the Festival,
thank you for joining us.

Amy Roberts Frawley

A handwritten signature in black ink that reads "Amy Roberts Frawley". The signature is written in a cursive, flowing style with a large, prominent "y" at the end.

President

Festival-at-a-Glance

1

Saturday, May 12 at 8 pm

Composer and radio DJ Phil Kline hosts the evening curated by So Percussion. Alongside So, fellow percussionists Doug Perkins and Bobby Previte perform David Lang's *String of Pearls*, Paul Lansky's *Pandemonium*, Previte's *Terminal 4*, works by Nathan Davis, Cenk Ergün, Tristan Perich, a new work by So's own Jason Treuting and Derek Bermel's *Orbit Design*.

2

Sunday, May 13 at 4 pm

Returning host Terrance McKnight from WQXR introduces Hilmar Jenson & Theo Bleckmann, creative collaborators on a new work for quintet, Mark Stewart, the Kibbey/Hadfield/Mills Trio, fiddlers Brittany Haas & Dan Trueman, the Mivos Quartet (performing 2012 L&L Composer Competition winner Ashley Fu-Tsun Wang's *Lost Touch With Oneself*) and a trio of flutists—Eric Lamb, Kelli Kathman & Alex Sopp—take on Bermel's *Orbit Design*.

3

Monday, May 14 at 8 pm

Host Tracie Morris, Associate Professor, Humanities and Media Studies Department at Pratt Institute, engages Brooklyn Rider which performs Bermel's *Orbit Design* and György Kurtág's *Microludes*, American Contemporary Music Ensemble (ACME) plays Timothy Andres' variations for piano quartet - *I Found it by the Sea*, janus trio offers Caleb Burhans' *Keymaster* and Anna Clyne's *Beware Of*, Bermel performs his *Thracian Sketches* for solo clarinet and composer/pianist Michael Brown makes his Festival debut.



DEREK
BERMEL

Orbit Design by Derek Bermel

COMMISSIONED FOR THE 2012 LOOK & LISTEN FESTIVAL WITH A
GENEROUS GIFT FROM AUGUSTA GROSS & LESLIE B. SAMUELS



A tribute to John Cage, the composer describes *Orbit Design* as a musical algorithm and/or game for three or more players (or singers/dancers/actors...). Derek Bermel is artist-in-residence at the Institute for Advanced Study in Princeton, New Jersey. He was inspired by the works of mathematician Helmut Hofer, a faculty member at the IAS, and of Ed Belbruno, an artist and mathematician, who pioneered the use of chaos theory in the design of fuel efficient routes for scientific space missions.

Derek Bermel writes: *Orbit Design* is inspired by the “three-body problem” in celestial mechanics. The three-body problem is the dynamical system describing the movement of three celestial bodies under Newton’s law of gravity. Imagine, for example, a two-body system consisting of a moon orbiting a planet. Now insert a small third body - say a satellite - and you have a three-body system. The movement of the two large bodies can be predicted for a long time with high accuracy. This is, however, not the case for the satellite. It might orbit one or both of the primary (larger) bodies forever, or it might orbit for a while, then crash, or it might crash immediately. All this happens with arbitrarily small changes to the initial data, known as ‘deterministic chaos’. By starting an engine, you can move bodies into new positions relative to the gravitational fields of the primaries. Using the ebb and tide effects of the varying gravitational fields of the primaries one can move the satellite between interesting places with very little fuel used. Chaos does the work and the engine the small adjustments.

In writing *Orbit Design*, I map some formal aspects of this mathematical/ physical model onto a live performance. Each performer corresponds to a given ‘body’ and the performers play out scenarios of the moving bodies in sound – a musical representation of the “gravitational choreography.” A body enters another body’s neighborhood, orbits around it and then leaves. It might visit another body, return, and so forth. Some aspects of the music are created and prepared in advance by the performers; deterministic chaos is represented by the fluctuating focus of consciousness inherent in performance, which by nature is unpredictable. The players may also use the option of starting their ‘engine’ in order to move from one orbit to another (but there’s always the possibility that they’ll crash). *Orbit Design* is a game that can tax the players’ skills and perception as deeply as they choose. They design the particular scenario themselves, selecting many or few musical parameters, depending on their goals. A set of instructions assists them in making informed choices at critical points, which affect the outcome of the piece.

Described by the *Toronto Star* as “an eclectic with wide open ears,” composer and clarinetist Derek Bermel has been widely hailed for his creativity, theatricality and virtuosity. Bermel’s works draw on a rich variety of musical genres—classical, jazz, pop, rock, blues, folk, funk and gospel—as well as his hands-on experience with music of cultures around the world, such as Thracian folk style, Brazilian caxixi and lobi xylophone. In addition to his IAS residency, he is composer-in-residence with the Los Angeles Chamber Orchestra. His most recent orchestral CD, *Voices*, by the Boston Modern Orchestra Project, was hailed as “magnificent” by the *San Francisco Chronicle* and nominated for a 2010 Grammy award.

About Pratt Institute

Globally recognized for its distinguished academic reputation, Pratt Institute is one of the world's most prestigious independent colleges. Founded in 1887, Pratt offers undergraduate and graduate degree programs to 4,700 students from around the world in architecture, art and design, information and library science, and liberal arts and sciences. Pratt's programs are consistently ranked among the best in the country, and its faculty and alumni include the most renowned artists, designers, and scholars in their fields who collectively have produced some of the most innovative and iconic works of our time. Pratt's inspirational campus in the Clinton Hill section of Brooklyn and in Manhattan on West 14th Street places it in one of the world's cultural epicenters and provides its students with unparalleled training facilities. Pratt is currently in the midst of a 16-month celebration of its rich 125-year history of creativity. For more information on Pratt's 125th Anniversary, visit www.pratt.edu/125

About Pratt Manhattan Gallery

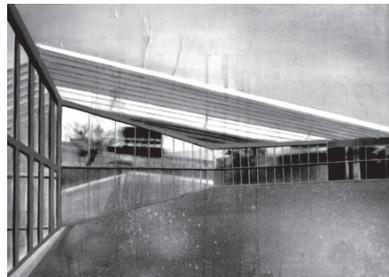
Pratt Manhattan Gallery is a public art gallery affiliated with Pratt Institute. The gallery aims to present significant innovative and intellectually challenging work in the fields of art, architecture, fashion, and design from around the world and to provide a range of educational initiatives to help viewers relate contemporary art to their lives in a meaningful way. The gallery is located at 144 West 14th Street between Sixth and Seventh avenues and is open Tuesday-Saturday, 11 am–6 pm. Phone: 212.647.7778.

About Pratt Institute's Graduate Fine Arts Program

Pratt Institute's Graduate Fine Arts program emphasizes the development of students as individual thinkers and assists in the mastery of craft and professional preparation. The program allows for maximum independence of study and time of growth as well as for the emergence of new emphases in the areas of painting/drawing, printmaking, sculpture, photography, and new forms (nontraditional investigations). Faculty members and alumni have been the recipients of numerous Guggenheim, MacDowell, Joan Mitchell, Skowhegan, and Yaddo fellowships and have exhibited in major museums in New York, including The Museum of Modern Art, The Metropolitan Museum of Art, and the Brooklyn Museum, as well as in museums and galleries internationally.



LUCIA OCEGUERA, *Narcolinas (Narco-Hills)*, 2012, digital photograph, 26 X 40"



KYUNGAH CHOI, *41° 50' 4.75" N, 87° 37' 42" W*, 2010, oil on canvas

Festival Hosts

1 PHIL KLINE composes music in many genres and contexts, from experimental electronics and sound installations to songs, choral, theater, chamber and orchestral music. Following studies at Columbia University, he became part of the downtown NY arts scene. His early compositions grew out of his solo performance art and utilized boombox tape players, harmonicas and tape loops. He is known for *Unsilent Night*, *Zippo Songs*, *Exquisite Corpses*, commissioned by the Bang On a Can All-Stars, and *John the Revelator*, written for vocal group Lionheart. *SPACE* for string quartet and electronics was performed by Ethel at the gala reopening of Alice Tully Hall in 2009. Kline is currently working on an opera, *Tesla in New York*, in collaboration with writer-director Jim Jarmusch, and *Out Cold*, a song cycle for Theo Bleckmann and the American Contemporary Music Ensemble (ACME).

2 TERRANCE MCKNIGHT is the weekday evening music host on WQXR and for its Saturday evening program, *All Ears with Terrance McKnight*, which was honored with an ASCAP Deems Taylor Radio Broadcast Award in December 2010. McKnight's musical experiences – from his work as a producer and host of several music programs for public radio, to his professorship at Morehouse College, to glee club soloist and accomplished pianist – have led him to champion the European Classical tradition alongside the American traditions of jazz, gospel and African American spirituals. McKnight joined the staff of WNYC in 2008 and moved to WQXR in October 2009 upon its acquisition by New York Public Radio. Previously, he worked at Georgia Public Broadcasting, where he was creator, producer and host of *Studio GPB*.

3 TRACIE MORRIS is a poet, performer and scholar. She works as a singer, sound artist, writer, bandleader and actor. Her installations have been presented at the Whitney Biennial, Ronald Feldman Gallery, the Jamaica Center for Arts and Learning and the New Museum. She holds an MFA in poetry from Hunter College and an MA and PhD in Performance Studies from New York University. Dr. Morris is an Associate Professor of Humanities and Media Studies and Coordinator of Performance + Performance Studies at Pratt Institute. Two poetry manuscripts, *TDJ: To Do w/ John and Rhyme Scheme*, will debut this year. She is also developing several audio projects including *The Tracie Morris Band* and *sharpmorris*, a collaboration with experimental composer Elliott Sharp.



PHIL KLINE



TERRANCE MCKNIGHT



TRACIE MORRIS

Concert

Saturday, May 12 at 8 pm | Pratt Manhattan Gallery

AMBIENT MUSIC So Percussion

HOST Phil Kline

CURATOR So Percussion

ERIC BEACH, JOSH QUILLEN, ADAM SLIWINSKI & JASON TREUTING

•**Derek Bermel** *Orbit Design* (2012)

realization for percussion sextet *World Premiere*

INTERVIEW Derek Bermel & Helmut Hofer

•**David Lang** *String of Pearls* (2007)

for solo marimba

ADAM SLIWINSKI

•**Cenk Ergün** *Comfort Dream Queen Memory* (2011)

for solo percussion with electronics

JASON TREUTING

INTERVIEW So Percussion

•**Paul Lansky** *Lullaby & Ligety-Lix* from *Pandemonium* (2010)

for solo double seconds

JOSH QUILLEN

Intermission

•**Nathan Davis** *Simple Songs of Birth and Return* (2007)

for solo Mbira with electronics

DOUG PERKINS

•**Tristan Perich** *Momentary Expanse* (2008)

for solo vibraphone with 2-channel 1-bit music

ERIC BEACH

INTERVIEW Bobby Previte

•**Bobby Previte** *Terminals Part I: DEPARTURES*, Mvt. 4 (2011)

SO PERCUSSION & BOBBY PREVITE

•**Jason Treuting** *Moat* (2012) *from where (we) live*

SO PERCUSSION, DOUG PERKINS & BOBBY PREVITE

SO PERCUSSION



DOUG PERKINS



BOBBY PREVITE



Program Notes

SEE PAGE 3 FOR NOTES ON *ORBIT DESIGN* BY DEREK BERMEL

String of Pearls evolved out of a commission from a consortium of amazing percussionists, most of whom I have had the honor of working with closely over the years. I had the idea to make this piece out of a series of little bursts of energy, with tiny pauses in between, accumulating in power and density. After I finished the music I realized that the form of the piece resembled a string of pearls – short, exciting, shiny moments strung together in a continuous line. When I started composing *String of Pearls* I struggled for a while with the question of how to leave enough room for each of these players to make the piece his own. My solution was to give very little instruction on how to shape the performance, and the players are instructed to shape each phrase ad lib. The work is dedicated, in love and friendship, to Martin Bresnick, on the occasion of his 60th birthday. – DAVID LANG

Comfort Dream Queen Memory: Accumulation. Repetition. Reiteration. Transformation. Acceleration. Deceleration. Attenuation. Attention. Distraction. Subtraction. Reduction. – CENK ERGÜN

Pandemonium was written for Josh Quillen. It consists of three movements: *Ligety-Lix*, *Lullaby* and *Cakewalk* (sic), and the work is about twelve minutes long. The pieces are meant to be playful and uncharacteristic and have fun with the lyrical and unpredictable nature of the instrument. *Lullaby* and *Ligety-Lix* will be played tonight. – PAUL LANSKY

Simple Songs of Birth and Return: When Douglas Perkins asked me to write an mbira piece, I borrowed his mbira and carried it around with me for a few months. TSA screeners were fascinated. Moved by the essential function of mbira music in life rituals of the Shona people of Zimbabwe, I sought this quality in my own musical language - a language that is not African at all but rather roots its cultural relevance in my time and place. *Simple Songs of Birth and Return* is written for a 24-note Zimbabwean mbira in Nyamaropa tuning and is cast in two movements. *A Tale Begun* is a cradle song that takes its name from a poem by Wislawa Szymborska. It was written in celebration of the birth of children to Doug and to another dear friend - and I imagined that, unlike most percussion music, it could be played cribside. Beginning as a simple elegy, *Two Shadows* is inspired by the Shona concept of the separation of one's light and dark shadows after death, filtered through my soundworld. – NATHAN DAVIS

Momentary Expense: My compositions for acoustic instruments with 1-bit electronic music explore a sonic and conceptual space I began exploring with *1-Bit Music* in 2004: the foundations of electronic sound. The simplest electronic tones can be created by sending on and off pulses of electricity to a speaker, effecting an oscillation at the desired pitch. These pulses are represented digitally in binary as 1-bit information, where a 1 or 0 signifies the corresponding electrical state. When working with 1-bit waveforms, data is equivalent to sound; no higher-level translation is needed. The 1-bit tones are generated by microchips that I program, which become instruments in these duets between human musicians and code. Here the most basic method of electronic sound production couples with similarly basic methods of acoustic sound production in classical instruments: vibrating strings, resonating wind chambers, oscillating percussive objects, etc. While 1-bit sound is also the palette of aggressive electric alarm clocks, I find its primitive timbre inspiringly fresh and mysteriously organic when combined with these traditional instruments. – TRISTAN PERICH

Terminals Part I: DEPARTURES uses the 'classic' orchestral percussion instruments (timpani, snare drum, triangle), instruments that in the last century were codified into the percussion literature (brake drums, metal cans, almglocken), instruments highly associated with a region and specific music (cuica, spoons, talking drum, timbales) electronic percussion (drum machine) and other non-conventional instruments (bull-whip) to create a landscape personal to each improviser. The duration is approximately 2 hours. Pitting the precise percussion ensemble against the uncontrollable master improviser, inherent paradox in the concerto form is dramatically heightened in an attempt to reconcile the comic book conundrum, "What happens when an irresistible force meets an immovable object?" The work premiered at Merkin Hall in 2011, a joint production of the Ecstatic Music Festival and New Sounds Live, curated by John Schaefer for WNYC. – **BOBBY PREVITE**

Moat comes from a set of music that is coming together currently called *where (we) live*. It is music being written by So Percussion and Grey McMurray about home. The music is composed with some inherent flexibility meant to allow guests performers in and this evening Doug Perkins and Bobby Previte join us. The title comes from a lyric of Grey's: "There is a moat around my house, filled with all the things around." – **JASON TREUTING**

Biographies

SO PERCUSSION is Eric Beach, Josh Quillen, Adam Sliwinski and Jason Treuting. Since 1999, So has been creating music that explores all the extremes of emotion and musical possibility. Called an "experimental powerhouse" by the *Village Voice*, "astonishing and entrancing" by *Billboard Magazine* and "brilliant" by *The New York Times*, the Brooklyn-based quartet's innovative work with today's most exciting composers and their own original music has quickly helped them forge a unique and diverse career. So's ongoing body of original work has resulted in exciting new projects such as the site-specific *Music For Trains* in Southern Vermont and *Imaginary City*, a fully-staged sonic meditation on urban soundscapes commissioned by the Brooklyn Academy of Music for the Next Wave Festival 2009 in a consortium with five other venues. So's next theatrical project *where (we) live* is slated to premiere in fall of 2012. So Percussion is increasingly involved in mentoring young artists. It serves as co-Director of a new percussion department at the Bard College-Conservatory of Music and is founding Director of the So Percussion Summer Institute on the campus of Princeton University. So would like to thank Pearl/Adams Instruments, Zildjian cymbals, Vic Firth drumsticks, Remo drumheads, Black Swamp Accessories and Estey organs for their sponsorship.

SEE PAGE 3 FOR DEREK BERMELE'S BIOGRAPHY

Inspired by natural processes and acoustic phenomena, composer and percussionist **NATHAN DAVIS** makes music that elucidates essential characters of instruments and the fragile athleticism of playing them. He has received commissions from the International Contemporary Ensemble (ICE), the Calder String Quartet, the Ojai Festival (for eighth blackbird and an installation by sound-sculptor Trimpin), Meehan/Perkins Duo, TimeTable Percussion, Concert Artists Guild and the Moving Theater Dance Company, and he has received awards from the Jerome Foundation, American Music Center, Meet the Composer Commissioning Music USA, Argosy Foundation, MATA, ASCAP and the ISCM.

CENK ERGÜN was born in Turkey in 1978 and emigrated to the United States in 1995, studying composition at the Eastman School of Music. He later studied composition at Mills College and Princeton University. He collaborates regularly with So Percussion, Alarm Will Sound, Alvin Curran, Fred Frith, janus trio and Musica Nova, among others.

Passionate, prolific and complicated, composer **DAVID LANG** embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms. In the words of the *New Yorker*, “With his winning of the Pulitzer Prize for the *Little Match Girl Passion*, Lang, once a postminimalist enfant terrible, has solidified his standing as an American master.” Many of Lang’s pieces resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct.

PAUL LANSKY is widely considered one of the original electronic music or computer music composers and has been producing works from the 1970s up to the present day. A former student of Milton Babbitt, Edward Cone and George Perle, he is a currently professor of music composition at Princeton University. In addition to his music, he is known as a pioneer in the development of computer music languages for algorithmic composition.

Composer **TRISTAN PERICH**’s work is inspired by the aesthetic simplicity of math, physics and code. The *WIRE* Magazine describes his compositions as “an austere meeting of electronic and organic.” *1-Bit Music*, his 2004 release, was the first album ever released as a microchip, programmed to synthesize his electronic composition live. His latest circuit album, *1-Bit Symphony* (Cantaloupe, 2010), has been called “sublime” (*New York Press*), and the *Wall Street Journal* said “its oscillations have an intense, hypnotic force and a surprising emotional depth.” His award winning work coupling 1-bit electronics with traditional forms in both music (*Active Field, Observations*) and visual art (*Machine Drawings, Microtonal Wall*) has been presented around the world, from Sonar and Ars Electronica to the Whitney Museum and bitforms gallery.

Hailed as a “percussion virtuoso” by *The New York Times*, **DOUG PERKINS** is active as a chamber musician, soloist, producer and conductor. He founded So Percussion, the Meehan/ Perkins Duo and performs regularly with groups such as Signal, Camerata Pacifica and eighth blackbird. Doug’s productions of large-scale percussion (*Inuksuit, Xenakis on Central Park Lake*) works have been named Top Ten Performances in 2010 and 2011 by the *New Yorker*, *New York Magazine* and *Time Out NY*. As an educator, Doug is on the music faculty at Dartmouth College, Director of the Chosen Vale International Percussion Seminar and Artist-in-Residence with eighth blackbird at the University of Chicago.

BOBBY PREVITE’s first stage appearance came in 1956 at the Niagara Falls Talent Show, where, guitar in hand, and adorned in an over-sized suit, he belted out a solo rendition of Elvis Presley’s *Hound Dog*. Eight years later, thinking drumming might be a good way to get girls, he fashioned a bass drum from a rusted garbage can, a kick pedal from a wire coat hanger wedged between two pieces of linoleum with a rubber ball stuck on top, tom toms from upside-down trash bins, cymbals from aluminum pie plates suspended on plungers and a box of loose junk for a snare, then practiced for a year in his dark basement with a lone spotlight shining on him before eventually starting a band, the *Devil’s Disciples*. But when they finally got a gig at the church, he was fired for not having ‘real’ drums. Seeking revenge, he took a job as a paperboy, saved every penny and a year later bought the Rogers kit he still uses today in concerts all over the world. Strolling in the East Village one bright afternoon, he peered inside a limo stuck in traffic (crosstown) and suddenly found himself face to face with Jimi Hendrix. Thinking fast, he unfurled the poster of Jimi he had fortunately just acquired, then looked on in astonishment as Hendrix smiled and flashed him the peace sign. All the rest, as they say, is noise.

Concert

2

Sunday, May 13 at 4 pm | Pratt Manhattan Gallery

AMBIENT MUSIC So Percussion

HOST Terrance McKnight

• **Bridget Kibbey** *Templehouse*

• **John Hadfield** *Pak Klong Taladd* (2012)

• **John Hadfield** *Sisters* (2009)

BRIDGET KIBBEY, HARP; JOHN HADFIELD, PERCUSSION; JESSE MILLS, VIOLIN

INTERVIEW Derek Bermel & John Hadfield

• **Derek Bermel** *Orbit Design* (2012)

realization for flute trio *World Premiere*

ERIC LAMB, KELLI KATHMAN & ALEX SOPP, FLUTISTS

• **Brittany Haas & Dan Trueman** selections from *CrissCross*

BRITTANY HAAS, 5-STRING FIDDLE; DAN TRUEMAN, HARDANGER FIDDLE

• **Mark Stewart** *To Whom it May Concern: Thank You* (2002)

MARK STEWART, GUITAR

Intermission

• **Hilmar Jensson & Theo Bleckmann** *From Here to There* (2011-2012)

World Premiere

THEO BLECKMANN: VOICE, COMPOSITION & LIVE ELECTRONIC LOOPING;

HILMAR JENSSON: GUITAR & COMPOSITION; HENRY HEY: KEYBOARDS;

CHRIS TARRY: ELECTRIC BASS & LIVE ELECTRONIC LOOPING;

ALISON WEDDING: BACK-UP VOCALS

INTERVIEW Theo Bleckmann & Ashley Fu-Tsun Wang

• **Ashley Fu-Tsun Wang** *Lost Touch with Oneself* (2010)

MIVOS QUARTET: OLIVIA DE PRATO & JOSHUA MODNEY, VIOLINS;

VICTOR LOWRIE, VIOLA; ISABEL CASTELLVI, CELLO

• **Brittany Haas & Dan Trueman** selections from *CrissCross*

INTERVIEW Mark Stewart

• **Mark Stewart** *Sounds for Common Objects* (2012)

BRIDGET
KIBBEY



JOHN
HADFIELD



BRITTANY HAAS
DAN TRUEMAN



MARK
STEWART



MIVOS
QUARTET



THEO
BLECKMANN



Program Notes

Templehouse (traditional reels arranged by the harpist): A few years ago, while attending the Festival Interceltique de Lorient, I danced the night away along with friends to some of the best celtic bands in Northern Europe, packed with the locals in massive halls, linked arm-to-arm. With each new reel or change in the music, local Bretons instinctively changed their steps to a new regional dance. Inspired by this rich celebration of community and culture, I came home inspired to arrange a few reels of my own. – BRIDGET KIBBEY

Pak Klong Taladd was written as an attempt to capture the frenetic chaos and beauty of central Bangkok's flower market. The unique scene created by the dizzying variety of colors, smells, lights and the site of busy locals bustling around the stalls is expressed by the contrasting timbres of the violin, the harp and the kalimba—an African thumb piano. The melody of **Sisters** is derived from Hijaz-Nahawand maqam, a scale commonly used in Arabic music, and features unusual time signatures, primarily in 15/8. The composition provides a section for each performer to improvise. – JOHN HADFIELD

SEE PAGE 3 FOR NOTES ON *ORBIT DESIGN* BY DEREK BERMEL

Selections from CrissCross: What happens when the grittiness of American Old Time fiddle music meets the ethereal sounds of the Norwegian Hardanger fiddle? With this band, Brittany Haas and Dan Trueman share tunes that they've made over the last few years while trying to answer this question. In the end, this isn't "cross-over" music, in spite of the initial premise; this is simply what happens when two radically different but adventurous musicians come together to see what they can do, no holds barred. – BRITTANY HAAS & DAN TRUEMAN

To Whom it May Concern: Thank You: A solution proposed by my Mother—Mary Capper Stewart; A "grace" that can resonate in all those seated at the table before a meal; Gratefulness is something we truly can share in that penultimate moment; Even if we can't always agree on who or what we are thanking. – MARK STEWART

From Here to There is a collaboration between Icelandic guitarist Hilmar Jensson and New York-based vocalist Theo Bleckmann. They have realized that more often than not, the music they perform isn't the music they actually listen to in daily life. Jensson invited Bleckmann to join him on a song-writing project that they hope lives in the space between their "secret" consumption and artistic aspiration. The two have been performing in similar circles of NY's downtown avant jazz scene but have never performed together before. Over the past year, Jensson and Bleckmann have been emailing sketches, recordings and lyrics between Reykjavik and New York creating a song cycle that reflects their desire for space, quiet and melody in music. – HILMAR JENSSON & THEO BLECKMANN

Lost Touch with Oneself: Jackson Pollock said "It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well." However, what interested me was "what if the work itself is just about getting lost?" In this piece, new sounds/materials/ideas keep penetrating the already established sound world and eventually take it over. This process happens over and over again; instead of following directions on the map, it is more like one is really 'lost' and being taken by what comes next. – ASHLEY FU-TSUN WANG

Sounds for Common Objects: Common objects can make uncommon sounds. Hiding in plain view are sound-makers of a high order. Perhaps the most famous, (yet still, somehow, underrated), is the wine glass. Want in? All it takes is an inquisitive leaning and a desire to be delighted. And, this afternoon anyway, it takes a little instruction too. Find out what a thing does. Find out what you do upon it. Do it! Music tends to emerge. – MARK STEWART

Biographies

SEE PAGE 3 FOR DEREK BERMELE'S BIOGRAPHY

BRITTANY HAAS & DAN TRUEMAN

BRITTANY HAAS is a 5-string fiddle player from the Bay Area, currently residing in Nashville. She grew up honing her craft in fiddle camps nationwide and began touring with Darol Anger's Republic of Strings at the age of 14. She simultaneously studied baboons in the evolutionary biology department of Princeton University and joined seminal chambergrass band Crooked Still. She has toured with them since and also performed with Yonder Mountain String Band, Tony Trischka, Alasdair Fraser & Natalie Haas (her cellist sister), Abigail Washburn and the Waybacks. She played fiddle on Steve Martin's Grammy Award winning CD, *The Crow*, and performed in his band on Letterman and SNL. She released her debut self-titled solo album at 17. **DAN TRUEMAN** is an American composer and fiddler. He began studying violin at the age of 4 and decades later fell in love with the Norwegian Hardanger fiddle, an instrument and tradition that has deeply affected all of his work. His explorations of musical instruments have extended into new technologies; Dan is the co-founder of the Princeton Laptop Orchestra (PLOrk), the first ensemble of its size and kind. Dan's compositions reflect this range, exploring the rhythmic tension between traditional dance music and machines, or the unusual phrasings and counterpoint of traditional Norwegian music, or the influences of composers like Bach, Stravinsky, Reich and others.

HILMAR JENSSON & THEO BLECKMANN

Icelandic guitarist and composer **HILMAR JENSSON** has performed and recorded in a wide variety of settings from jazz to experimental to rock. He has released eight records as a leader and appeared on over fifty records with musicians like Tim Berne, Jim Black, Arve Henriksen, Marc Ducret and John Zorn. Grammy nominated and Echo award recipient **THEO BLECKMANN** makes music that is accessibly sophisticated, unsentimentally emotional and seriously playful, leading his work to be described as "from another planet" (*The New York Times*) and as "magical, futuristic," and "brilliant" (*New York Magazine*). Bleckmann has released a series of gorgeous and irreverent albums on Winter & Winter, including recordings of Las Vegas standards, newly-arranged songs by Charles Ives (with jazz/rock collective Kneebody), his acoustic solos for voice, *I dwell in possibility*, and his latest project: *Hello Earth - the music of Kate Bush*.

BRIDGET KIBBEY, JOHN HADFIELD & JESSE MILLS

Harpist **BRIDGET KIBBEY** enjoys giving the harp new platforms through solo, chamber performances and premiering new works by some of today's brightest composers and world music artists. *The New York Times* declared: "She made it seem as though her instrument had been waiting all its life to explode with the gorgeous colors and energetic figures she was getting from it." Percussionist **JOHN HADFIELD**'s dedication to bending genres has taken him from the jungles of Indonesia to concert halls and clubs throughout the world. At home in New York, *Time Out New York* recently stated that "John Hadfield's percussion is so impeccable." Violinist **JESSE MILLS**' performances range from concerto appearances to premiering new works of his own to unique partnerships with such artists as salsa trombonist Jimmy Bosch. *The Washington Post* notes that "Mills played [Messiaen] as if he'd just received it from some distant, vast, and magnificent reach of the cosmos." Their shared desire for genre-bending brings them together today in some of their own original music.

ERIC LAMB, KELLI KATHMAN & ALEX SOPP, FLUTISTS

ERIC LAMB is an active chamber musician, improviser, soloist and teacher. Recent performances in Basel, Rome, London and Frankfurt have solidified his position as one of the most sought after interpreters of new music of his generation. A champion of music by emerging composers, he has commissioned and premiered works from the US, South America, Europe and Australia. He performs regularly with the Faust Quartet, Dimitri Ashkanazy, harpist Nuiko Wadden and longtime duo partner Claire Chase. Eric is a core member of the International Contemporary Ensemble (ICE), an Altus Artist and 2012 artist-in-residence at Centre Intermondes in La Rochelle, France. **KELLI KATHMAN** is an active soloist and chamber musician in the New York scene, best known for her thoughtful interpretation and energetic performance of music from the 20th and 21st centuries. A core member of Ensemble Signal under the direction of Brad Lubman, Kelli is also a founding member of vigil ensemble and the award-winning Sospiro Winds. She has performed across the US and Europe with eighth blackbird, the Bang on a Can All-Stars and Alarm Will Sound, among others. Kelli's work can be heard on Mode Records, Nonesuch, Naxos, Warp Records and New Amsterdam Records. **ALEX SOPP** is a member of The Knights, NOW Ensemble and yMusic. She frequently performs with The New York Philharmonic and the Orchestra of St. Luke's. Alex has recorded and collaborated with Sufjan Stevens, The National, My Brightest Diamond, the 30 Rock team, St. Vincent, Gabriel Kahane, Son Lux, DM Stith and The Dirty Projectors. Recently, Alex has become an educator affiliated with the Batuta Program and has worked with the young musicians of the *Filarmonica Joven de Colombia*.

THE MIVOS QUARTET, praised by *Time Out New York* as an "excellent ensemble," is devoted to performing the works of contemporary composers and presenting new music to diverse audiences. Since the Quartet's inception in 2007, it has performed, commissioned and closely collaborated with an ever-expanding cadre of international composers who represent multiple aesthetics of contemporary classical composition. Beyond expanding the string quartet repertoire, Mivos is committed to working with guest artists and exploring multi-media projects involving live video, electronics and improvisation. The ensemble attends the 2012 Darmstadt *Internationalen Ferienkurse für Neue Musik* and works with the Arditti Quartet and Helmut Lachenmann at the 2012 Aldeburgh Festival (UK).

Multi-instrumentalist, singer, composer & instrument designer **MARK STEWART** lives in New York City and is a member of many different ensembles including Bang On A Can (founding member), Paul Simon (music director, guitar, cello, strings & winds) and the manic duo Polygraphlounge with keyboard and theremin virtuoso Rob Schwimmer. Mark continues to collaborate and perform with audiences, children, celebrated musicians, dancers, filmmakers, actors and artists of all ilks and delights in doing so.

ASHLEY FU-TSUN WANG is a Taiwanese composer whose work seeks to capture the individual beauty of the fleeting moment, revealing complexity within simplicity. Her music has been performed throughout North America, Europe and Asia. She has collaborated with Brooklyn Rider, MIVOS Quartet, members of eighth blackbird, pianists Eric Huebner, Vicky Chow and Jenny Q Chai, conductors David Gilbert, Brad Lubman and Paul Chiang and visual artists Alice Grassi and Takeshi Moro. Prizes and grants include those from the Yvar Mikhashoff Trust for New Music, American Composers Forum, American Music Center and ASCAP Foundation.

Concert

3

Monday, May 14 at 8 pm | Pratt Manhattan Gallery

AMBIENT MUSIC So Percussion

HOST Tracie Morris

- **Derek Bermel** *Thracian Sketches* (2003)

DEREK BERMEL, CLARINET

INTERVIEW Michael Brown & Timothy Andres

- **Frederico Mompou** *Cancion y Danza, No. 9*

- **Michael Brown** *Homage to Mompou* (2007)

MICHAEL BROWN, PIANO

- **Timothy Andres** *I Found it by the Sea* (2007)

AMERICAN CONTEMPORARY MUSIC ENSEMBLE (ACME):

BEN RUSSELL, VIOLIN; CALEB BURHANS, VIOLA; CLARICE JENSEN, CELLO;

TIMOTHY ANDRES, PIANO

- **Anna Clyne** *Beware Of* (2007)

janus trio:

AMANDA BAKER, FLUTE; BETH MEYERS, VIOLA; NUIKO WADDEN, HARP

Intermission

INTERVIEW Caleb Burhans

- **Caleb Burhans** *Keymaster* (2005)

janus trio

- **Michael Brown** *Constellations & Toccata* (2012)

MICHAEL BROWN, PIANO

INTERVIEW Derek Bermel & Brooklyn Rider

- **György Kurtág** *Microludes* (1977)

BROOKLYN RIDER:

JOHNNY GANDELSMAN & COLIN JACOBSEN, VIOLINS; NICHOLAS CORDS, VIOLA;

ERIC JACOBSEN, CELLO

- **Derek Bermel** *Orbit Design* (2012)

realization for strings *World Premiere*

BROOKLYN RIDER

MICHAEL
BROWN



ACME



janus



BROOKLYN
RIDER



Program Notes

Thracian Sketches: In August 2001, I traveled to Plovdiv, Bulgaria, to study the Thracian folk style with clarinetist Nikola Iliev. I spent several hours each day transcribing and memorizing the songs. I used this material as the basis for *Thracian Echoes*, an orchestra piece for the Westchester Philharmonic. In this piece I bent the original Bulgarian modes into a whole tone melodic context while retaining much of the original rhythm and contour, especially the tendency to sustained mordents over the barline in odd meters. In 2003 I was asked to perform a recital as part of a residency during the *Seminarios* of the Universidade Federal da Bahia in Salvador, Brazil. I revisited the material upon which I had based the orchestra piece and began experimenting with phrases from several faster, instrumental songs – once again altering the modes. The piece begins in the lower register of the clarinet and moves through the songs, increasing in velocity, range and the complexity of rhythmic groupings as it progresses. I dedicated the work to John Adams. – DEREK BERMEL

I Found it by the Sea is the product of two influences and relationships in my musical background. On the surface, it is a “sequel” to *I Found it in the Woods*, my flute/viola/harp trio from 2006. The shapes of the opening themes are clearly related. Musically and emotionally, however, they are quite different. *Sea* makes its structure more obvious by creating space and resolution in between variations; in this way it feels more stately and classical. It allows for greater expressive range within each variation, making them more varied and colorful and, in the end, not a little unsettling. Both *Found* pieces are related to Brahms’s chamber music, in that I simply took musical objects from various works and re-contextualized them in my own. *Sea* makes this relationship even more explicit. I found it impossible to write a piano quartet without paying homage in some way to Brahms’s Op. 25, my benchmark for great chamber music. I noticed a similarity between the theme of *I Found it in the Woods* to the piano theme about 10 bars into the Brahms quartet and mashed the two of them together, creating the theme for, in a sense, my *Variations on a Theme by Brahms*. In the end of the piece, I set Brahms’s original theme as a “trope” or echo of my own. This gesture was a way to “work out” Brahms’s huge influence on me, by pretending that it was actually I who influenced Brahms. –TIMOTHY ANDRES

Beware Of: Commissioned in New York City, this piece is a multi-media work for the trio (alto flute, viola and harp) plus tape. British composer Anna Clyne borrows acoustic sounds from the piece itself and processes them as the fourth voice for this one-movement work. – janus trio

Keymaster: janus looked to the up-and-coming New York City composer, Caleb Burhans, to help beef up the trio repertoire by writing a hard-edged work with a quintessentially Burhans groove. This work references both DJ laptop compositions one might find in a techno hall as it does the minimalist concert music of New York City’s downtown sound. – janus trio

Constellations & Toccata was written for and premiered by my good friend Orion Weiss who shares his name with the well-known constellation. The Hunter in Greek mythology, Orion is a prominent constellation visible throughout the world and one of the most recognizable in the night sky. The work is in two parts, each drawing its inspiration from a different mode of perceiving the universe. The soft, lush and repeating sonorities in *Constellations* make up the music I envision for appreciation of the night sky: music for hearts and eyes touched by the sheer visible beauty of stars on a clear night. The use of the extreme keyboard registers and stagnant and repetitive sonorities creates a luminous texture. The last gesture evaporates into

thin air leading without pause into the *Toccata*. Its opening is all but still with a soft and pulsating quality that gives way to louder, quirkier and violent outbursts. Running sixteenth notes create a fast, perpetual motion, providing a virtuosic flair that functions to snap the listener out of the spell of the nocturnal sky. This is the universe in the modern age. This work was commissioned by Concert Artists Guild with support from the New York State Council on the Arts. – **MICHAEL BROWN**

Microludes: The music of György Kurtág may lead audiences to draw associations ranging from the classical canon – notably Béla Bartók and György Ligeti – to folk music of the Balkans, but he has above all managed to create a strikingly singular and memorable voice. Given his place within an already rich history, his language is a miraculous re-examination of the essential qualities of music. His interaction with the Hungarian psychologist Marianne Stein early in his career led him to consider the seemingly simple connection between just two notes. The *Microludes* (dedicated to composer Mihály András) could be seen as a stunning response to this initial inquiry, resulting in twelve extremely miniature and highly variable episodes encapsulating the composer's unique gift of musical distillation. We have chosen to play this work, not only because we love it, but because we are increasingly interested in creating group compositions; Kurtág's music is deeply inspirational because of the way he redefines relationships within the string quartet and his acute re-imagination of the very building blocks of music. – **NICHOLAS CORDS**

SEE PAGE 3 FOR NOTES ON *ORBIT DESIGN* BY DEREK BERMEL

Biographies

Led by artistic director and cellist Clarice Jensen, **AMERICAN CONTEMPORARY MUSIC ENSEMBLE (ACME)** is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries, primarily the work of American composers. The ensemble presents cutting-edge contemporary literature by living composers alongside the “classics” of the contemporary. Known for its work with the Wordless Music Series as well as indie music icons such as Grizzly Bear, ACME's dedication to new music extends across genres and has earned it a reputation among both classical and rock crowds. *Time Out New York* calls the group “one of New York's brightest new music indie-bands.” ACME has performed at (Le) Poisson Rouge, Carnegie Hall, Brooklyn Academy of Music, the Whitney Museum, the Guggenheim Museum, Miller Theatre, Stanford Lively Arts (CA) and the Flynn Center for the Performing Arts (VT).

TIMOTHY ANDRES is a composer and pianist who grew up in rural Connecticut and now lives in Brooklyn. His debut album, *Shy and Mighty*, was released by Nonesuch Records in May 2010. Of the disc, Alex Ross wrote in *The New Yorker* that it “achieves an unhurried grandeur that has rarely been felt in American music since John Adams came on the scene...more mighty than shy, [Andres] sounds like himself.” Current season highlights include a weekend of performances in Los Angeles, including a commission from the Los Angeles Chamber Orchestra and his re-composition of the Mozart “Coronation” Concerto, and chamber works performed by wild Up; performances of his *Crashing Through Fences* by eighth blackbird and Crash Ensemble; and solo recitals at (le) Poisson Rouge and Wigmore Hall.

SEE PAGE 3 FOR DEREK BERMEL'S BIOGRAPHY

The adventurous, genre-defying string quartet **BROOKLYN RIDER** combines a wildly eclectic repertoire with a gripping performance style that is attracting legions of fans and drawing critical acclaim from classical, world and rock critics. NPR credits Brooklyn Rider with “recreating the 300-year-old form of string quartet as a vital and creative 21st-century ensemble.” The Quartet has appeared with such artists as songstresses Suzanne Vega and Christina Courtin, downtown jazz queen Jenny Scheinman and legendary Irish fiddler Martin Hayes. Veterans of Yo-Yo Ma’s Silk Road Ensemble, the players also draw inspiration from the exploding array of cultures and artistic energy found in their home borough of Brooklyn. During the 2011-12 season, Brooklyn Rider celebrated its Carnegie Hall debut at Zankel Hall, embarked on two U.S. tours and its first trip to China with concerts in Beijing and Hong Kong.

MICHAEL BROWN is an equally committed composer and pianist, and his unique artistry stems from this duality. As a composer, his work has been described as “intriguing” by *The Washington Post* and accolades include the 2011 Lili Boulanger Memorial Fund Award and the 2009 Palmer-Dixon Prize from Juilliard. As a pianist, Brown is the First Prize Winner of the 2010 Concert Artists Guild Victor Elmaleh Competition and recipient of the 2012 Juilliard William Petschek Piano Debut Recital Award. *The New York Times* praised him for having a “...streamlined but powerful technique and a vivid imagination.” Premieres of his compositions in 2012 include *Constellations and Toccata* at the Kennedy Center by pianist Orion Weiss and *Suite for Solo Cello* at Bargemusic. Upcoming commissions include a cello/violin duo for the Olympic Music Festival (WA) and a set of songs for Concert Artists Guild’s mezzo-soprano Naomi O’Connell.

Composer, violinist/violist, singer and multi-instrumentalist **CALEB BURHANS** was born in Monterey, CA, and has lived in NY with his wife, Martha Cluver, since 2003. He has been heralded by *The New York Times* as “animated and versatile,” a “sweet voiced countertenor” and “new music virtuoso.” Caleb’s early musical influences were widespread both musically and geographically, ranging from his father (who in the 60’s and 70’s played with Ray Charles, Kenny Rogers and the Everly Brothers), to his training as a boy soprano in Houston, TX, to his early studies in Janesville, WI, where he studied violin, piano, music theory and composition, as well as picking up up viola, cello, bass, percussion, mandolin, guitar, electric bass and conducting. He attended Interlochen Arts Academy as well as the Eastman School of Music, where he received a bachelor’s degree in viola performance and composition. He has recorded by Nonesuch, Harmonia Mundi France, Bridge and Cantaloupe, among other labels.

London-born **ANNA CLYNE** is a composer of acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph and collide in dramatic explosions. Her work, described as “dazzlingly inventive” by *Time Out New York*, often includes collaborations with cutting edge choreographers, visual artists, film-makers and musicians worldwide. Currently the Chicago Symphony’s Mead Composer-in-Residence, her new work *Night Ferry* was premiered with the Orchestra in February 2012 under the baton of Riccardo Muti.

Brooklyn-based **janus trio** was formed in 2002 with the goal of creating and presenting new repertoire for the trio through commissioning projects and works-in-process collaborations. Named after Janus, the Roman god whose double-faced image peers into the past and future, the trio maintains the established tradition for the instrumentation while breaking new ground into unexplored sonic frontiers. Beginning with Debussy and including Toru Takemitsu, André Jolivet, Sophia Gubaidulina and Kaija Saariaho, composers have been allured by this intriguing combination of something bowed, something blown and something plucked.

About Look & Listen

Founded in 2002, Look & Listen is an annual New York City festival presenting contemporary classical music in art galleries. The Festival expands and engages audiences of 20th and 21st-century music by providing the unique opportunity of a visual context for music and an aural context for visual art. The Festival takes place over three consecutive days each spring, with four or five ensembles and soloists on each concert. L&L brings together the highest quality emerging and established artists on the new music scene and is also dedicated to promoting contemporary visual artists and the galleries that feature them.

Look & Listen has recently enjoyed enthusiastic attention from the press: *NY1* featured the Festival in its *Your Weekend Starts Now* segment as a “great thing to do;” in its preview of the week’s cultural “happenings,” *The New York Times* said, “Both eyes and ears are catered to at the annual Look & Listen Festival;” WQXR’s Q2, called the Festival “one of New York’s best new music events;” *The New Yorker* highlighted the Festival in its *Goings On About Town*, saying it “stimulates the eyes as well as the ears;” *Time Out New York* declared, “This eagerly anticipated celebration of new music, words, and visual art returns for three nights of genre-mashing exploration;” and WNYC has featured excerpts of the Festival on New Sounds.

The Music & Musicians

From the Bang on a Can All-Stars, ETHEL and eighth blackbird to Mark Stewart and Meredith Monk, the Festival has been fortunate to present some of today’s most renowned performers, year in, year out. But we are also proud to present emerging alongside established performers, giving opportunities to rising stars. So Percussion embodies this philosophy, as the ensemble was emerging at its first Festival appearance in 2002 and is now among the most widely known and well regarded as it curates and performs on the opening concert of the 2012 Festival. Similarly, the Festival encourages performers to play emerging as well as established composers’ works. Hearing pieces from young composers such as Missy Mizzoli, Phyllis Chen, Timothy Andres and Caleb Burhans alongside the proven master works, provides great balance and helps keep the concerts fresh and exciting.

The Visual Artists & Galleries

The Look & Listen Festival is proud of its long history of great visual art in the galleries during our concerts. From Tim Hawkinson’s enormous musical installation, *Überorgan*, which enveloped the audience at Ace Gallery in 2002, to Philip Pearlstein’s memorable imagery at Robert Miller Gallery in 2004, Abbey Leigh’s beautiful and playful paintings at Betty Cuningham in 2007 and Leon Berkowitz’ striking and luminous works at Gary Snyder/Project Space in 2009, L&L has been fortunate to present concerts in front of some of today’s most important artists. And it has been a pleasure to hear so many great visual artists speak at the Festival during panels or interviews, including Pearlstein, Leigh, Jean Miotte, Peter Plagens, Bill Henson, Judy Glantzman, William Wegman, John Torreano, Nancy Davidson and Laurie Fendrich, each providing important context for music amidst visual art.

Interviews

Integral to the Festival are interviews with composers, performers and visual artists. Each concert features a host, whose informal Q&As explore the creative process and inform the audience’s experience.

Ambient Music

Pre-concert presentations of 'ambient compositions' are a specialty of the Festival. These pre-taped works are written by members of the Look & Listen Composers Collective and premiered in the gallery prior to each evening's full-length concert and at intermission. Audience members are free to listen, have conversations or stroll around the gallery taking in the visual art during this time, while being enveloped in ambient music.

Commissions & Premieres

Through commissioning and premiering, Look & Listen fosters new works by dynamic and compelling composers. For 2012 the Festival has commissioned composer Derek Bermel, whose work *Orbit Design* receives three world premiere performances, one per Festival concert. The Festival's first commission was in 2010, a piece by Dr. Carlos Sanchez Gutierrez for eighth blackbird. The work received its premiere at that year's Festival at the Chelsea Art Museum. Premieres are plentiful at each year's Festival, and future commissions and premieres are in the works!

Look & Listen Festival Prize

The Look & Listen Festival Prize is awarded annually. It includes a cash award for the winning composer and a performance of the chosen work on the Festival. A jury comprised of members of the Look & Listen Composers Collective makes the selection. The Competition is international in scope and open to emerging composers working in a variety of mediums. Recent Prize winners include Zibuokle Martinaityte (2011), Dan Visconti (2010), Paul Leary (2009) and Nathan Davis (2008).

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