

Welcome to the 2013 Look & Listen Festival. We are proud to present our 12th annual season of new music in art galleries and our second amidst the unique works of visual artists represented in Pratt Institute's "Graduate Fine Arts 2013" exhibit.

Continuing the Festival's tradition of commissions, this year we present the world premieres of 2 works, both co-commissioned with Concert Artists Guild. They are *Self-Portrait*, for cello, piano and film by composer/pianist Michael Brown and filmmaker/cellist Nicholas Canellakis on Friday evening, and composer João Luiz's *Urbano: ensaio de escola de samba (school of samba rehearsal)* for Sybarite5 on Sunday afternoon.

Adding to the excitement, the Festival is honored to include a number of other firsts:

welcome

- the New York premiere of Lewis Nielson's *Le Journal du Corps* by the JACK Quartet on Friday evening;
- Look & Listen Composers Collective member Suzanne Farrin curates the Saturday show, *Words & Music*, with harpist Bridget Kibbey and oboist James Austin Smith;
- the world premiere of Marcos Balter's *Poe, Part I* for flute and percussion performed by the dynamic duo of flutist and MacArthur Fellow Claire Chase and percussionist Svet Stoyanov and the US premiere of Evis Sammutis' *Echopraxia*, the winning work in the 2013 Look & Listen Composers Competition, both on Sunday.

Again this year, WQXR's Q2 Music is the Festival's digital partner, and all 3 concerts will be available on demand at q2music.org.

And in our continuing commitment to an ongoing dialogue between the music and visual art forms, we count on show hosts Terrance McKnight, Suzanne Farrin and Nadia Sirota to engage composers, musicians and Pratt Institute visual art faculty in lively Q&As, a signature of every Look & Listen show.

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

Amy Roberts Frawley



President

FESTIVAL AT A GLANCE

1 FRIDAY May 17 at 8 pm

HOST Terrance McKnight

COMPOSERS Michael Brown, Witold Lutoslawski, Meredith Monk, Lewis Nielson, George Perle

PERFORMERS pianist Michael Brown, cellist Nicholas Canellakis, JACK Quartet, The M6

PREMIERES *Self-Portrait* by Michael Brown, composer & Nicholas Canellakis, filmmaker* WORLD PREMIERE; *Le Journal du Corps* by Lewis Nielson NY PREMIERE

2 SATURDAY May 18 at 8 pm

Words & Music

HOST & CURATOR Suzanne Farrin

COMPOSERS Luciano Berio, Benjamin Britten, Elliott Carter, Felix Mendelssohn, Kaija Saariaho

PERFORMERS harpist Bridget Kibbey, oboist James Austin Smith

3 SUNDAY May 19 at 4 pm

HOST Nadia Sirota

COMPOSERS Marcos Balter, Luciano Berio, Phyllis Chen/Cuddle Magic, João Luiz, Evis Sammoutis, Stuart Saunders Smith

PERFORMERS flutist Claire Chase, toy pianist Phyllis Chen, Cuddle Magic, Momenta Quartet, percussionist Svet Stoyanov, Sybarite5

PREMIERES *Urbano: ensaio de escola de samba* by João Luiz* WORLD PREMIERE; *Poe, Part I* for flute and percussion by Marcos Balter WORLD PREMIERE; *Echopraxia* by Evis Sammoutis US PREMIERE

* CO-COMMISSIONED BY THE LOOK & LISTEN FESTIVAL & CONCERT ARTISTS GUILD

AMBIENT MUSIC A Look & Listen tradition, this year Composers Collective member Sebastián Zubieta has written the ambient music preceding each concert on the festival.



SEBASTIÁN ZUBIETA is Music Director at the Americas Society in New York. His music has been performed in Europe, Korea, Latin America and the US by musicians including Continuum, the Momenta Quartet, Antoine Tamestit and Joshua Rubin. He has written music for ICE, the Centro Cultural General San Martín in Buenos Aires, the New York Miniaturist Ensemble, the Festival Musica Antiqua Nova and the Bugallo-Williams Piano Duo. Zubieta is the conductor of Meridionalis.

ABOUT Pratt Institute

Founded in 1887, Pratt Institute is a global leader in higher education dedicated to preparing its 4,700 undergraduate and graduate students for successful careers in art, design, architecture, information and library science, and liberal arts and sciences. Located in a cultural hub with an historic campus in Brooklyn and another location in Manhattan, Pratt is a living lab of craft and creativity with an esteemed faculty of accomplished professionals and scholars who challenge their talented students to transform their passion into meaningful expression.

ABOUT Pratt Manhattan Gallery

Pratt Manhattan Gallery is a public art gallery affiliated with Pratt Institute. The goals of the program are 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. It is located at 144 West 14th Street between Sixth and Seventh Avenues and is open Monday-Saturday, 11 AM-6 PM and Thursdays, 11 AM-8 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. The program was ranked 15th nationally by *U.S. News & World Report* in its most recent *Guide to America's Best Graduate Schools*.



FESTIVAL HOSTS

1 **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*.

2 Composer **SUZANNE FARRIN**'s music has been called “appealingly tart” by *The New York Times* and *Time Out Chicago* praised her “seductive harmonic language.” She is writing an operatic monodrama for ICE and countertenor Anthony Roth Costanzo for 2014. Her works have been performed by the American Composers Orchestra, Arditti Quartet, Derek Bermel, So Percussion, Parker String Quartet, Mark Stewart and Steve Mackey, among others. Her music has been heard at the Mostly Mozart, Music Mountain, Look & Listen and Philadelphia Fringe Festivals, Town Hall Seattle and Carnegie's Weill Hall. Her work has been supported by the Rockefeller Foundation, Meet The Composer, Wachovia Foundation and Concert Artists Guild. Her debut album, *Corpo di Terra* (New Focus Recordings), was released in 2012. Suzanne Farrin is Associate Professor of Composition and Director of the Conservatory of Music at the State University of New York (SUNY) Purchase.

3 **NADIA SIROTA** hosts regularly for Q2 Music. Before Q2 Music, she hosted *Overnight Music* on WNYC and WQXR. Her program was awarded an ASCAP Deems Taylor Award for Radio and Internet Broadcast in 2010 and has been described by Alex Ross of *The New Yorker* as “radio we can believe in.” Nadia is also a highly sought-after violist known for her compelling energy and unique ability to interpret new scores. She has premiered and commissioned works by some of the most prominent composers today, and her 2009 debut solo record, *Beautiful Mechanical*, was a *New York Times* album of the year. Sirota is a founding member of the American Contemporary Music Ensemble, yMusic and the Wordless Music Orchestra. She teaches in the Contemporary Performance Program at the Manhattan School of Music.



TERRANCE MCKNIGHT



SUZANNE FARRIN



NADIA SIROTA

CONCERT ONE

Friday, May 17 at 8 pm

AMBIENT MUSIC Sebastián Zubieta
HOST Terrance McKnight

PROGRAM

Michael Brown *Self-Portrait* (2013) WORLD PREMIERE*
 film by **Nicholas Canellakis**
Nicholas Canellakis, cello & **Michael Brown**, piano

INTERVIEWS Michael Brown & Nicholas Canellakis
 Lewis Nielson

Lewis Nielson *Le Journal du Corps* (2010) NEW YORK PREMIERE
JACK Quartet

George Perle *Short Sonata* (1964)
Michael Brown, piano

INTERVIEW Lisa Bateman

Meredith Monk *Basket Rondo* (2007)
The M6

Witold Lutoslawski *Grave* (1981)
Bulgarian Folk Songs *Gankino Horo & Daichovo Horo*
 arr. Nicholas Canellakis
Nicholas Canellakis, cello & **Michael Brown**, piano

* CO-COMMISSIONED BY THE LOOK & LISTEN FESTIVAL & CONCERT ARTISTS GUILD



MICHAEL BROWN
 NICHOLAS CANELLAKIS



JACK Quartet



LISA BATEMAN



THE M6

PROGRAM NOTES

Self-Portrait is a multimedia work for cello, piano and original film. The musical score and film were created simultaneously with Brown writing the music and Canellakis directing and producing the accompanying film. The film features the pianist Roman Rabinovich, who plays a painter haunted by his own creations, specifically his self-portraits. He becomes anxious and begins wandering the streets of New York City at night, frightened and perturbed by his surroundings. The score reflects the unsettled mood of the film and the two together create a haunting depiction of a restless and nocturnal New York. –NICHOLAS CANELLAKIS & MICHAEL BROWN

Like many of my works for the past ten years, **Le Journal du Corps** involves text as an integral part of the texture, structure and motivation. My choice of texts has a definite and clear focus: the destructive power of corporate oligarchy in an increasingly rapacious capitalist environment. In this work, the texts are taken from the play *Et les chiens se taisaient* (*And the Dogs were Quiet*) by Aimé Césaire (and are used with the kind permission of the publisher, Éditions Africains, Paris, France, 1993). The translations are my own. –LEWIS NIELSON

FROM ACT III, p. 116

Voici ma main, voici ma main
ma main fraîche, ma main de jet d'eau de sang...
ma main de lumière et de vengeance...

[Here is my hand, here is my hand
my fresh hand, my hand of a jet of water, of blood...
my hand of light and vengeance...]

AND FROM ACT II, P. 71

C'était moi, c'était bien moi, lui disais-je, le bon esclave, le fidèle esclave, l'esclave esclave...
...je frappai, le sang gicla: c'est le seul baptême dont je me souviens aujourd'hui.

[It was me, it was indeed me, I said, the good slave, the faithful slave, the slavish slave...
...I struck, the blood spurted: this is the only baptism that I remember today.]

Perle's **Short Sonata** (1964) is a devilishly difficult work cast in three tightly constructed movements. The first movement opens with a quick flurry of notes dissolving into a strident single-note melody. The motives intermingle and develop in this fast-paced movement which concludes with a frenzied recalling of the opening material. The contrasting middle movement is introspective and pensive, featuring two distinct sections ending with a fleeting return of the first section. The finale is a high energy rondo with quick shifts in tempo where, at the end, Perle's wit comes to the fore. –MICHAEL BROWN

Meredith Monk is a composer, singer and creator of new opera and music-theater works. A pioneer in what is now called "extended vocal technique," she has been hailed as a "magician of the voice" and "one of America's coolest composers." Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies and memories for which there are no words. **Basket Rondo** was written in 2007 and reinterpreted by The M6 in 2010. The piece has continued to evolve through coachings with Monk since that time.

Subtitled *Metamorphoses*, Witold Lutoslawski's **Grave** was written in 1981 and first performed in Warsaw in April of that year by Roman Jablonski and Krystyna Borucin-ska; it is dedicated to the memory of Stefan Jarocinski, the Polish musicologist. This brief, single-movement work takes the form of a written out accelerando, rising in pitch from the bass to soprano register as it gathers rhythmic steam. Occasional outbursts of high energy lead to an eventual climax. Subsequently, the work concludes with haunting echoes and transformations of the opening material. –MICHAEL BROWN

Gankino Horo and **Daichovo Horo** are traditional Bulgarian folk dances, each employing irregular beat patterns. *Daichovo* uses a 9-beat rhythm divided into 3/4 + 3/8. Even more unusual is the 11-beat rhythm of *Gankino*, divided symmetrically into 2/4 + 3/8 + 2/4. The melodies from these dances have become standards for Balkan folk bands. Significant liberties are taken in how the tunes are arranged, making each version unique. In my arrangements, I've taken the basic tunes and harmonies from the dances and created two virtuoso encore pieces for cello and piano. –NICHOLAS CANELLAKIS

BIOGRAPHIES

LISA BATEMAN is a New York City artist who explores site, community and response in her multi-material and dimensional installation works. Projects have been located in museums, exhibition spaces, urban and rural spaces and are intended to explore social space as reflected in local cultures, architecture and the changing destiny of cities and towns. Her work aspires to be an excavation of meaning—political, social, cultural and personal—focusing on the hidden historical and social-political expressions of representation. She is an Adjunct Associate Professor of Fine Arts at Pratt Institute.

The New York Times declared **MICHAEL BROWN** "a young piano visionary." An equally committed pianist and composer, Brown's unique artistry stems from this duality and is reflected in his creative approach to programming, where he interweaves the classics with contemporary works and his own compositions. First Prize Winner of the 2010 Concert Artists Guild Competition, Brown has performed at Alice Tully Hall in recital and as a soloist with the Juilliard Orchestra under New York Philharmonic Music Director Alan Gilbert. As a composer, Brown's work has been described as "striking" by *The New York Times*. His compositions have been performed at the Tanglewood, Ravinia, Look & Listen and Olympic Music Festivals and at Carnegie Hall, The Kennedy Center, Alice Tully Hall, (Le) Poisson Rouge and Bargemusic, among others.

Cellist **NICHOLAS CANELLAKIS** has been has been praised by *The New York Times* for his "impassioned" and "soulful" playing with "the audience seduced by [his] rich, alluring tone." Mr. Canellakis is currently an artist of the Chamber Music Society of Lincoln Center, having been a member of the Society's coveted CMS Two program from 2009 to 2012. He is a frequent guest artist at Bargemusic in NYC and has performed in some of the country's most prestigious venues including Carnegie Hall, Alice Tully Hall, the Kennedy Center, Jordan Hall, the Kimmel Center and Disney Hall. He has participated in the festivals of Santa Fe, Ravinia, Music@Menlo, Moab, Verbier and Aspen, among others.

Nicholas Canellakis and **Michael Brown** are frequent collaborators who have been called "a pair of adventurous young talents" by *Time Out New York*. In 2012-13 the two play at Bargemusic and have a three-concert residency at Barbès in Brooklyn.

JACK QUARTET Christopher Otto & Ari Streisfeld, *violins*;
John Pickford Richards, *viola*; Kevin McFarland, *cello*

The **JACK Quartet** is one of the most exciting groups in classical music today, electrifying audiences worldwide with “explosive virtuosity” (*Boston Globe*) and “viscerally exciting performances” (*The New York Times*). Founded at the Eastman School of Music, and drawing on the letters of their first names (John, Ari, Chris and Kevin), the Quartet focuses almost solely on new and recent works. Their sterling reputation has brought them to concert halls and educational institutions all over the world, where they bring equal care to works by both the established composers of our time, as well as music by students and emerging composers.

One of the major composers of the twentieth century, **WITOLD LUTOSLAWSKI** (1913-1994) was relatively unknown outside Poland until the 1960s. His *Symphony No. 1* was banned during the Stalinist era, resulting in his development of a fresh tonal style, exemplified in his *Concerto for Orchestra*. In the 1950s, as the state loosened its grip on artistic creativity, he adopted serialism and aleatoric techniques. The improvement of East-West relations brought him numerous international commissions and major awards. One of his greatest works, his *Symphony No. 4*, was commissioned by the Los Angeles Philharmonic Orchestra.

THE M6 Sasha Bogdanowitsch, Sidney Chen, Emily Eagen, Holly Nadal,
Toby Newman, Peter Sciscioli

The M6: Meredith Monk Music Third Generation is a vocal ensemble dedicated to performing the music of celebrated composer/singer/director Meredith Monk. Formed in 2008 after the individual members of the group were selected for the Meredith Monk & Vocal Ensemble professional training workshop at the Weill Music Institute of Carnegie Hall, The M6 has been featured on NPR's *All Things Considered*, received Critic's Picks in *Time Out New York* and can be heard on Monk's most recent recording, *Songs of Ascension*, on the ECM label. Recent performances include concerts at The Stone, Roulette, Issue Project Room, La MaMa ETC, Trinity College and Bronx Community College and with Meredith Monk & Vocal Ensemble at (Le) Poisson Rouge, the Greene Space and Symphony Space.

SEE PROGRAM NOTES ON PAGE 6 FOR MEREDITH MONK'S BIOGRAPHY.

LEWIS NIELSON (b. 1950) studied music at the Royal Academy of Music in London, Clark University in Massachusetts and the University of Iowa, receiving a Ph.D. in Music Theory and Composition in 1977. His music appears through American Composers Edition, and CDs of his music are available from Albany, MMC, Capstone, Centaur and Innova Recordings. He has received numerous grants and awards for his works, including from the National Endowment for the Arts, the Delius Foundation, Meet the Composer, the Georgia Council for the Arts, the Groupe de Music Expérimentale de Bourges in France, the Ohio Council for the Arts and the 2008 Cleveland Arts Prize.

The recipient of a Pulitzer Prize, a MacArthur Foundation fellowship and an array of other major awards and honors, **GEORGE PERLE** (1915-2009) occupies a commanding position among American composers of the 20th Century. Perle's music has been widely performed in the US and abroad including on the programs of Boston, Chicago, Philadelphia, New York Philharmonic, Royal Philharmonic and BBC orchestras. Major commissions have resulted in significant works, among them *Serenade III* (1983) for solo piano and chamber orchestra, choreographed by American Ballet Theater and nominated in a Nonesuch recording for a Grammy Award (1986) and *Woodwind Quintet No.4*, which received the Pulitzer Prize (1986). Perle was a frequent Visiting Composer at the Tanglewood Music Festival.

CONCERT TWO

Saturday, May 18 at 8 pm

AMBIENT MUSIC Sebastián Zubieta
HOST & CURATOR Suzanne Farrin

PERFORMERS

harpist Bridget Kibbey & oboist James Austin Smith

PROGRAM

Words & Music

Benjamin Britten *Six Metamorphoses after Ovid*

Kaija Saariaho *Fall*

Luciano Berio *Sequenza VII*

Benjamin Britten *Suite for Harp, Op. 83*

Elliott Carter *Trilogy*

BARIOLAGE

INNER SONG

IMMER NEU

Felix Mendelssohn *Lieder Ohne Worte (Songs Without Words)*

OP. 85 NOS. 1 & 6; OP. 102 NOS. 2 & 4



SUZANNE FARRIN



BRIDGET KIBBEY



JAMES AUSTIN SMITH

PROGRAM NOTES BY SUZANNE FARRIN

Six Metamorphoses after Ovid

In the case of the *Six Metamorphoses* after Ovid, the connection to literature is clear: each movement is dedicated to a character in the Greek myths cited by Ovid. There is a superscription for each movement in the score.

PAN

who played upon the reed pipe which was Syrinx, his beloved.

PHAETON

who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.

NIOBE

who, lamenting the death of her fourteen children, was turned into a mountain.

BACCHUS

at whose feasts is heard the noise of giggling women's tattling tongues and shouting out of boys.

NARCISSUS

who fell in love with his own image and became a flower.

ARETHUSA

who, flying from the love of Alpheus the river god, was turned into a fountain.

It seems as though Britten was attracted to the idea of metamorphosis at this point in his output because it was during this time that he also wrote *Billy Bud*, an opera based on the Herman Melville novel. In that case, a man is transformed by the wickedness around him and is ultimately executed. In the works on Ovid, the characters are sometimes lifted into beauty despite their misfortune (or missteps). At the premiere, the manuscript copy was also transformed: it slipped through the composer's hands and was consumed by a pond. Like Niobe, perhaps the score wished to once again join the reeds by the brook.

Fall

Fall is the sixth movement from work for ballet entitled *Maa*, which in Finnish means "land," and possibly "world." The ballet was conceived with choreographer Carolyn Carlson and commissioned by the Finnish National Opera. Their method for the premiere was to work alongside each other and let the tensions and synchronicities between their two languages unfold unfettered. The plot is not a narrative, but rather deals with abstract ideas such as crossing waters, journeys, new worlds, doors and gates. In this way it feels like a psychological journey through contrasting and evocative states of acoustical being. As we listen to *Fall* tonight we will have to image the dance, but that will not be difficult given the colorful and playfully rich passages that seem to cry out for movement.

Sequenza VII

For many, the Berio *Sequenzas* rank among the greatest contribution to the repertoire for solo instruments. Like the Bach *Cello Suites*, these works have defined what is perceived as possible on a given instrument for a generation of composers. In addition to being technical masterworks, they have a common link through the verses of Edoardo Sanguineti, who was a friend of Berio's and began writing texts for specific *Sequenzas* starting in 1994. Tonight I will read the poem that forms the literary basis for *Sequenza VII* for oboe. Below are the composer's own words on the piece:

My *Sequenzas* for monodic instruments (flute, trombone, oboe, clarinet, trumpet, bassoon) call for a polyphonic listening, partly based on a fast transition between different characters and on their simultaneous interaction.

In *Sequenza VII* for oboe I carry on the research of a latent polyphony putting into perspective the complex sound structures of the instrument with an ever-present "tonic": a B natural that can be played pianissimo by any other instrument, behind the stage or in the audience. It is a harmonic perspective that contributes to a subtler analytic insight of the various stages of transformation of the solo part. *Sequenza VII* was written in 1969 for Heinz Holliger.

Suite for Harp, Op. 83

When Britten heard Osian Ellis perform his *Ceremony of Carols* in 1959 he had found his harp muse. This relationship would become the foundation for many important harp parts in major works such as *A Midsummer Night's Dream*, the *War Requiem* and several church operas, all composed between 1960-68. A year later, Ellis had the opportunity to commission a new work for solo harp, which would become the *Suite Op. 83*.

Trilogy

Heinz Holliger has created some big shoes to fill, both in terms of his playing and his unreal ability to inspire a generation of new works for his instrument. Carter also found his sound captivating and *Trilogy* was written for Holliger and his wife, who is a harpist and gave the European premiere of Carter's *Harp Concerto*. The literary connection is through the poetry of Rilke, in particular the *Sonette an Orpheus II. 10*. The composer can guide us to understand the significance of each of the movements in his own words:

Each of the three sections of *Trilogy* was written for a special occasion. BARIOLAGE (which has the motto: Ein Spielen von reinen Kräften) is a harp solo written for a festival of my music given in Geneva in March, 1992, for Ursula Holliger, to whom it is dedicated, to play. I was interested in writing for the harp as I had been a friend and admirer of Carlos Salzedo who wrote for the harp in such an inventive way.

INNER SONG (which has the motto: Worte gehen noch zart am Unsäglichen aus...) was written for a festival of Stefan Wolpe's music in Witten, Germany, in April, 1992, for Heinz Holliger to perform, to whom it is dedicated. The fascinating friendship with Wolpe is a very treasured memory.

IMMER NEU (whose motto is: die Musik, immer neu) is dedicated to Ursula and Heinz Holliger and provides a duet for them. Its outlook was suggested by Raffaele Pozzi who asked for the first performance at the Pontino Festival in June, 1992, a festival centered around a vision of the new that led so many beside Columbus to explore the world 500 years ago. In this piece each instrument in turn leads the other to a new tempo.

Lieder Ohne Worte

The selections from the *Lieder Ohne Worte* that you will hear tonight are adaptations on the original solo piano settings by Mendelssohn. There are eight books in the collection, all published at different points in Mendelssohn's tragically short life. What is interesting about these pieces is something that Mendelssohn said regarding specificity of feeling and expression, "What the music I love expresses to me, is not thought too indefinite to put into words, but on the contrary, too definite." I like this because it reverses the typical logic regarding music and expression. Instead of locating the feeling in words and aiming to capture this in sound, he suggests that what we feel from the abstract is the more precise place. This turns the *Songs Without Words* on its figurative head and tells us we should not search for a text, but rather let the music write itself in its own language.

COMPOSER BIOS

One of Italy's greatest avant-garde composers, **LUCIANO BERIO** (1925-2003) studied in Milan until 1951 and then set upon a long career of living alternately in Italy and the United States, studying under various modernist masters and forging his own unique style. From 1955 to 1960, he directed the "Studio di Fonologia Musicale," a center for electronic music which he and Bruno Maderna founded at RAI (Italian Radio). Of the same generation as Cage, Boulez and Stockhausen, Berio pioneered modernism in music and the use of electronics to explore new musical frontiers. He employed a myriad of idioms and techniques during his long and prolific career, specializing in works for the voice, "chance" music, serialism, electronic music and most famously, a series of virtuoso solo pieces called Sequenzas.

Son of a dentist and an amateur musician, British composer **EDWARD BENJAMIN BRITTEN** (1913-1976) showed precocity as a composer from a very early age. Thought to be one of the most important 20th-century composers, Britten wrote music in many genres including film scores, operas, choral works and symphonies, with a style influenced by Frank Bridge (his first composition teacher), Stravinsky, Shostakovich, Schoenberg, Copland and Balinese gamelan music. His legacy includes 800+ compositions, some of his best known works being the opera *Peter Grimes* and *The Young Person's Guide to the Orchestra*, as well as The Aldeburgh Festival, which he started with tenor and life partner, Peter Pears.

ELLIOTT CARTER (1908-2012) is internationally recognized as one of the most distinguished American composers of the 20th and 21st centuries. He received the Pulitzer Prize on two occasions, was the first composer to receive the United States National Medal of Arts and was named the Commander of the *Ordre des Arts et des Lettres* by the government of France, among other honors. He first took up composition with his mentor and teacher Charles Ives and later studied with Gustav Holst and Nadia Boulanger. Carter's early works were of a neoclassical style, but his style changed drastically after 1950 at which point he developed a unique harmonic, often atonal, and complex rhythmic character. He wrote for chamber ensembles, orchestra, solo instruments and voice. Carter was a prolific composer and wrote up until his death at the age of 103.

FELIX MENDELSSOHN (1809-1847), grandson of the distinguished Jewish thinker Moses Mendelssohn, was born in Hamburg, the son of a banker. He popularized Handel and revived a dormant J.S. Bach; led the renowned Gewandhaus Orchestra in Leipzig; wrote (and rewrote) the symphonies known as the *Reformation*, *Scottish* and *Italian*; completed the incidental music to *A Midsummer Night's Dream* with its famous wedding march; wrote chamber music and songs; composed the oratorios *St. Paul* and *Elijah*; and painted some 300 pictures. While he published only 72 works with opus numbers and another 31 minor, unnumbered pieces, his compositions total more than 770.

Finish composer **KAIJA SAARIAHO** (b. 1952) studied at the Sibelius Academy in Helsinki, and later in Freiburg and at IRCAM in Paris. Much of her compositional catalogue is comprised of chamber works, and she has also written vocal pieces such as the operas *L'amour de loin*, premiered at the Salzburg Festival in 2000, and *Adriana Mater*, commissioned for the Opéra National de Paris in 2006. Characterized by its luxuriant and dream-like textures, Saariaho's style is greatly influenced by her research in timbre analysis at IRCAM which lead her to include electronics in her composition.

PERFORMER BIOS

Harpist **BRIDGET KIBBEY** enjoys giving the harp new platforms through solo and chamber performances and premiering new works by some of today's brightest composers. *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." This season marks the release of her second disc, *Music Box*, a celebration of solo harp works that showcase the rich cultural fabric of the US with guest Dawn Upshaw. Her debut album, *Love has Come Again*, was named a top ten CD of 2007 by *Time Out New York*. She is the recipient of an Avery Fisher Career Grant and is a Concert Artists Guild Competition winner.

Praised for his "brilliant" (*The New York Times*) performances, oboist **JAMES AUSTIN SMITH** is an artist of the International Contemporary Ensemble (ICE) and the Talea Ensemble and a regular guest of the Orpheus Chamber Orchestra and Cygnus. In 2012 he became a member of the CMS Two program at the Chamber Music Society of Lincoln Center and joined the oboe faculty of the State University of NY at Purchase. Festival appearances include Marlboro, Lucerne, Chamber Music Northwest, Schleswig-Holstein, OK Mozart, Schwetzingen and Spoleto USA; he has recorded for the Nonesuch, Bridge, Mode and Kairos labels.

CONCERT THREE

Sunday, May 19 at 4 pm

AMBIENT MUSIC Sebastián Zubieta
HOST Nadia Sirota

PROGRAM

Stuart Saunders Smith *Songs I - IX* (1981)
Svet Stoyanov, actor-percussionist

Luciano Berio *Sequenza I* (1951)
Claire Chase, flute

INTERVIEW Evis Sammoutis

Evis Sammoutis *Echopraxia* (2006) US PREMIERE
Momenta Quartet & Jessica Meyer, viola & **Sean Kastuyama**, cello

Phyllis Chen/Cuddle Magic
Set 1 *Myrmomancy, Pretty Things, An Extra Life*

INTERVIEW Phyllis Chen, Ben Davis & Alec Spiegelman

Set 2 *Baby Girl, Kalimbas, An Eye for An Eyeful*
Phyllis Chen, toy piano; **Cuddle Magic**, voices, guitar, clarinet
trumpet, keyboard, drums & toy instruments

INTERVIEW João Luiz & Louis Levitt

João Luiz *Urbano: ensaio de escola de samba* (school of samba rehearsal)
WORLD PREMIERE*
Sybarite5

INTERVIEW Claire Chase & Svet Stoyanov

Marcos Balter *Poe, Part I* for flute and percussion (2013) WORLD PREMIERE
Claire Chase, flute & **Svet Stoyanov**, percussion

* CO-COMMISSIONED BY THE LOOK & LISTEN FESTIVAL & CONCERT ARTISTS GUILD



SVET STOYANOV



CLAIRE CHASE



PHYLLIS CHEN

PROGRAM NOTES

Echopraxia is a Greek word consisting of the words echo (sound) and praxis (action). It is a neurological disorder where one involuntarily repeats or imitates the movements and actions of another and instead of giving answers to a question one repeats the question meaninglessly. A musical representation of this is very fascinating as inevitably in this context antecedents become far more important than consequents. Echopraxia has consequently served as the means to construct the formal profile of the work, with a series of developing variations, inevitably influencing the choice of texture. This is primarily shaped through imitation and heterophony. –EVIS SAMMOUTIS

Myrmomancy, Pretty Things, An Extra Life, Baby Girl, Kalimbas, An Eye for An Eyeful

The works performed today by Phyllis Chen and the chamber-pop ensemble Cuddle Magic were developed in long collaborative sessions that melded experimentation, composition and rehearsal. This is music created as if by a rock band, or a folk group – but one in which all the members read, write, hear and play in the language of Stravinsky and Steve Reich. Toy instruments and hushed voices weave their way through ballads built on rhythmic cycles and song-like percussion ensembles. In addition to compositions by Phyllis Chen and members of Cuddle Magic (Ben Davis, Alec Spiegelman and Kristin Slipp), the group has recorded a song by composer Wes Matthews and an arrangement of a song by third-stream pianist Ran Blake with words by the poet & multimedia artist Tim Davis.

Urbano: ensaio de escola de samba (school of samba rehearsal)

The idea of writing a piece for string quintet came to me after hearing Sybarite5's CD of Radiohead arrangements. I thought the group would enjoy a work with an urban Brazilian rhythm and chose one of my favorites, the samba. The samba is both the most representative dance from Brazil and also very complicated because of its syncopated nature. The piece is inspired by open rehearsals I used to attend in the "samba schools" prior to the parades during Carnival. The public often joins the percussionists and dancers and sometimes the police are called in to settle things down. The work captures the feelings of the oppressed people for whom the tradition of Carnival is essential. –JÃO LUIZ



CUDDLE MAGIC



SYBARITE5



MOMENTA QUARTET

BIOGRAPHIES

Praised by *The New York Times* as “whimsical” and “surreal,” **MARCOS BALTER**’s music is at once emotionally visceral and intellectually complex. His works have been featured at the French Academy at Villa Medici, New World Symphony Center, Park Avenue Armory, Tokyo Bunka Gakko and the Museum of Contemporary Art of Chicago and festivals including Mostly Mozart, Ecstatic, Acht Brücken, Aldeburgh and Aspen. Honors include commissions from Meet the Composer, Chamber Music America, The Fromm Foundation, MacArthur Foundation and Art Institute of Chicago and fellowships from the John Simon Guggenheim Memorial Foundation and Tanglewood Music Center/Leonard Bernstein Foundation.

SEE PAGE 12 FOR LUCIANO BERIO’S BIOGRAPHY.

Flutist **CLAIRE CHASE**, a 2012 MacArthur Fellow, is a soloist, collaborative artist, entrepreneur and activist for new music, described as a “virtuoso of amazing dexterity and sensitivity” by the *Chicago Tribune*. Highlights from this season include debuts in Berlin, Frankfurt, Vienna, Paris and London and concerto appearances with the Seattle Symphony Orchestra under Ludovic Morlot. First Prize Winner in the 2008 CAG Competition, she co-founded the International Contemporary Ensemble (ICE) in 2001 and serves as the Artistic Director and CEO in addition to playing over fifty concerts a year as an ensemble member. In 2013, Chase founded The Pnea Foundation, dedicated to the advancement of the flute and its repertoire in the 21st century.

Praised by *The New York Times* for her “delightful quirkiness matched with interpretive sensitivity,” **PHYLLIS CHEN** is a pianist, toy pianist and composer. She is a founding member of the International Contemporary Ensemble and was chosen as one of the inaugural 2011 ICElab composers, creating a cycle of chamber works using the toy piano as the central voice. Phyllis is the recipient of commissions in 2012 from the Fromm Music Foundation and Roulette (Jerome Fund). She recently premiered a new micro-media work, *The Slumber Thief*, commissioned by Opera Cabal in Chicago and is founder of the UnCaged Toy Piano, an annual call for scores and bi-annual festival.

CUDDLE MAGIC is six musicians who like to play quietly and close together. The band formed in Boston when pianist **Christopher McDonald** and bassist and guitarist **Ben Davis** set out to perform some of their songs, and especially some new songs written by Davis and his older brother, Tim, who had been collaborating since early childhood. Their first, self-titled album, recorded in a practice room and an art gallery in just a handful of days, also featured clarinetist **Alec Spiegelman**’s plaintive love songs and a dream-like ballad by singer **Kristin Slipp**. **Cole Kamen-Green** and **Dave Flaherty**, who play trumpet-percussion and drum-vibes, respectively, have helped to define the band’s “quiet storm” sound over their three albums.

Guitarist, arranger and composer **JOÃO LUIZ** is a member of the CAG Competition-winning ensemble the Brasil Guitar Duo. The Duo’s engagements include those at the Chautauqua Institution, the Krannert Center at the University of Illinois, Purdue University Convocations and a US tour with jazz great Paquito D’Rivera. Luiz has recorded for Avie, Naxos, CAG Records and Guanabara Records labels, and his arrangements have been recorded and played by D’Rivera, Fabio Zanon and Clarice Assad. João holds a Masters from Mannes College of Music as a student of Michael Newman and is pursuing his DMA at Manhattan School of Music with David Leisner. He is head of the guitar department at SUNY Purchase.

MOMENTA QUARTET Emilie-Anne Gendron & Adda Kridler, *violins*;
Stephanie Griffin, *viola*; Michael Haas, *cello*

Praised by *Sequenza 21* for its “fire, fantasy and absolute musical commitment,” the **Momenta Quartet** has premiered over 50 works in the past eight years and has collaborated with over 80 living composers. In residence at Temple University, Momenta has also performed and lectured at Cornell, Columbia, Yeshiva and Hawaii Pacific Universities, Bryn Mawr, Swarthmore and Haverford Colleges, The Mannes School of Music and the Boston Conservatory. The Quartet has performed in England, Singapore and Indonesia and has received grants from the Koussevitzky Music Foundation, Meet the Composer, Aaron Copland Fund, Brooklyn Arts Council and New York State Council on the Arts.

EVIS SAMMOUTIS is Assistant Professor of Composition and Theory at European University Cyprus and the Artistic Director of the annual Pharos Arts Foundation International Contemporary Music Festival. His works have been commissioned by many leading festivals and organizations such as the Venice Biennale, Klangspuren and Royaumont and performed in more than 35 countries. Recent and upcoming premieres include those by the New York Woodwind Quintet, the Arditti Quartet, the London Symphony Orchestra, Klangforum Wien, Ensemble Modern and Neue Vocalsolisten.

STUART SAUNDERS SMITH is an American composer and poet. Smith describes himself as “a confessional composer who focuses on revealing in his music the most personal aspects of his life, in the belief that the revelations of the particular speak to the universal.” His style is unpredictable from piece to piece, and his interest in notation and in indeterminate composition have developed into pieces which work for any performer, even an actor or a dancer. The unifying thread in all of his works is a primary interest in the psychology of performance. He earned a DMA in composition at the University of Illinois.

Praised by *The New York Times* for his “understated but unmistakable virtuosity,” **SVET STOYANOV** made his Avery Fisher Hall debut premiering the Phillip Glass *Concerto Fantasy for Two Timpanists and Orchestra* and has performed as a soloist with the Chicago, Seattle and American Symphony Orchestras. In addition to his collaboration with Claire Chase, he works with violinist Moni Simeonov as the SemiDuo Project. Stoyanov’s CD, *Percussive Counterpoint*, features his transcription of Steve Reich’s *Electric Counterpoint* for marimba and vibes. He is assistant professor of instrumental performance and program director of Percussion at the University of Miami Frost School of Music and a CAG Competition Winner.

SYBARITE5 Sami Merdinian & Sarah Whitney, *violins*; Angela Pickett, *viola*;
Laura Metcalf, *cello*; Louis Levitt, *bass*

“Their rock star status...is well deserved. Their classically honed technique mixed with grit and all out passionate attack transfixes the audience...” That is how the *Sarasota Herald-Tribune* described **SYBARITE5**, the first string quintet to win the CAG Victor Elmaleh Competition. The Quintet’s debut EP, *Disturb the Silence*, featuring music by Radiohead and Piazzolla, plus two original works written for Sybarite5, was released in spring 2011 and quickly reached the top ten on *Billboard*’s Classical Crossover chart. The group’s follow-up CD, *Everything in its Right Place*, is a continuation of the *Radiohead Remixed* project and was released in fall 2012 on the CAG Records label.

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 three or four 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 2013 Festival with an ON THE HORIZON mention and an earlier *Goings On About Town* listing stated 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, Brooklyn Rider, ICE 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 performers alongside established artists, 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 curated and performed the opening concert of the 2012 Festival. Similarly, the Festival encourages performers to play works by both emerging and established composers. 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 Cuninghame 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 2013 the Festival has co-commissioned two works with Concert Artists Guild. The first is a work for piano, cello and film by Michael Brown and Nicholas Canellakis who give the world premiere on the opening concert. The second is by composer João Luiz writing for string quintet Sybarite5. In 2012 the Festival commissioned composer Derek Bermel, whose work *Orbit Design* received three world premiere performances, one per Festival concert, as realized by So Percussion, a trio of flutists (Eric Lamb, Kelli Kathman & Alex Sopp) and Brooklyn Rider. The Festival’s first commission was in 2010, a piece by Dr. Carlos Sanchez Gutierrez for eighth blackbird.

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 Ashley Fu-Tsun Wang (2012), Zibuokle Martinaityte (2011), Dan Visconti (2010), Paul Leary (2009) and Nathan Davis (2008).

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