

SUNY New Paltz Department of Music Presents



Music Without Borders

FronDESCENCE Viola Recital

Shepard Recital Hall

Tuesday, Oct. 29

7:30 p.m.

— Program —

Christiana Fortune-Reader, viola
Ryan MacEvoy McCullough, piano

Resonant Echoes (2021) for two violas, music box, and electronics

Phyllis Chen
(b. 1978)

Meditation in the Mine
From Dawn to Dusk

Christiana Fortune-Reader, viola
Gabriella Bleakley, viola
Nicola Kelly, music box

“The Swan” (1886)
from the *Carnival of the Animals*

Camille Saint-Saens
(1835-1921)

Christiana Fortune-Reader, viola
Ryan MacEvoy McCullough, piano

Rest These Hands (2016) for solo viola

Anna Clyne
(b. 1980)

Dark, Light (2017) for two violas

Jessie Cox
(b.1995)

Christiana Fortune-Reader, viola
Llewana D’Silva, viola

Suite Mestiza (2017) for solo viola

Gabriela Lena Frank
(b. 1972)

“Canto de la Hoja (Leaf Song)”

Vent Nocturne (2006) for viola and electronics

Kaija Saariaho
(1952-2023)

Sombres miroirs
Soupirs de l’obscur

Song for Sendai (2011) for singing violist

Ken Ueno
(b. 1970)

Christiana Fortune-Reader, viola
Nicola Kelly, voice

A Bird Came Down the Walk (1994) for viola and piano

Tōru Takemitsu
(1930-1996)

Christiana Fortune-Reader, viola
Ryan MacEvoy McCullough, piano

in manus tuas (2009) for solo viola

Caroline Shaw
(b. 1980)

Metamorphose (2017) for viola and piano

Clarice Assad
(b. 1978)

Crisálidas
Dança das Borboletas

Christiana Fortune-Reader, viola
Ryan McCullough, piano

This project has been possible as a result of the generous support of the SUNY New Paltz Music Department, Dean's Office of Fine & Performing Arts, Sustainability Faculty Fellowship, and Provost's Office; the United University Professionals Union, New Music USA, the Puffin Foundation, Arts MidHudson, the Poné Ensemble for New American Music, the Gardiner Public Library, the SUNY Ulster Children's Center, and my generous colleagues in the SUNY New Paltz Music Department.

PROGRAM NOTES

Phyllis Chen, *Resonant Echoes*

“The minute you switch on a device, whether it’s a camera or a recorder, your presence alters it.”—
Douglas Quinn, sound designer and naturalist

Resonant Echoes is a community sound-sourced project that integrated community, environment and acoustic instruments. Based in New Paltz, Resonant Echoes had its first project cycle with the New Paltz community, collecting over 50 field recordings by residents throughout the year. The field recordings and samples are woven into the final work.

Camille Saint-Saëns, “*The Swan*”

The Carnival of the Animals (Le Carnaval des animaux) is a humorous musical suite of 14 movements, including “The Swan” by the French composer Camille Saint-Saëns. About 25 minutes in duration, it was written for private performance by two pianos and chamber ensemble; Saint-Saëns prohibited public performance of the work during his lifetime, feeling that its frivolity would damage his standing as a serious composer. The suite was published in 1922, the year after his death. A public performance in the same year was greeted with enthusiasm, and it has remained among his most popular.

Anna Clyne, *Rest These Hands*

Rest These Hands is a movement from *The Violin* - a suite of seven pieces for multi-tracked violins. The inspiration for the original suite came about through my dear friends and wonderful violinists, Neil Dufallo and Amy Kauffman based in New York City, and another dear friend and violin maker, Bruno Guastalla, based in Oxford, England. Shortly after my mother passed away in 2008, I found a violin in Oxfam, a charity shop in Oxford. It was in a dusty old case leaning up against a pile of vinyl records in the basement. Priced at £5.99 (approx. \$9), the European baroque-style violin dating from the late 1800s, with a hand-carved lion’s head scroll, was a bargain. It needed some work, so I took it to Bruno’s shop and he restored the violin in exchange for composition lessons. Back in Brooklyn, with a beautifully restored fiddle in tow, I made another barter with Neil and Amy: a violin duet in exchange for violin lessons. I subsequently composed *Blue Hour*, a violin duet with a pre-recorded track, which they premiered at John Zorn’s New York City performance space, The Stone, in 2009, and I began my violin lessons. The following summer, we recorded the suite at our friend Jody Elff’s home studio on his apple orchard in Upstate New York.

One of my favourite pieces of music for solo violin is the Presto from Bach’s Violin Sonata No. 1 in G minor, BWV 1001. On the anniversary of my mother’s death, I composed six more pieces to make a suite alongside *Blue Hour*, which became the opening movement for ***The Violin***—composing one piece an evening, finishing with *Lavender Rain* on the day of her anniversary. The Bach is quoted in *Rest These Hands* and *Tea Leaves* and these same two movements, along with *The Violin*, take their titles from three poems my mother wrote in the last year of her life.

I rest these hands
World weary
Misunderstood
I rest these hands
Toiled weary
Long before they should
These hands
Palmed to palmed
With wonder
Surrendered

—Colleen Clyne
Notes by A. Clyne

Jessie Cox, *Dark, Light*

Composed in 2017, Cox describes the inspiration for the work *Dark, Light* as “the interplay between opposites has something beautifully fascinating to it, and is deeply rooted in our experience of existence. This piece is an exploration of this—sometimes harmonious and sometimes antagonistic—dichotomy, through the combining of extremely bright and dark colors, and through setting them in a dialogue with each other.”

Gabriela Lena Frank, “*Canto de la Hoja (Leaf Song)*” from *Suite Mestiza*

Inspired by the mixed-race cultures of Andean South America, *Suite Mestiza* for solo violin draws directly on sights and sounds from trips to Perú taken with my mother as traveling companion. As joint personal journeys of remembrance and identity (my mother as a Peruvian born Chinese-Indian-Spanish “costeña” or coastal native who would emigrate to the States upon marrying my father; and me as the American-born Latina), experiences that might be deemed rather ordinary instead have a miraculous cast for us. Some of these are portrayed in the following movements of this violin suite composed for my friend and colleague, Movses Pogossian, a musician of infinite skill and humanity.

VI. *Canto de la Hoja (Leaf Song)*: A brief tribute to the delicacy of a single leaf.

Notes by GL Frank

Kaija Saariaho, *Vent Nocturne*

The idea for *Vent Nocturne* (“Night Wind”) first occurred to me while I was reading a bilingual edition on the poems of Georg Trakl. This synchronicity of the two languages—German and French—led me to muse on the relationship between the viola and electronics.

The work is in two parts: *Sombres miroirs* (“Dark Mirrors”) and *Soupirs de l’obscur* (“Breaths of the Obscure”). These, as their names suggest, focus first on symmetrical thinking and then on the variation of the glissando, not unlike a sigh, that rounds off the phrases.

To me the sound of the viola has always suggested that of breathing, which, along with the wind, became a major element of the electronic part.

Notes by K. Saariaho

Ken Ueno, *Song for Sendai*

Song for Sendai was composed for Wendy Richman. This song is a personal response to the mythic scale of the devastation of Sendai in the spring of 2011. Sendai was where my family and I lived for three years during my childhood. In contemplating the devastation, I thought of Voltaire's writings on the Lisbon earthquake of 1755, when the devastation shifted not only the geographic landscape, but also the philosophical: the earthquake transformed man's understanding of himself in regard to nature, God, and the universe. Traumatic events also have the effect of altering our sense of time. The first part of this song is a Voltairean contemplation set to a baroque form, a passacaglia, an ostinato that represents a kind of psychological stasis. As my contemplation of Sendai returns me to my memories of when I was 3, such that what I am unpacking psychologically is much more emotional than intellectual, I felt the most therapeutic thing to do was to compose by singing what I felt. The second part of this song is just what came out of that exercise. The destruction of Sendai altered my sense of place in the world. Although, I had yet to return there since childhood, it is now a place in time to which I can never go back.

LYRICS:

Lisbon

I have dreamed and have seen the future
the landscape of my youth mythic'ly wiped out
by water
and fire
the loop of technology only amplifies the wrath
the wrath
a loop like a passacaglia
which keeps me stuck in the present
Voltaire and Lisbon always are present always
you said

only thoughts I carry in my head
some call them memories like something nice you said
but now I'd rather have a sled
something to hold and remind me of where I've been
another wave I'd be lost
and though I've never gone back
it's nice to know that a home is still a fact
my favorite genius still alive
you said
so like Hachiko waiting by a Matsu no ki
I will stay here staring at the sea

until the tide
brings you back
to me

Notes by K. Ueno

Tōru Takemitsu, A Bird Came Down the Walk

A Bird Came Down the Walk is a richly evocative, quiet piece for viola and piano, first performed by violist Nobuko Imai and pianist Roger Vignoles at the Konzerthaus in Vienna on October 29, 1995.

A Bird Came Down the Walk was composed by **Tōru Takemitsu** in 1994. As is common among Takemitsu's chamber music, this duet is inspired by a poem by Emily Dickinson published in 1891. Precisely what drew Takemitsu to Dickinson's poetry is uncertain, but probably it was that the composer felt drawn towards a kindred artistic spirit in the poet: both were deeply moved by close perceptions of delicate atmospheres. Emphasis on the momentary, impermanent, and organic inimitability of space, sound, time, and nature is frequently celebrated by each artist. Takemitsu, though better known for his concert music, was also an active film score composer and perceptive of a tremendously wide variety of both classical and popular music. While engaged in military service during WWII, Takemitsu became increasingly exposed to and interested in "western" musical forms, particularly those associated with France. Both concert music, such as compositions by Messiaen and Varese, as well as popular French love songs frequently distributed during the wartime years opened up new worlds of experience for the composer, and his intense consumption of these musics also supplied an outlet for his political frustrations at this time. Later, ideas from American composers, namely John Cage, inspired Takemitsu to reach back also to his roots for creative resource. This led to the mature, signature style of the composer that we hear in this duet: exquisite and certainly unique combinations of traditional Japanese and modern European sound palettes. Presumably, Takemitsu also found an appeal in Cage's enthusiasm for the organic sounds of landscape and time. Takemitsu experimented with sounds, styles, and instruments throughout his life. He was largely self-taught and rarely ceded to popular expectations when composing. Exceptions to this might be found among his film scores, which were admittedly usually monetarily motivated; and yet, even here there are special, challenging, and supremely unapologetic moments of musical experimentalism. His collaboration with Akira Kurosawa is witness to this: the yield is sublime. *A Bird Came Down the Walk* is quiet, brief, delicate, and both rigorously segmented and precariously bound as one. It captures what is both one moment and a sequence of moments comprising a bird coming down the walk. In this piece, we celebrate the mastery of both poet and composer in their artistry of description—truly share a singular observation with them—and perhaps also their awe.

My Music Is Like a Garden by Tōru Takemitsu (1930-1996) once likened his music to a walk through a garden. "I am the gardener," he writes, "who experiences the changes in light, pattern and texture."

In the Garden

by Emily Dickinson

A bird came down the walk:
He did not know I saw;
He bit an angle-worm in halves
And ate the fellow, raw.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

He glanced with rapid eyes
That hurried all abroad,—
They looked like frightened beads, I thought;
He stirred his velvet head

Like one in danger; cautious,
I offered him a crumb,
And he unrolled his feathers
And rowed him softer home

Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,
Leap, plashless, as they swim.

Caroline Shaw, *in manus tuas*

Caroline has a series of short videos that she catalogues under the phrase “The detail of the pattern is movement”: a quartet of friends sitting in front of a water fountain, colored flags dancing in the wind, cherry blossoms falling through a bright sky, shadows on autumn leaves. The phrase itself—which Caroline has used as text in one of her other vocal works—is from T.S. Eliot’s *Four Quartets*. The stanza continues:

*Desire itself is movement
Not in itself desirable;
Love is itself unmoving,
Only the cause and end of movement,
Timeless, and undesiring
Except in the aspect of time
Caught in the form of limitation
Between un-being and being.*

Caroline’s music is frequently about stretching out the experience of one moment, and often about experiencing music itself: either as a performer or as an audience member. In her notes

for in manus tuas, Caroline says that the work was originally written “for a secular solo cello compline service held in the dark, candlelit nave.” The work is based on fragments of a motet by Thomas Tallis of the same name.

Caroline explains: “While there are only a few slices of the piece that reflect exact harmonic changes in Tallis’s setting, the motion (or lack of) is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut.”

The act of experiencing music leads to the act of creating music. This repurposing of the Tallis motet is more about the emotion felt in that moment than the music itself. The piece ends with an extended section strumming or plucking the instrument in ever-increasingly fragmented phrases. Caroline said at one point that this section was as though you are trying to tell someone something but keep getting caught up in the words, unable to say what you need to say. “Caught in the form of limitation / Between un-being and being.”

Clarice Assad, *Metamorphose*

Metamorphose for piano and viola was commissioned by Matthew Lipman in memory of his mother. It explores the beautiful and unexpectedly gruesome metamorphosis of a butterfly. When compared to the grieving process, in all its stages, it made so much sense to me. The story of emotional, physical loss and pain; the transition from something so excruciatingly difficult into the freedom that perhaps only acceptance can provide too much of the suffering that takes place in the world in all its forms.

“When I went shopping for baby clothes for an unborn child, I was horrified to find that they were already gender-typecast: boys got cool colors and distant/aggressive/active creatures from sharks and dinosaurs to athletes and astronauts; girls got warm colors and cuddly passivity/prettiness, flowers and bunnies. On the other hand, butterflies are really tough, fierce creatures if you’ve ever watched one fight its way out of the chrysalis.” Rebecca Solnit

Composer Bios

Described by the New York Times as “spellbinding” and “delightfully quirky matched with interpretive sensitivity,” **PHYLLIS CHEN** (b. 1978) is a composer and sound artist whose music draws from her tactile exploration of object and sound. She has performed her music at Lincoln Center, Museum of Contemporary Art in Chicago, Abrons Arts Center, Isabella Stewart Gardner Museum in Boston, Los Angeles County Museum, Baryshnikov Arts Center and numerous other places.

Chen started playing the piano at the age of 5 and came across the toy piano as an adult. As a pianist, she immediately fell in love with the instrument’s possibilities. Being bound to no history, the toy piano became her grounds to develop her personal voice, one that defies genre and reflects her third culture kid experience. The unrefined and raw tone of the instrument inspired Chen to create very personal miniature theatre works (*The Memoirist*, *The*

Slumber Thief and Down The Rabbit-Hole) in collaboration with her partner and video artist, Rob Dietz. One of her interdisciplinary solo works, *Lighting The Dark*, was described by the New York Times as “by turns poignant, humorous and virtuosic, Chen’s performance offered a slyly subversive take on issues relating to femininity, technology and power . . . the looping, spellbinding music . . . became a fitting tribute to the modest, repetitive, yet quietly heroic work of women.”

Chen was named a 2019 Cage-Cunningham Fellow by the Baryshnikov Arts Center, an annual fellowship curated by the legendary ballet dancer Mikhail Baryshnikov. Phyllis has received commissions by ensembles and organizations such as the International Contemporary Ensemble (ICE ensemble), A Far Cry, BaryshnikovArts Center, Claire Chase Density Project, Opera Cabal Opera SHOP, Singapore International Festival of the Arts, the Roulette-Jerome, Look & Listen Festival, Jacob Greenberg, and others. She has received grants from New Music USA, Foundation for the Contemporary Arts, NYSCA (via Concert Artists Guild and Look & Listen Festival), Fromm Foundation and the Pew Heritage Trust via Christ Church of Philadelphia. She is currently working on a new carillon work commissioned by the Guild of Carilloners and a prepared music box work for the visual-art duo LigoranoReese supported by the Robert D. Bielecki Foundation.

Chen is one of the founding members of ICE ensemble, the International Contemporary Ensemble, based in New York City. “On The Nature of Thingness” (Starkland), a collaborative album with ICE featuring the chamber works of Chen and ICE composer/percussionist Nathan Davis, was awarded the 2016 Independent Music Award for Best Contemporary Classical Music Album.

Chen has released five albums, three solo albums (Concert Artists Guild, cerumenspoon, New Focus Recordings) and a fourth collaborative album with Indie-band Cuddle Magic on fyo records.

Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “fearless” by NPR, Grammy-nominated **ANNA CLYNE** (b. 1980) is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named by Bachtrack as one of the top 10 most performed contemporary composers in the world and the most performed living female British composer in both 2022 and 2023.

Clyne has been commissioned and presented by the world’s most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened such events as the Edinburgh International Festival, the Last Night of the Proms, and the New York Philharmonic’s season.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as the Nico Project at the Manchester International Festival, a stage work about pop icon Nico’s life that featured Clyne’s reimagining of the Marble Index for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation’s *the Cosmic Game* for the electronica duo

with orchestra, and her music has been programmed by such artists as Björk. Other recent collaborators include such notable musicians as Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo-Yo Ma.

Clyne's works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz's dance set to "Breathing Statues" for the Royal Ballet in London and performances of "DANCE" by the San Francisco Ballet with choreography by Nicolas Blanc. Her fascination with visual art has inspired several projects including ATLAS, inspired by a portfolio of work by Gerhard Richter; Color Field, inspired by the artwork of Mark Rothko; and Abstractions, inspired by five contemporary paintings. In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff; the technology expands the sound-world of the orchestra through computer-controlled processes, and was premiered in Wild Geese at the 2023 Cabrillo Festival.

In 2023-2024, Clyne serves as composer-in-residence with the Helsinki Philharmonic Orchestra as part of their artistic team; as composer-in-residence at the BBC Philharmonic, and as artist-in-residence with Symphony Orchestra of Castilla y León. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, L'Orchestre national d'Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra and the Trondheim Symphony Orchestra. Clyne's music is represented on several labels and her works Prince of Clouds and Night Ferry were nominated for 2015 Grammy Awards. Her cello concerto "DANCE," recorded by soloist Inbal Segev, the London Philharmonic Orchestra, and Marin Alsop, has garnered 10 million plays on Spotify.

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She has taught master classes and workshops throughout the U.S. and internationally and was the founding mentor for the Orchestra of St Luke's Degaetano Composition Institute, the Scottish Chamber Orchestra's New Stories program and the Berkeley Symphony Orchestra's Emerging Composers Program.

Described by VAN Magazine as "a multifaceted Black Swiss composer, performer, and scholar," **JESSIE COX** (b. 1995) makes music about the universe and our future in it. Through avant-garde classical, experimental jazz, and sound art, he has devised his own strand of musical science fiction, one that asks where we go next. Cox's music goes forward. When he describes it, he compares it to time travel and space exploration, likening the role of a composer to that of a rocket ship traversing undiscovered galaxies. He is influenced by a vast array of artists who have used their music to imagine futures, and takes Afrofuturism as a core inspiration, asking questions about existence, and the ways we make spaces habitable. Known for its disquieting tone and unexpected structural changes, his music steps into the unknown, and has been referred to by the New Yorker as an example of "dynamic pointillism," a nebulous and ever-expanding sound world that includes "breathy instrumental noises, mournfully wailing glissandi, and climactic stampedes of frantic figuration."

A dedicated collaborator Cox has worked as a composer and drummer with ensembles and musicians such as the Sun Ra Arkestra, LA Phil, Ensemble Modern, and the JACK Quartet; at Festivals such as the Lucerne Festival, MaerzMusik, and Opera Omaha. For his work

as a composer, he has been recognized with a Fromm Foundation commission, and his commissions have been funded by the Ernst von Siemens Foundation, Pro Helvetia, New Music USA, and others.

Currently completing his doctorate at Columbia University, Cox is also an accomplished scholar writing about music and the world. He has published in and co-translated the book *Composing While Black*, published as a bilingual edition in German and English by Wolke Verlag in 2023. Further texts appear in *liquid blackness*, *Critical Studies in Improvisation*, *Positionen Texte zur Aktuellen Musik*, *Sound American*, the *American Music Review*, and others.

Identity has always been at the center of the music of composer/pianist **GABRIELA LENA FRANK** (b. 1972) who was included in *The Washington Post*'s 2017 list of the 35 most significant women composers in history. Born in Berkeley, California (September 1972) to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own.

Moreover, she writes, "There's usually a story line behind my music; a scenario or character." While the enjoyment of her works can be obtained solely from her music, the composer's program notes enhance the listener's experience, for they describe how a piano part mimics a marimba or pan-pipes, or how a movement is based on a particular type of folk song, where the singer is mockingly crying. Even a brief glance at her titles evokes specific imagery: *Leyendas (Legends): An Andean Walkabout*; *Cuentos Errantes (Wandering Songs)*; and *La Llorona (The Crying Woman): Tone Poem for Viola and Orchestra*. Frank's compositions also reflect her virtuosity as a pianist – when not composing, she is a sought-after performer, specializing in contemporary repertoire. Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to 50 of the country's finest artists. Her work has been described as "crafted with unself-conscious mastery" (*Washington Post*), "brilliantly effective" (*New York Times*), "a knockout" (*Chicago Tribune*) and "glorious" (*Los Angeles Times*).

Civic outreach is an essential part of Frank's work. She has volunteered extensively in hospitals and prisons, with a recent project working with deaf African-American high school students in Detroit who rap in sign language. In 2017, Frank founded the Gabriela Lena Frank Creative Academy of Music, a non-profit training institution that offers emerging composers short-term retreats at Frank's two farms in Mendocino County, California. Over two visits, participants receive artistic and professional mentorship from Frank as well as readings of works in progress by guest faculty master performers in advance of the works' public world premieres at the academy. In support of arts citizenship, the Academy also pairs participant composers and faculty performers with underrepresented rural communities in a variety of projects such as working with students at the Anderson Valley Junior/Senior High enrolled in basic music composition class.

Frank attended Rice University in Houston, Texas, where she earned a BA (1994) and MA (1996). She studied composition with Sam Jones and piano with Jeanne Kierman Fischer. At the University of Michigan, where she received a DMA in composition in 2001, Gabriela studied with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton. She currently resides in Boonville, a small rural town in the Anderson Valley of northern California, with her husband Jeremy on their mountain farm, has a second home in her native Berkeley in the San Francisco Bay Area, and travels frequently in South America.

KAIJA SAARIAHO (1952-2023) was a leading voice of her generation of composers in her native Finland and worldwide. She studied composition in Helsinki, Freiburg and Paris, where she lived from 1982 to her death. Her studies and research at IRCAM, the Parisian center for electroacoustic experimentation, had a major influence on her music, and her characteristically luxuriant and mysterious textures were often created by combining live performance and electronics.

After her breakthrough piece *Lichtbogen* for ensemble and electronics in 1986, Saariaho gradually expanded her musical expression to a great variety of genres, and her chamber pieces and choral music have become staples of instrumental and vocal ensembles, respectively. She rose to international preeminence as the composer of works taken up by symphony orchestras around the world, such as *Oltra Mar* (1999), *Orion* (2002), *Laterna Magica* (2008) and *Circle Map* (2012), as well as six concertos (including *Graal Théâtre* for violin in 1994 and *Notes on Light* for cello in 2006), and five major symphonic song cycles (e.g. *Château de l'âme* in 1995 and *True Fire* in 2014), all of which bear the mark of her relentless attempt to blend the scientific, technological and rational with an approach grounded in poetic inspiration and resulting in deeply sensorial and associative experiences.

Saariaho's broadest public and critical recognition came from her work in the field of opera: *L'Amour de loin* (2000), *Adriana Mater* (2006), *La Passion de Simone* (2006), *Émilie* (2010), *Only the Sound Remains* (2016) and *Innocence* (2020), the latter of which was termed Saariaho's "masterpiece" by The New York Times, were all warmly received at their premieres, and have enjoyed the rare privilege of global tours and multiple stage productions. Their ever-expressive treatment of voice and orchestra, as much as their commitment to renewing the form and the array of stories being represented on the largest stages, have made these six very different opuses classics of 21st-century opera already in the composer's lifetime.

Saariaho claimed major composing awards such as the Grawemeyer Award, the Nemmers Prize, the Sonning Prize and the Polar Music Prize and two of her recordings have received Grammy Awards. She was named 'Greatest Living Composer' in a survey of her peers conducted by the BBC Music Magazine in 2019.

Kaija Saariaho's life was prematurely interrupted by a brain tumor in 2023. Her musical legacy is carried forward by a broad network of collaborators with whom she has worked closely over the years, and her publisher Chester Music Ltd.

CAROLINE SHAW (b. 1980) is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy Awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with New York City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power," tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, the Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, TV series, and podcasts including "The Humans," "Bombshell," "Yellowjackets," "Maid," "Dark," Beyoncé's "Homecoming," "Tár," "Dolly Parton's America," and "More Perfect." Her favorite color is yellow, and her favorite smell is rosemary.

The first Japanese composer to have achieved international acclaim, **TORU TAKEMITSU** (1930-1996) spent his early childhood in Manchuria (1930-37), then under Japanese occupation, where his father worked. Upon the family's return to Japan, Takemitsu attended school until 1944, when, at 14 years of age, he was drafted to reinforce Japanese military bases in anticipation of an American invasion. The policies of Japanese rulers after 1868 had pivoted between an openness towards, and strict protectionism against, Western culture. Although the Second World War, unsurprisingly, saw the introduction of legislation banning Western (and, specifically, American) music, literature, etc., in the closing days of the war, Takemitsu came across a recording of the song "Parlez-moi d'amour" [Speak to Me of Love], which made a deep impression on him, and of which he would reminisce in the final days of his life. Apparently on this basis, he decided to become a musician, for the most part teaching himself, but occasionally receiving instruction from composer Yasuji Kiyose. Despite having informally studied the koto with his aunt as a young child, in his adolescence, Takemitsu was far more attracted to Western music, even going so far as to reject the musical traditions of his native land. "First of all, it could be said that Japan, at the beginning, existed for me only in a negative sense. At least when I came to my decision to understand music (modern Western music) and to live by doing so, Japan was something that had to be rejected" (from the article, *Mirrors; Perspectives of New Music*, vol. 30, no. 1, p. 55).

Following the war, Takemitsu was able to familiarize himself with the works of Copland,

Piston, Sessions and Messiaen (the latter of whom was to have a lasting influence) thanks to radio broadcasts of their music. Takemitsu, like his mother, also became an ardent admirer of Capra and other American directors. After composing his first significant work, “Lento in due movimenti” for piano, in 1950, Takemitsu, along with the surrealist poet Shuzo Takiguchi and other musicians, poets and visual artists, co-founded the Jikken Kobo [Experimental Workshop] Group. The collective remained active from 1951 to 1957.

Along with many other Japanese composers, Takemitsu became familiar with serial music, musique concrète and other forms of electronic music at the beginning of the 1950s. The creation of the NHK Studio in 1955 saw the appearance of the first works of electronic music by Japanese composers (Mayuzumi), with Takemitsu composing his first work for tape, “Static Relief,” in 1955. In the same year, he wrote music for radio and television, as well as his first film scores since Hokusai in 1952 (for which Takemitsu’s music was ultimately rejected in favor of a score by Yasuji Kiyose).

Meanwhile, Jikken Kobo was regularly curating events uniting music and image (Joji Yuasa), giving rise to Takemitsu’s works “Uninterrupted Rest I” (1952) for piano and “Vocalism A.I.” (1956) for pre-recorded voices articulating the word “ai” [love] on tape. Takemitsu’s time with Jikken Kobo would have a lasting influence; after the group’s dissolution, the composer continued to frequently collaborate with artists working in other media (poetry, theatre, visual arts, and most notably, cinema). In 1954, he married actress Asaka Wakayama.

Following a visit to Japan by Stravinsky, who expressed admiration for Takemitsu’s “Requiem for String Orchestra” (1957), the composer started to gain international recognition. He was awarded numerous accolades in international contemporary music festivals, and although he was starting to become interested in classical Japanese culture after having become acquainted with the Bunraku puppet theatre tradition, Takemitsu continued to distance himself from the music of his homeland. It was through his discovery of the ideas of John Cage in the late 1950s, and a meeting between the two men in 1964 (in which Cage urged him to renew his ties with his own culture), that Takemitsu came to reconsider his position in this respect. “Eclipse” (1966) for biwa and shakuachi—the score of which is partially graphic, partially tablature—and “November Steps” (1967) for the same two instruments and orchestra mark Takemitsu’s first steps towards the reintegration of Japanese traditional music in his compositional aesthetic, a process that culminated in “In an Autumn Garden” (1973) for Gagaku orchestra.

The 1970s saw a flurry of creative activity and continued international recognition for the composer. He was named director of the Space Theater at the Osaka World Exposition in 1970.

Throughout the 1980s, Takemitsu largely dedicated his creative efforts to continued work on the “Waterscape” (“Rain Tree,” “Rain Spell,” “Rain coming,” etc.) and “Dream” (“Dreamtime,” “Dream/Window” and “Rain Dreaming”) cycles. This period also marked a transition toward a more systematic use of consonance, culminating in “Quotation of Dream” (1991). The composer’s reconciliation with Japanese music has been formalized in the “sea of tonalities” concept, which is intended to serve as a musical aesthetic link between East and West.

“I can well imagine Toru Takemitsu travelling through Japan, not to capture different aspects of

the moon, but let's say to experience the wind whistling through different trees, and returning to the city with a gift. This gift consists of the transformation of nature into art." (John Cage)

A recipient of the Rome Prize and the Berlin Prize, **KEN UENO** (b. 1970), is a composer/vocalist/sound artist who is currently a professor at UC Berkeley, where he holds the Jerry and Evelyn Hemmings Chambers Distinguished Professor Chair in Music. Ensembles and performers who have played Ueno's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Aki Takahashi, Wendy Richman, Greg Oakes, BMOP, Alarm Will Sound, Steve Schick and the San Francisco Contemporary Music Players, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, Ars Musica, Warsaw Autumn, Other Minds, the Hopkins Center, Spoleto USA, Steim, and at the Norfolk Music Festival. Ueno's piece for the Hilliard Ensemble, Shiroi Ishi, was featured in their repertoire for over 10 years, with performances at such venues as Queen Elizabeth Hall in England, the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another work, "Pharmakon," was performed dozens of times nationally by Eighth Blackbird during their 2001-2003 seasons. A portrait concert of Ueno's was featured on MaerzMusik in Berlin in 2011. In 2012, he was a featured artist on Other Minds 17. In 2014, Frances-Mairie Uitti and the Boston Modern Orchestra premiered his concerto for two-bow cello and orchestra, and Guerilla Opera premiered a run of his chamber opera, Gallo, to critical acclaim. He has performed as soloist in his vocal concerto with the Boston Modern Orchestra Project in New York and Boston, the Warsaw Philharmonic, the Lithuanian National Symphony, the Thailand Philharmonic Orchestra, and with orchestras in North Carolina, Pittsburgh, and California. Ueno holds a PhD from Harvard University. A monograph CD of three orchestral concertos was released on the Bmop/sound label. His bio appears in the Grove Dictionary of American Music.

MUSICIAN BIOS

Pianist **Ryan MacEvoy McCullough** has developed a rich musical life as soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. MacEvoy McCullough's growing discography features many world premiere recordings, including solo piano works of Milosz Magin ("Acte Prealable"), Andrew McPherson ("Secrets of Antikythera," "Innova"), John Liberatore ("Line Drawings," "Albany"), Nicholas Vines ("Hipster Zombies from Mars," "Navona"), art song and solo piano music of John Harbison and James Primosch ("Descent/Return," "Albany"), and art song by Sheila Silver ("Beauty Intolerable," "Albany"). He has also appeared on PBS's Great Performances (Now Hear This, "The Schubert Generation") and NPR's From the Top. As concerto soloist MacEvoy McCullough has appeared as concerto soloist with major orchestras including with the Los Angeles Philharmonic and Toronto Symphony Orchestra, and has collaborated with such conductors as Gisele Ben-Dur, George Benjamin, Fabien Gabel, Leonid Grin, Anthony Parther, Larry Rachleff, Mischa Santora, and Joshua Weilerstein. He lives in Kingston, NY, with his wife, soprano Lucy Fitz Gibbon.

For additional information and curios, visit www.RyanMMcCullough.com.

Christiana Fortune-Reader is a multi-faceted musician, passionate about the intersection of teaching, performing, community building, and arts advocacy. She teaches violin, viola, and other music classes in the Department of Music at SUNY New Paltz as an assistant professor of music, and conducted the College Youth Symphony. Prior to this appointment, she taught at Illinois State University, where she also served as the assistant principal viola of the Illinois Symphony Orchestra. Her research interests broadly look at music as a tool for social change in early childhood, among college-aged students, and within communities of professional chamber music and orchestral ensembles. She performs regularly with the Minnesota and Cincinnati Symphony Orchestras and the Innigkeit Quartet based in the Midwest, and has held positions with the Rochester Philharmonic and the Wichita Symphony Orchestras. She is also a member of Hudson Valley Baroque and the Poné Ensemble for New American Music. She earned a doctoral degree in performance and literature from the Eastman School of Music, studying with Carol Rodland. She graduated from the University of Southern California (BM) and the Cleveland Institute of Music (MM), studying with Jeffrey Irvine, Lynne Ramsey, Donald McInnes, and Karen Ritscher.

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