

Welcome! We are honored to share with you the unique musical world of French composer Olivier Messiaen, one of the twentieth century's most visionary musical artists. During this immersive weekend, works of Messiaen's are paired with those of other composers who share with the French master a common goal of reconnecting listeners with the sounds and splendors of the natural world. We are fortunate to be able to combine an illustrious group of guests with local talent, featuring students in the doctoral keyboard studies program of the Department of Music.

Ithaca is a natural jewel, and as we celebrate Cornell's Sesquicentennial year, it is a particular joy to be able to perform across campus in settings that honor a spirituality of place. *Environs Messiaen* also highlights a joint page in the histories of the Lab of Ornithology and the Department of Music: Messiaen made extensive use of recordings from the Cornell Lab of Ornithology, and he and his wife, pianist Yvonne Loriod, visited Cornell in 1973, sponsored by the music department. On page 4 you can read the review of their performance published by the Cornell Daily Sun.

We are indebted to many people who have helped us prepare this festival, most of all Damien Mahiet, program coordinator of the Westfield Center for Historical Keyboard Studies, an ideal partner in the past few months, as well as our friends Kiko Nobusawa, at the Cornell Concert Series, and neurobiology professor Ron Hoy, music lover and fount of birdly wisdom. We thank the Cornell Plantations, the Lab of O, the Johnson Museum, and other programs and departments around campus, but most of all, our musicians and lecturers. We are also grateful to Percy Browning and Ron and Rebecca Harris-Warrick for hosting performers during the festival. We are lucky to have such a collaborative community, and hope that the spirit of joy and birdsong carries us through until the first signs of spring.

—Xak Bjerken and Ryan MacEvoy McCullough

Environs Messiaen: Nature Rendered at the Keyboard

SOUND INSTALLATION

Every day until March 10, 9:00 am – 5:00 pm • HERBERT F. JOHNSON MUSEUM OF ART
Veils by John Luther Adams

THURSDAY, MARCH 5

- 4:30 pm** **Lecture** • 124 LINCOLN HALL
Robert Fallon (Carnegie Mellon University)
“*Des Provinces de France*”: Interpreting Habitat and Landscape in Messiaen’s *Catalogue d’oiseaux*
- 8:00 pm** **Concert: “Immesurable Space”** • SAGE CHAPEL
Music by Olivier Messiaen, André Jolivet, and John Luther Adams. Features Michael Compitello, percussion; David Friend, piano; Gen’viève Grenier, ondes Martenot; Matthew Hall, organ; Ariana Kim, violin; Chris Younghoon Kim, conductor; Marilyn Nonken, piano; Jonathan Schakel, organ (see pg. 5).

FRIDAY, MARCH 6

- 1:25 pm** **Composers’ Forum** • BARNES HALL
Marilyn Nonken (New York University): “The Spectral Piano”
- 4:00 pm** **Documentary Film: *Wavemakers* by Caroline Martel**
B21 LINCOLN HALL
Introduction by Gen’viève Grenier, ondes Martenot performer
- 8:00 pm** **Concert** • SAGE CHAPEL
Music by Gérard Grisey, Jonathan Harvey, Corey Keating, Gilles Tremblay, Claude Vivier, and James Wood. Features Michael Compitello, percussion; Lucy Fitz Gibbon, soprano; Chris Younghoon Kim, conductor; Ryan MacEvoy McCullough, piano; Marilyn Nonken, piano; David Quiggle, viola; and Ensemble X with members of the Cornell Chamber Orchestra and Cornell Symphony Orchestra (see pg. 8).

SATURDAY, MARCH 7

10:00 am Lecture • CORNELL LAB OF ORNITHOLOGY, FUERTES ROOM
Christopher Dingle (Birmingham Conservatoire)
Truth, Reality, and Messiaen's Transfiguration of Nature

10:45 am Lecture • CORNELL LAB OF ORNITHOLOGY
David Gable (Clark Atlanta University)
Environs Boulez, 1946–1951: *Le Visage Nuptial*

11:45 am Panel “Music and Nature in the Avant-Garde”
CORNELL LAB OF ORNITHOLOGY, MORGENS OBSERVATORY
Ryan MacEvoy McCullough (Cornell University), moderator
Christopher Dingle (Birmingham Conservatoire), Robert Fallon (Carnegie Mellon University), David Gable (Clark Atlanta University), and Ronald R. Hoy (Cornell University)

2:00 pm Concert: *Catalogue d'oiseaux* by Olivier Messiaen
CORNELL LAB OF ORNITHOLOGY
Introduction by Ronald R. Hoy (Cornell University).
Performance by Xak Bjerken, Ryan MacEvoy McCullough, David Friend, Mari Kawamura, Andrew Zhou, piano (see pg. 13).

SUNDAY, MARCH 8

12:30 pm Concert: *songbirdsongs* by John Luther Adams
CORNELL PLANTATIONS, GUY NEARING SUMMER HOUSE
(alternate location in case of inclement weather: Ten-Eyck Room)
Performance by Wendy Mehne and Juliana May Pepinsky, piccolos, and Michael Compitello, Kellen King, and Nick Merillat, percussion (see pg. 18).

8:00 pm Concert (Cornell Concert Series) • BARNES HALL
Music by Olivier Messiaen and Pierre Boulez. Features Pierre-Laurent Aimard, piano, and Tamara Stefanovich, piano (see pg. 20).

MONDAY, MARCH 9

10:00 am Master Class • BARNES HALL
Pierre-Laurent Aimard teaches Olivier Messiaen's *Catalogue d'oiseaux* to doctoral students in the Keyboard Studies program of the Department of Music at Cornell.



The Cornell Daily Sun
Wednesday, Oct. 31, 1973

Concert in Review

Messiaens Sparkle

By Larry Lohmann

OLIVIER MESSIAEN and YVONNE LORIOD, pianists. Messiaen, *Visions de l'amen* for two pianos and excerpts from "*Catalogue d'oiseaux*" for one piano. 8:15 p.m. Tuesday at STATLER.

Olivier Messiaen is the kind of guy you'd like to know. Eschewing passionate dogmatism and passionate self-assertion, he has quietly made his mark on contemporary music by concerning himself with sincere expression of what he hears and deeply feels.

Messiaen and his wife, Yvonne Loriod, presented a concert of his works last night. Their performance matched in sincerity the tone of Messiaen's compositions; music that might well prove inaccessible in other hands sparkled with gaiety and boomed somberly. The evening was a delight.

The pieces in "*Catalogue d'oiseaux*" are put together for songs of birds and sounds of the French countryside. Unlike program music, though, which also is supposed to reflect reality, "*Catalogue*" develops nothing and packs no real drama. It merely contains nature-sounds, in all their mind-boggling complexity, refracted through the distorting but also mystically transforming lens of a man-made instrument. Because of their lack of artifice, the pieces in "*Catalogue*" possess the refreshing and compelling quality of narrative truth.

In a similar way, part of the charm of the two-piano work ***Visions de l'amen*** lies in its sensitive use of dappled sonorities as well as rhythms so complex they verge on the random. This music has a sensual quality as well: one is reminded of the play of light now and then or, again, of the songs of birds. But the trudging, serious bass mottoes leave little doubt of the religious inspiration of the piece, and the Messiaens' performance brought across unerringly its meditative qualities.

Concert
Thursday, March 5, 2015
8:00 PM
Sage Chapel

“Immeasurable Space”

Messe de la Pentecôte (1949–1950)

Olivier Messiaen
(1908–1992)

- I. *Entrée (Les langues de feu)*
- II. *Offertoire (Les choses visibles et invisibles)*
- III. *Consécration (Le don de sagesse)*
- IV. *Communion (Les oiseaux et les sources)*
- V. *Sortie (Le vent de l'Esprit)*

Jonathan Schakel, organ

Feuillets inédits for ondes Martenot and piano (posthumous)

Olivier Messiaen

- IV. *Lent*

Trois Poèmes for ondes Martenot and piano (1935)

André Jolivet
(1905–1974)

- I. *Ondes*
- II. *Sérimpié*
- III. *Chant d'oppression*

Gen'viève Grenier, ondes Martenot
Marilyn Nonken, piano

Intermission

From *Fête des belles eaux* (1937)

Olivier Messiaen

Oraison

Gen'viève Grenier, ondes Martenot
Matthew Hall, organ

The Immeasurable Space of Tones (1998/2001)

John Luther Adams
(b. 1953)

Ariana Kim, violin
Sam Shuhan, contrabass
Mike Compitello, vibraphone
David Friend, piano
Matthew Hall, organ
Chris Kim, conductor



Program notes

Keyboard instruments allow for expressivity in ways impossible for other instruments: the ability to play many notes at once, to move seamlessly between registers with little effort, and with all these combinatorial possibilities the ability to mimic the sounds of anything from other instruments to orchestras to birdsong. Where its limitations lie, however, is that keyboard instruments must be tempered, their notes, no matter how many or few, fixed to the proportional relationships of a particular tuning. Even the clavichord, where the performer is in direct physical contact with the string and may therefore bend the pitch ever so slightly, is limited by this very ability to a whispering dynamic range that makes it suitable for performance in only the most intimate of spaces. Many compromised solutions to this problem have been crafted throughout history, but the ondes Martenot was one of the first keyboard instruments to provide a solution (even if rudimentary) to the keyboard's tonal inflexibility and demonstrate the musical potential of electronic technologies.

First introduced in 1928 by Maurice Martenot, a pianist, cellist, and composer who studied at the Paris Conservatoire, it became a beloved instrument among French composers of the time, most famously Olivier Messiaen. The basis of the instrument was the ability to manipulate a draw-string which, like the dial on an old radio unit, would open and close the interleaved plates of a variable capacitor inside the instrument, controlling the voltage input to a beat-frequency oscillator. This was later combined with a traditional keyboard, the keys of which could wiggle side to side allowing for a slight vibrato. The instrument was therefore able to approach music from the standpoint of a traditional keyboard, but with the ability to produce true slides between notes, the vocal hoots and howls of which pianists could only ever dream of or at best approximate. It too was limited, however, to playing only a single note at a time, but its sound nevertheless became a mark of the twentieth-century French avant-garde (and more importantly, the theme of the original Star Trek series).

One such French composer was André Jolivet (1905–1974), an important historical figure whose musical influence, especially on Messiaen, is outweighed only by his now remarkable obscurity. In fact, so influential was he on Messiaen's music that English composer Julian Anderson dedicates an entire article to demonstrating instances in which Messiaen, whether consciously or not, lifted entire chord progressions and melodic patterns, note-for-note, from older works of Jolivet's. Anderson concludes, perhaps a bit tongue-in-cheek, that "in reality, Messiaen really borrowed from no one at all. Jolivet . . . metaphorically borrowed the progressions and melodies, ahead of time, from Messiaen."

Jolivet's *Trois Poèmes* for ondes and piano, composed in 1935, captures a clear image of a composer with a seemingly futuristic imagination, amalgamating influences of Schoenbergian atonality with early glimpses of spectralism (described in greater depth for the concert on March 6) and a musical sensibility that, seeking what he called music's "original ancient meaning," is at once mystical, ritualistic, brutal, but above all humanistic. Messiaen and Jolivet were both members of a group of composers known as "La Jeune France" whose artistic mission was to resist the tide of musical abstraction in a world becoming, as they described it, "increasingly strenuous, mechanistic and impersonal," and to "encourage the values of sincerity, generosity and artistic awareness; [La Jeune France's] goal is to create and foster a *living* music."

It is therefore no surprise that Messiaen was influenced by Jolivet, and in 1937 produced his own work for ondes Martenot, *Fête des belles eaux* ("Festival of Beautiful Waters") for six ondes Martenot, composed to accompany a display of fountains at the 1937 Paris International Exposition. The movement heard tonight, *Oraison* (the five lower ondes parts played on the organ), was composed first, and later renamed *L'eau* in the final multi-movement version of the work. This work, along with numerous sketches for works for ondes, remained unpublished during his life. Similarly, the *Feuillets Inédits* ("Unpublished Pages") for ondes and piano are a reconstruction by Yvonne Loriod of some of those sketches, and were not published until 2001, nearly 10 years after Messiaen's death.

The unusual combination of ondes and piano demonstrates how different they really are despite the shared keyboard layout. The title of John Luther Adams's *Immeasurable Space of Tones* therefore provides an apt metaphor to what keeps pianists up at night—to resist the abstraction of the keyboard and convey, through a careful and sensitive touch, a sense of immeasurable space between the notes.

—Ryan MacEvoy McCullough, *D.M.A. student in Keyboard Studies*

Olivier Messiaen, *Messe de la Pentecôte* (1950)

The first performance of the *Messe de la Pentecôte* was given by the composer at L'Église de la Sainte-Trinité on Pentecost Sunday, May 13, 1951. Messiaen played the work for a Low Mass, a Mass in which the organ accompanies the main actions of the service: the entry of the priests, the offertory, the consecration of the bread and wine, the communion, and the recessional. Messiaen served as organist at La Trinité from 1930 until his death in 1992. He described the *Messe de la Pentecôte* as “a résumé of all my collected improvisations,” adding that “after writing this piece, I’ve never improvised” [in a recital, that is]. In a liturgical context, the music accompanies the part of the service for which it was intended, and their relationship is clear. Performed in a concert setting, however, the division of the work into separate movements may not always be obvious, so timings are provided for each movement as a rough guide. The *Entrée* (3 min.) is an accompanied recitative (representing the apostles speaking), in ABA form, with Greek rhythms and unusual sonorities in the accompaniment, which represents the tongues of flame which rested on the apostles’ heads. East Indian rhythms dominate the *Offertoire* (11 min.), which is an extended piece in seven sections (plus a coda): a love theme alternating with distant chimes; a plainsong-like melody; and a rising and falling spectral vision are the main elements. The *Consécration* (4 min.) uses a freely transformed version of the *Veni sancte Spiritus* chant in alternation with two refrains. The *Communion* (6 min.) combines the sound of water with birdsong, specifically the cuckoo, nightingale, and blackbird. The final *Sortie* (4 min.) begins and ends with the Holy Spirit appearing as a mighty wind, while in the middle section the lark sings above a strict rhythmical canon in retrograde: the left hand gradually accelerates as the feet gradually slow down.

—Jonathan Schakel, *D.M.A. student in Keyboard Studies*

John Luther Adams, *The Immeasurable Space of Tones* (1998/2001)

After moving to Fairbanks, Alaska in the 1970s as a passionate environmentalist, Adams began a site-specific search for an “ecology of music” attuned to the qualities of his new surroundings. In contrast to works such as *songbirdsongs* in which he directly represents aspects of nature through gesture and figuration, *The Immeasurable Space of Tones* does away with apparent rhythmicity to offer a shimmering and seething harmonic landscape. Here, Adams writes for an adaptable mixture of acoustic and electronic instruments to convey qualities of light, movement, and sound from the muted expanse one hundred miles south of the Arctic Circle. Many critics describe this work’s sense of static movement as “timeless,” a term that Adams uses to describe his own experience of Interior Alaska’s sprawling distances and palpable winter silence; however, much like the rogue movement of wildlife against a snowy landscape, change stands out amidst the stillness and perception becomes attuned to details. Adams has noted that although the “whole world is white” in the dead of winter, the eye begins to recognize the snow’s extraordinary light and color. Likewise, this layered and saturated harmonic field continuously morphs through the circle of fifths, and changes in pitch and texture become detectable through embodied sensation. For Adams, this type of work might appear more “abstract,” but it has a deep relationship to the natural world. In the front of this work’s score, Adams quotes critic Brian O’Doherty on Mark Rothko’s paintings after 1950: “After this, the lines disappear completely”; yet, as Adams admits, even he has come to hear the seemingly “monolithic” force of *The Immeasurable Space of Tones* as full of lines, a “polyphony of harmonic clouds.”

—Lee Kimura Tyson, *Ph.D student in Musicology*



Concert

Friday, March 6, 2015

8:00 PM

Sage Chapel

Ensemble X

Musiques de l'eau (2009)

Gilles Tremblay
(b. 1932)

Bush Creek for piano and electronics (2013–2015) [Premiere]

Corey Keating
(b. 1981)

I. Dawn

II. Twilight

Ryan MacEvoy McCullough, piano

From *Les espaces acoustiques* (1974–1986)

G rard Grisey
(1946–1998)

Prologue for viola and resonators

David Quiggle, organ

Tombeau de Messiaen for piano and tape (1994)

Jonathan Harvey
(1939–2012)

Marilyn Nonken, piano

Intermission

Secret Dialogues (2014)

James Wood
(b. 1953)

Mike Compitello, marimba

Lonely Child for soprano and orchestra (1980)

Claude Vivier
(1948–1983)

Lucy Fitz Gibbon, soprano

Chris Kim, conductor

Ensemble X

Members of the Cornell Chamber Orchestra and Cornell Symphony Orchestra



Program notes

Composition, it could be said, is the art of justifying musical decisions, and as such composers have always depended on the richness of their materials to help guide the process. This was no greater the case than in the mid-twentieth century; music (and art of all disciplines) underwent a post-war identity crisis—embracing or eschewing intellectual rigor, written scores, instruments, dissonance, audiences, silence, sound. All claimed to strive for some elementalized rediscovery of what music was on its own terms and not as it was dictated by politicians, government propaganda, or other institutions. Despite the thorny appearance of music from this time, the expressed intention was democratic.

One such musical movement is spectralism (a label which like most is decried by its denizens), largely the focus of tonight's concert. Cultivated in the creative incubation chambers of Olivier Messiaen's composition classes at the Paris conservatoire, spectralists sought to treat the physical properties of sound and acoustics as a way to generate musical material for composition. As with most aesthetic movements, even the most self-consciously avant-garde, its foundations were steeped in tradition.

Sound was understood as early as ancient Greek times as being the amalgamation of innumerable yet distinct component parts, or overtones—frequencies that conform to predictable mathematical relationships to one another and are responsible for the distinctive character, or color, of every sound. To any organist, especially one as attuned to “color” as Messiaen was (as you will have heard in *Messe de la Pentecôte*), spectralism is another part of the job description. The thousands of pipes in an organ, such as the Aeolian-Skinner here in Sage, are precisely cut to take full advantage of this amalgamative effect. Every note has a dedicated bank of pipes: a note played on the single “fundamental” pipe sounds individually full and smooth, but add to it the sound of a pipe $1/2$ the length of the fundamental, then another $1/3$ rd the length, $1/4$ th, $1/5$ th, and so on (the denominator ever increasing), with each addition the sound of the original note becomes progressively brighter and more vibrant.

Conversely, disconnect every pipe except the one $1/7$ th (for example) the length of the fundamental and you now hear a pitch two octaves and a minor seventh higher. Play that overtone against its closest corresponding note on a piano or tuner and the two sounds will appear to be slightly out of tune (in this case, a little bit flat). Such play on the inner-workings of sound, and the ability to find naturally occurring sounds “between-the cracks,” are the bases of spectralism, and in many ways is best compared to cubism, the aim in both traditions being to simultaneously highlight the many component parts of an object so to trap the observer in a perceptual gray area between perceiving the forest or its trees. And because spectral music can be based on material as simple as a single note, there is a certain spiritual appeal in the recursiveness of its inner workings—the whole is broken into its component parts, which are then used to create the piece, which is then played such to emulate the sound of the whole from which the parts were derived. Its appeal to composers such as Gilles Tremblay, Gérard Grisey, Jonathan Harvey, and Claude Vivier (among others, as discussed by Marilyn Nonken at her Composers' Forum lecture) was this grounding in nature, and, much like the rise of minimalism in the United States, its apparent contrast to the increasingly academic stoicism of serialism, a rigorous system of parameter-based composition that could appear more engaged with the process of creation than the sensuality of its result. Interestingly, both serialism and spectralism were products of the Messiaen classroom (one of Messiaen's earliest students, Pierre Boulez, whose music you will hear on March 8, falls under the serialist label), and at higher levels of rigorousness both can sound like two sides of the same coin.

Gilles Tremblay is one of Canada's most respected and senior composers, and studied in Paris under Messiaen in the late 1950s. He is very much the quintessential Messiaen student, imaginative with sound and orchestration, mystic and poetical in his imagery, not afraid to take risks in his use of performance space or the audience's perception of time, and is himself a very respected and renowned teacher in Canada—Claude Vivier, whose *Lonely Child* is featured on tonight's program, was one of Tremblay's many important students, most of them Quebecois. Tremblay's *Musiques de l'eau* (“Musics of the Water”) is a reconstituted extract of passages from his 2008 “opéra féerie” (“fairly opera”) *L'eau qui danse, la pomme qui chante et l'oiseau qui dit la vérité* (“Water that Dances, the Apple that Sings and the Bird that Speaks the Truth”). In *Musiques de l'eau*, he attempts to recreate the many states and characters of water, at times placid and calm, at other times noisy

and violent. He alludes to the reflectiveness of water by often writing the right and left hands in exact mirror image of each other, and violent bursts of sound are followed by gently resonated harmonies, suggesting the patient outward expansion of ripples after a splash, which he describes as “opening a door to another world.”

If “spectral music” were to be described stylistically, one would speak of delicately shimmering textures, often light and transparent in sound with microtonal tunings that disorient the ear. The music of Gérard Grisey, largely credited as being one of the “founders” of the spectralist aesthetic, does not easily fit this description, and his gritty, muscular works often walk a knife blade’s edge between noise and pitch. His *Prologue* for viola and electronic resonators is such a piece—he describes it as a “dialectic between delirium and form”—and is the first piece in a six-movement cycle called *Les Espaces Acoustiques*, a mighty tome to spectralism composed between 1974 and 1986. Each piece is written for a different combination of instruments, from chamber ensemble to large orchestra, with the soliloquising *Prologue* the one exception. All six works can be performed individually or in order, with the end of each piece designed to elide into the beginning of the next. These works are as much theatrical as they are purely musical, with written indications for silent “loud gestures” (like a mimed cymbal crash), comic innuendo between performers (“stopping the performance” so the concertmaster can retune their violin, which is then musically “mocked” by other players, with facial expressions indicated in the score), players loudly rustling their parts and then with apparent impatience packing up their instruments, and so on. This music does everything it can to subvert the concert experience and to re-construct our sense of listening—sound is meaningless, and is therefore the only thing that truly matters.

—Ryan MacEvoy McCullough, *D.M.A. student in Keyboard Studies*

Corey Keating, *Brush Creek for piano and live electronics* (2013–2015)

The first in a series of works exploring sonic landscapes and acoustic ecology, these two pieces were started during a trip in 2013 to the Medicine Bow National Forest in Wyoming. To a certain extent, they can be thought of as musical portraits of various regional landscapes using acoustic piano, field-recordings, and digital-signal processing. The overall character and form that each takes is dependent on several factors, and to a large extent is determined by the season, time of day, weather, and other localized events that may occur within the area. I am specifically interested in how natural landscapes transform sonically over time—either through the more immediate process of day turning into night, or the more extended and subtle transformation of one season changing into the next.

—Corey Keating, *D.M.A. student in Composition*

Jonathan Harvey, *Tombeau de Messiaen for piano and tape* (1994)

Tombeau in French refers to two things: a physical tombstone and a musical commemoration of an individual recently deceased. Having its musical origins in the seventeenth-century lute tradition, the *tombeau* resurfaced at the turn of the twentieth century with a clutch of pieces by French composers wishing to connect with their classical past. Ravel’s *Tombeau de Couperin* (1914–1917) remains the best known of these. After Debussy’s death, a compilation entitled *Tombeau de Debussy* (1920) appeared, and contained contributions from the likes of Bartók, Stravinsky, Falla, Satie, Dukas, and others.

Jonathan Harvey, a leading figure of the British music scene starting in the latter half of the twentieth century, continued this particular lineage of *tombeaux* with this work for piano and tape. *Tombeau de Messiaen* was influenced by Harvey’s electronic studio work at IRCAM in Paris, and explores the intersection of technology and spirituality that so distinguished his output. The ten-minute work exploits the divergences between the “well-tempered” scale, played by the live pianist, and one derived from the harmonic series, heard in the fixed tape part, which consists almost wholly from microtuned pre-recorded piano sounds. Since the tape part is played at the same volume as the piano part, a dialectic of tunings form, and the temperament of the live piano slips in and out of the harmonic series—in Harvey’s words, “never entirely belonging, never entirely separate.” He referred to this ability of sounds to play hide-and-seek as music’s “mystical essence”—indeed, it is difficult to miss the implication that *Tombeau* pulsates within and across the liminal space between the material world and the great beyond.

The rich, parallel chords, hieratic rhythmic figures, and ecstatic excess of *Tombeau* recall the musical language of Messiaen at its most overflowing, resplendent, and joyful. Harvey’s own program note reads:

This work is a modest offering in response to the death of a great musical and spiritual presence. Messiaen was a proto-spectralist, that is to say, he was fascinated by the colours of the harmonic series and its distortions, and found therein a prismatic play of light.

—Andrew Zhou, *D.M.A candidate in Keyboard Studies*

James Wood, *Secret Dialogues for marimba* (2014)

Like my earlier work, *Crying bird, echoing star*, *Secret Dialogues* is based both on birdsong and on the star patterns of certain Constellations. Whereas the earlier work was mainly concerned with a kind of mystical communication between our feathered friends and the stars above them, here the dialogues are more literal and earthly, revealing a continuously evolving theatre, or choreography, as birds call to each other and answer from constantly changing positions. You sit in one fixed position—a Wood Thrush calls from the tree above you—another answers from a roof-top a hundred yards distant—the first thrush calls again, but now he has moved to another tree, just a few yards away—the second bird replies again from the same position—a thrush now calls from another roof-top, answered by yet another from the lilac bush; so continues the debate with ever increasing activity until, at the height of the dawn (or dusk) chorus, you are surrounded by singing, as birds compete for the most acoustically advantageous position from which to project their voices.

The work falls into two sections, loosely representing the gradual awakening and quieting of the dawn and dusk choruses. These take place against a backdrop of slowly-shifting stars, which dispassionately preside over the passing of the day, unmoved by the daily cycle of musical activity which their presence provokes.

The birdsong used in *Secret Dialogues* is based on the songs of ten birds—Robin, Nightingale, Pied Butcherbird, White-rumped Shama, White-browed Robin Chat, Wood Thrush, Water Rail, Dunnock, Whitethroat, and Pied Flycatcher. Many of these birds have an extensive repertoire of songs—in the case of the Wood Thrush, for example, some eighteen different songs appear in this work alone. Altogether some fifty different songs are used, each one undergoing subtle harmonic and rhythmic transformations with each new appearance.

The intricate dialogues of these birds is overseen by nine Constellations, which gradually appear in the following order—Sextans, Bootes, Coma Berenices, Corvus, Crater, Leo, Lynx, Cancer, and Draco. As in certain previous works of mine, the star-patterns of these Constellations are realised and developed using my own particular graphic techniques of rotation, augmentation, and diminution on both x- and y-axes, and applied to constantly shifting harmonic fields. It has always struck me how uncannily alive and lyrical they become when realised in this way, and in some cases they even begin to resemble the birdsong.

Secret Dialogues was commissioned by a consortium of marimbists headed by my good friend, Eduardo Leandro (also a bird enthusiast), to whom the work is dedicated.

—James Wood

Claude Vivier, *Lonely Child for soprano and orchestra* (1980)

In a long overdue monograph on Claude Vivier released last year, Bob Gilmore writes:

During the winter of 1947–48, a young woman endured a pregnancy through weather that was unusually harsh, even by Quebec standards . . . It is the first and perhaps most poignant fact of Claude Vivier’s biography that we do not know who this young woman was, not her name, her age, her ethnic origin, or her destiny. She is to us what she was to her son: a phantom who has left no trace on the historical record.

The era in which Vivier was born, when Quebec fell once again under the premiership of the controversial Maurice Duplessis, has been given the nickname *La Grande Noirceur* (“The Great Darkness”). There, traditional Catholic morality and a firm resistance to modernization gained an increasing stronghold on daily life: a woman giving birth to an illegitimate child suffered horrific social ignominies and often had little or no say in the matter of what she could name her child or even whether she could even keep him. Vivier obsessed over his early abandonment for the rest of his life, which was ended abruptly a month shy of his thirty-fifth birthday. It seems as if, never having understood the circumstances of his origins, he always found himself rather more at ease with living on the brink of dramatic death.

Although Vivier’s music has been described as proto-spectralist, he never went so far as composers like

Gérard Grisey or Tristan Murail, whose contemporaneous scores stand as meditative monoliths on particular harmonic spectra. Vivier’s preoccupation with timbre as an organizational element in his music, however, directly informed the composition of *Lonely Child*. Commissioned by the Chamber Orchestra of Radio-Canada Vancouver, the work, “a long song of solitude,” was completed in March 1980. The soundworld owes much to his studies with Karlheinz Stockhausen, undertaken in the mid-70s, and particularly to a process known as “ring modulation.” Used most famously in Stockhausen’s *Mantra* (1970), the technique created complex sonorities by adding pitches (what Vivier called “colors”) corresponding to the addition or subtraction of the frequencies of other notes of the chord. The resultant pitches are microtonal, lying between the standard notes of the twelve pitches of the chromatic scale.

Lonely Child consists of four *mélodies* with the text by Vivier himself. The first and third appear in French, the second in a “*langage inventé*,” and the fourth in a combination. The ensemble is punctuated irregularly by very low *rin*, a singing bowl of East Asian origin, which, in combination with the bass drum, dramatically delineates the different *mélodies*. The starkness of the work’s outer sections derives from Vivier’s reliance on a two-part texture of melody and bass, filled in by his “colors.” Vivier wrote of the work: “I wanted to achieve a very homophonic music which would transform itself into a single melody, which would be intervalized.” While the opening *mélodie* recalls the sweetness of a mother lulling her child to sleep, the last is repeatedly addressed to “Tazio,” ending “the stars in the sky shine for you, Tazio, and love you forever”—this is Tadzio, the adolescent subject of the main character’s homoerotic infatuation in Thomas Mann’s *Death in Venice*. Tadzio, chiseled and beautiful like a Greek sculpture, is the only son of an aristocratic Polish family; his sisters’ clothes hang like nuns’ habits. In a memorable passage, the main character, an author with writer’s block, castigates the boy’s smile, which only the mythological Narcissus upon staring at his own reflection had the business of possessing. Vivier’s identity in his self-created mythology is apotheosized in Tadzio: autoeroticism pervades; the lonely child is privileged. He must love his own reflection, as no one else will love him. Vivier summarily describes his retreat into this asylum in a 1978 piece for the Montréal *Sortir*:

The fact of knowing from the age of six that I had no father or mother gave me a marvelous dream universe; I fabricated my origins as I wanted, pretended to speak strange languages. The reality that I encountered every day was alas of a very hard kind . . . [s]o I entered the great mystic period of my life; I discovered that my suffering finally had a meaning, that my real mother resembled the Virgin Mary, my whole sensibility became refined and increasingly I drew a veil around myself: finally I was protected!

—Andrew Zhou, *D.M.A. candidate in Performance Practice*

Orchestral Performers for Claude Vivier’s *Lonely Child*

VIOLIN 1
Ariana Kim
Paul Miller
Haesoo Cheon*
Mitchell Dominguez*
Gilad Fefer*
Eunu Song*

VIOLIN 2
Angela Early
Paul Huang*
Leighton Cook*
Sarah McDonald*

VIOLA
David Quiggle
Ariel Buehler*
Andrea Jin*
Colleen Weatherwax*

CELLO
Elizabeth Simkin
Elizabeth Lyon
Jeremy Gershnowitz*

BASS
Sam Shuhan
Andrew Ryan

FLUTE
Juliana May Pepinsky

PICCOLO
Jennifer Zhang*

OBOE
Paige Morgan
Emily Shertzer*

CLARINET
Lenora Schneller
Brian Schaefer*

BASSOON
Lee Goodhew Romm
Samuel Dwinell

HORN
Tyler Ogilvie
Kyle Donahue*

PERCUSSION
Michael Compitello
Lauren Jacobs

* DENOTES MEMBERS OF THE CORNELL CHAMBER AND SYMPHONY ORCHESTRAS

Concert

Saturday, March 7, 2015
2:00 PM
Cornell Lab of Ornithology,
Morgens Observation Lounge

“Catalogue d’oiseaux”

Introduction by Ronald R. Hoy, Merksamer Professor of Neurobiology and Behavior, Cornell University

Catalogue d’oiseaux (1956–1958)

Olivier Messiaen
(1908–1992)

Book I

- I. *Le chocard des Alpes*
- II. *Le loriot*
- III. *Le merle bleu*

Xak Bjerken, piano

Book II

- IV. *Le traquet stapazin*

Book III

- V. *La chouette hulotte*
- VI. *L’alouette lulu*

David Friend, piano

intermission

Book IV

- VII. *La rousserolle effarvatte*

Ryan MacEvoy McCullough, piano

Book V

- VIII. *L’alouette calandrelle*
- IX. *La bouscarle*

Book VI

- X. *Le merle de roche*

Mari Kawamura, piano

Book VII

- XI. *La buse variable*
- XII. *Le traquet rieur*
- XIII. *Le courlis cendré*

Andrew Zhou, piano



Program notes

During a 1953 lecture at Darmstadt, Messiaen professed, “The birds were my first and greatest teachers. I have not finished attending their school.” In this regard, perhaps nothing in his oeuvre is more educational than the *Catalogue d’oiseaux*. Completed in 1958, it realizes not so much the pinnacle of Messiaen’s obsessive *style oiseau* on a vertical scale as its farthest-reaching potential on a horizontal plane. It was neither an attempt to beautify his sound world nor to “recreate” nature, reflecting instead a strategic, pseudo-scientific amplification of his Christian faith. Indeed, while Messiaen was no less bound to series and structure than Bach, as with Bach one hears in his birdsong transcriptions a wholehearted attempt to transcend the very elements of which they were composed. Messiaen chose birds for the practical reason that they were there. Their ubiquity was proof enough of their divinity. The real mystery, then, was left to what the music could not capture. Or, as the Angel (paraphrasing St. Thomas Aquinas) in Messiaen’s operatic spectacle *Saint François d’Assise* would have it: “God dazzles us by an excess of truth; music transports us to God by an absence of truth.” And yet, even with all this talk of holiness, in a climate dominated by Schoenbergian serialism Messiaen was uninterested in omniscient control. Such control was surely beyond the mechanism of a single piano, and birds provided just the alternative he needed to explore the lackluster radiance of mortal life. Birds nevertheless remain enigmatic. The timbre of their song undergoes constant change; its tessitura belongs to a range and rapidity above our vocal (and neurological) grasp and is therefore best understood through something like a Messiaenic filter.

If birds constituted Messiaen’s laboratory, then the *Catalogue d’oiseaux* was an alchemical interpretation of time and place. In other words: a soundscape. It evokes a wide range of ecological signatures, which in Jeremy Thurlow’s associative description range “from the croaking of frogs to grand mountain vistas, from the flickering colours of the kingfisher’s courtship display to the fearful beating of the composer’s heart.” As such, Messiaen’s cacophonous backdrops take into account both the aural and visual tones of the environments in which each bird would have been situated. The end result will be different to everyone who hears it—hardly a groundbreaking assertion, but one by which Messiaen abided religiously. He never made qualitative claims to human existence, for in timelessness there is no room for judgment. Like the birds themselves, music sings in formidable ways, leaving composer, performer, and listener to seek the originary spark in tandem.

—Tyran Grillo, *Ph.D candidate in East Asian Literature*

The following texts are by Olivier Messiaen (translated by Ryan MacEvoy McCullough):

Book I

I. Le Chocard des Alpes — *The Alpine Chough* — *Pyrrhocorax graculus*

Strophe: the Dauphiné Alps, Oisans. Climbing towards the Meije and its three glaciers. First Couplet: near the Chancel sanctuary: the lake of Puy-Vacher, spectacular mountain landscapes, abysses, and precipices. An Alpine Chough, separated from its flock, crosses the precipice, screeching. The silent and majestic gliding of the Great Golden Eagle, carried by air currents. Harsh and ferocious croaks, grunted by the Raven, lord of the high mountain. Various calls of Choughs, and their aerobic flight (slips, dives, loops) above the abysses. Anti-strophe: before Saint-Christophe-Oisans, the Clapier de Saint-Christophe: a chaos of fallen boulders, hellish rocks, accumulated in disorder by the mountainous giants. Second Couplet: an Alpine Chough circles the landscape flying over the precipices. The same cries and the same flights as in the First Couplet. Epode: les Écrins: the circle of Bonne-Pierre, with its immense boulders, aligned like giant ghosts, or like the towers of a supernatural fortress!

II. Le Loriot — *The Golden Oriole* — *oriolus oriolus*

June’s end. Branderiaie de Gardépée (Charente), around 5:30 in the morning—Orgeval, around 6 o’clock—les Maremberts (Loir et Cher), in the midday sunlight. The Golden Oriole, that beautiful golden yellow bird with black wings, whistles in the oak trees. His song, aqueous, gilded, like the laugh of a foreign prince, evokes Africa and Asia, or some unknown planet, filled with light and rainbows, filled with smiles à la Léonardo da Vinci. In the gardens, in the woods, there are other birds: the rapid and determined strophe of the Wren, the trusting caress of the Robin, the vigor of the blackbird, the amphimacer of the Redstart with its white front and black throat, the incantatory repetitions of the Song Thrush. For a long time, without lessening, the Garden Warblers pour forth their sweet virtuosity. The Chiffchaff adds its jittery water drops.

Leisurely reminiscence, memory of gold and rainbows: the sun seems to be the gilded emanation of the song of the Golden Oriole . . .

III. Le Merle Bleu — *The Blue Rock Thrush* — *monticola solitarius*

The month of June. Roussillon, the Vermilion Coast. Near to Banyuls: Cape Abeille, Cape Rederis. Overhanging cliffs, above a sea of Prussian and sapphire blue. Cries of Swifts, skimming the water. The capes stretch out into the sea like crocodiles. In an echoing rock crevice, the Blue Rock Thrush sings. He is a different color blue than the sea: purplish blue, slate, satin, blackish. Almost exotic, suggesting Balinese music, his song mixes with the crashing of waves. One hears also the Thekla Lark who hovers in the sky above vineyards and rosemary. The Herring Gulls scream far off in the sea. The cliffs are terrifying. Water comes to die at their feet in remembrance of the Blue Rock Thrush.

Book II

IV. Le Traquet Stapazin — *Black-eared Wheatear* — *oenanthe hispanica*

June's end. Roussillon, the Vermilion coast. Outside Banyuls: cape Abeille, cape Rederis. The rocky cliffs, the mountains, the sea, terraced vineyards. The vines still have green leaves. By the roadside: a Black-eared Wheatear. Proud, noble, he stands on the rocks, in his fine suit of orange silk and black velour—an inverted black T separates the white of his tail, a deep black mask covers the top of his eye, his cheeks, and his neck. One might imagine a great Spanish lord on his way to a masked ball. His strophe is strong, abrupt, brief. Nearby, in the vines, the Ortolan Bunting ecstatically launches his fluty repeated notes, to melancholy termination. — Behold the scrubland: a mess of low and spiny plants, Ulex, rosemary, Cistus, kermes oak. Down in the scrubland: the exquisite song of the invisible Spectacled Warbler. Flying high and far above the sea, the Herring Gulls make heard their cruel howl, their dry and percussive screech. A trio of Ravens fly over the rocks of the cliff cawing with powerful severity. A little Goldfinch rings its small bells.

5 o'clock in the morning. The golden-red disc of the sun rises from the sea and climbs in the sky. At the top of the disc, the golden crown increases, until the moment where the sun is entirely golden-yellow. It climbs even higher. A strip of light appears on the water. 9 o'clock in the morning. In the sunlight and heat, other voices overlap: drumming on two fluted notes by the Orphean Warbler, hidden in the cork trees—crystal fractures of the Corn Bunting, the strange gaiety of the Zippammer, volubility of the Melodious Warbler—singing in flight, rejoicing, cackling, mixed with squeals, of the Thekla Lark. Many Black-eared Wheatears respond. 9 o'clock in the evening. Enclosed in blood and gold, the sun descends behind the mountains.

The Albères mountains are covered in fire. The sea darkens. The sky passes from red to orange, then fills with a dream-like Purple. Final strophes of the Spectacled Warbler. Three notes of the Ortolan Bunting in a vine covered by night. Again a Black-eared Wheatear, far down the road. Dry percussion of a Herring Gull, very far out in the dark sea. Silence . . . 10 o'clock at night. Complete darkness. Memory of the Speckled Warbler . . .

Book III

V. La Chouette Hulotte — *The Tawny Owl* — *strix aluco*

Spotted plumage of brown and red, enormous facial disc, solemn gaze, full of mystery, of wisdom and the supernatural. Even more than his appearance, the voice of this nocturnal bird provokes terror. I have often heard it, in the middle of the night, around 2 o'clock in the morning, in the woods of Orgeval, of Saint Germain en Laye, on the road of Petichet à Cholonge (Isère). — Darkness, fear, heart that beats too fast, caterwauls and yelps of the Little Owl, cries of the Long-eared Owl: and here is the call of the Tawny Owl: at times grim and painful, at times shadowy and disturbing (with a strange tremor), at times clamorous in terror like the cry of a murdered child! . . . Silence. Hooting farther away, like a bell from the other world . . .

VI. L'Alouette Lulu — *The Wood Lark* — *lullula arborea*

At the pass of Grand Bois at Saint-Saveur en Rue, in Le Forez. Pine trees to the right of the road, grazing pastures to the left. From high in the sky, in the darkness, the Woodlark recites its syllables two by two: chromatic and liquid descents. Hidden in a bush, in a wood clearing, a Nightingale responds. Contrast between the biting tremolos of the Nightingale, and this mysterious voice from above. The Woodlark, invisible, approaching, departing. The trees and the fields are black and calm. It is midnight.

Book IV

VII. La Rousserolle Effarvate — *The Reed Warbler* — *acrocephalus scirpaceus*

The whole piece is one large arced movement, from midnight—3 o'clock in the morning, to midnight—3 o'clock

in the morning, the events of the afternoon to the night repeated in reverse order of the events from the night to the morning. It is written for the Reed Warbler, and, in general, to the glory of birds of the reeds, the ponds and the marches—and other birds of the woods and fields who are their neighbors.

La Sologne. Between Saint Vaitre, Nouan le Fuzelier, Salbris, and Marcilly en Gault: the ponds of Petit Rancy and Grand Rancy, Noues [Valleys], Briquerie [brickyard], 3 Croix, coups de vent [gusts of wind], Rue Verte, Chapelières [milliners], vieille futaie [old grove], and many other ponds . . . I call them more fondly: the lily pond, the reed pond, the iris pond, etc. . . .

Midnight: the music of the ponds and the chorus of frogs. 3 o'clock in the morning: the Reed Warbler, hidden in the reeds, performs a long solo in a scratchy voice, evoking at once the xylophone, a squeaky cork, the pizzicato of strings, and the glissando of a harp, with something savage and obstinate in the rhythm that does not exist except with reed-dwelling birds. The night is solemn like the resonance of a tam-tam. 6 o'clock in the morning: sunrise, pink, orange, mauve, on the lily pond. Joyous strophes of the Blackbird, warble of the Red-backed Shrike and the Redstart. 8 o'clock in the morning, the yellow irises: hoarse double cry of Pheasant, hissed glissando of the Starling, strange and supernatural peal of laughter of the Green Woodpecker—the Reed Bunting, the Great Tit, the exquisite White Wagtail (so distinguished in his half-mourning outfit) contributes a few sounds. Noon: Grasshopper Warbler performs his unending insect quiver.

5 o'clock in the afternoon, the foxglove: trilled crescendo of the Sedge Warbler, powerful rhythms, acid and creaking, of the Great Reed Warbler. Dry and limp croak of a frog. The Black-headed Gull goes hunting. The waterlilies. Duet concert of two Reed Warblers.

6 o'clock in the evening. The yellow irises and the Grasshopper Warbler. A Coot (black, white faceplate) seems to strike the rocks and blow in a tiny pointed trumpet. The Sky Lark rises and rejoices in the sky, and the frogs respond to him from the pond. A Water Rail, invisible, shoots a series of horrifying screams—cries of a pig being slaughtered—howling in descending diminuendo. 9 o'clock in the evening: sunset, red, orange, purple, over the iris pond. The Bittern bellows—sound of a low trumpet, a little terrifying. The sun is a disc of blood: the pond reflects—the sun joins its reflection and sinks into the water. The sky is dark purple . . . Midnight: the night is set, still solemn like the resonance of a tam-tam. The nightingale begins his mysterious or biting strophes. A frog rattles its bones. 3 o'clock in the morning: again, a great solo by the Reed Warbler. And we end on a recall of the music of the ponds, with a final bellow of the Bittern . . .

Book V

VIII. L'Alouette Calandrelle — *Short-toed Lark* — calandrella brachydactyla

Provence, the month of July: the Short-toed Lark. 2 o'clock in the afternoon, les Baux, les Alpilles, barren rocks, gorse, and cypress. Monotone percussion of cicadas, staccato alarm of the Kestrel. Road of Entressen: Thekla Lark or Crested Lark in counterpoint in two voices with the Short-toed Lark. 4 o'clock in the afternoon, la Crau. Desert of stones, intense light, scorching heat. Alone, the short little phrase of the Short-toed Lark populates the silence. Around 6 o'clock in the evening, a Sky Lark rises in the sky and launches a jubilant strophe. Amphimacer of the Quail, memory of the Short-toed Lark . . .

IX. La Bouscarle — *Cetti's Warbler* — cettia cetti

Last days of April. Saint-Brice, la Trache, Bourg-Charente, the borders of Charente and Charenton (small branches of the river). Green water reflects the willows and the poplars. Suddenly, a voice bursts violently in the reeds or brambles: it's a Cetti's Warbler, a small, angry, invisible warbler. A Moorhen cackles. A blue-green arrow sparkles on the surface of the water: the Kingfisher passes, with several sharp cries, and colors the landscape. The river is calm. It is a beautiful morning of shadow and light. The Blackbird whistles, the Song Thrush joins his rhythmic incantations with the beaded cascades of the Robin. Articulations and tremolos of the little Wren, fluted and clear refrain of the Blackcap, anapest of the Hoopoe, haloed attacks (like a harpsichord mixed with gong), faraway and lunar notes, incisive traits of the Nightingale. What is this strange noise? A saw, a scythe that sharpens, the scraping of a *récu-réco*. It is the Corn Crake that repeats his iambic rhythm in the tall grass of the prairie . . . Here again is the victorious strophe of the Chaffinch and the shrill rustling of the Sand Martin. Ashy blue head, yellow chest like a buttercup, the Yellow Wagtail walks elegantly along the shore. Nuptial flight of the Kingfisher, who turns, exposing to the sun his beautiful forget-me-not colors, of sapphire and emerald. A silence . . . Brutal punctuation of the morning: the Cetti's Warbler bursts forth one final time!

Book VI

X. Le Merle de Roche — *The Rock Thrush* — monticola saxitilis

Month of May. Hérault. The circle of Mourèze: chaos of dolomites, rocks in fantastic forms. Night, moonlight.

Dominating all other rocks, an immense stone hand! Towards the end of the night, the Eagle Owl makes heard his powerful and somber hooting—his female responds with the sound of muffled drums: sinister hilarity whose rhythm merges with frightened heartbeats. Early dawn: various cries of Jackdaws. Then the Black Redstart begins its monotone song: towards the middle of the strophe, noise-making, evoking shaken beads, crumpled paper, rustling of silk. The rocks are terrifying: prehistoric stone animals, Stegosaurus, Diplodocus, seem to stand guard—a formation à la Max Ernst: hooded stone ghosts, carrying a dead woman whose hair hangs on the ground . . .

Perched on a sharp point, a Rock Thrush! How beautiful he is! Blue head, Ruddy tail, black wings, bright orange chest. He sings the hours of sun, heat, and light: 10 o'clock in the morning, 5 o'clock in the afternoon—and his song is luminescent orange, like his feathers!

The moments of silence are rhythmical and can be counted in slow tempos. The Black Redstart resumes his noise-making. Final cries of the Jackdaw. End of twilight: the Eagle Owl hoots, and his voice resonates in the rocks, making shadow and terror. Night, moonlight. The gigantic hand is always there, erected above the rock monsters, in a magical sign! . . .

Book VII

XI. La Buse Variable — *The Buzzard* — *buteo buteo*

Dauphiné, the Matheysine. Large open area of the fields of Petichet, at the end of Laffrey Lake, at the foot of the bald mountain of Grand Serre.

Introduction. — Cry of the Buzzard: it approaches, it departs. It hovers in circles: the orbits of its flight fill the entire landscape. It descends slowly. First Couplet. — Chaffinch, Yellowhammer. Caterwaul of the Buzzard. Refrain of the Mistle Thrush. Second Couplet. — The same, plus the Redshank. Refrain of the Mistle Thrush. Third Couplet. — Swallows. The Red-backed Shrike sounds the alarm. Combat. For some common prey, six Carrion Crows attack the Buzzard. Ferocious and severe caws from each, creaking tremors, strange caterwauls from the other. Refrain of the Mistle Thrush. Hurried strophes of the Whitethroat.

Coda. — Cry of the Buzzard, its circular flight. It rises slowly.

XII. Le Traquet Rieur — *The Black Wheatear* — *œnanthe leucura*

Month of May. Beautiful sunlit morning. Cape Béar, outside Port-Vendres (Roussillon). Rocky cliff, scrublands, sapphire, and Nattier blue sea, silvered by the sun. Joy of the blue sea. Song of the Black Wheatear. Dialogue between the Blue Rock Thrush, more affectionate, and the Black Wheatear, more bright, cut by the barking of the Herring Gull, the strident cries of the Swifts, the brief interjections of the Black-eared Wheatear. Black, white tail with black pattern, the Black Wheatear is perched on a rock point, at the bottom of the cliff. The Spectacled Warbler is excited in the scrubland. A gale passes over the sea, still sapphire and Nattier blue, silvered by the sun. Joy of the blue sea.

XIII. Le Courlis Cendré — *The Curlew* — *numenius arquata*

Island of Ouessant (Enez Eusa), in Brittany. At Pern point, one can see a large bird, with striped plumage, speckled with yellowish red, of grey and red, leggy, equipped with a very long curved beak shaped like a scythe or a yataghan: the Curlew! Here is his solo: slow and sad tremolos, rising chromatically, savage trills, and a glissando call tragically repeated that expresses all the desolation of the marine landscape. At Feunteun-Velen point, chopped by the noise of waves, all the cries of shorebirds: cruel call of the Black-headed Gull, brassy rhythms (in the sonority of horns) of the Herring Gull, fluted melody of the Redshank, repeated notes of the Turnstone, strident wheezing, sharp beating of the Oystercatcher—and other cries still: those of the Little Ringed Plover, of the Common Gull, of the Guillemot, of the Little Tern and the Sandwich Tern. The water extends, out of sight. Little by little, fog and darkness spread over the sea. Everything is black and terrible. At the middle of the shredded rocks, the Créac'h lighthouse sounds a powerful and melancholy bellow: it is the alarm siren! Again several cries of birds, and the complaint of the Curlew repeats and drifts away . . .

Cold, total darkness, sounds of the surf . . .



Concert

Sunday, March 8, 2015

12:30 PM

Cornell Plantations,
Guy Nearing Summer House

“songbirdsongs”

songbirdsongs for piccolos and percussion (1974–1980)

John Luther Adams
(b. 1953)

- I. Wood Thrush
- II. Morningfieldsong
- III. Meadowdance
- IV. August Voices
- V. Mourning Dove
- VI. Apple Blossom Round
- VII. Notquitespringdawn
- VIII. Joyful Noise
- IX. Evensong

Wendy Mehne and Juliana May Pepinsky, piccolos
Michael Compitello, Kellen King, and Nick Merillat, percussion
Becky Lu, celesta



Program notes

These small songs are echoes of rare moments and places where the voices of birds have been clear and I have been quiet enough to hear. Now and then this magic finds me wandering (like one of Harry Partch's Lost Musicians) in search of my own voice.

If I have abdicated the position of Composer (with a capital "C") it is because, like e e cummings: "I'd rather learn from one bird how to sing than teach ten-thousand stars how not to dance." After all, what do we really create but answers to Creation?

This music is not literal transcription. It is translation. Not imitation, but evocation. My concern is not with precise details of pitch and meter, for too much precision can deafen us to such things as birds and music. I listen for other, less tangible nuances. These melodies and rhythms, then, are not so much constructed artifacts as they are spontaneous affirmations.

No one has yet explained why the free songs of birds are so simply beautiful. And what do they say? What are their meanings? We may never know. But beyond the realm of ideas and emotions, language and sense, we just may hear something of their essence. From there, as Annie Dillard suggests, we can begin "learning the strange syllables, one by one."

1. Wood Thrush. This was my first setting of birdsong. It dates from spring 1974. I was living in an old farmhouse in Georgia. Each morning before dawn, and again at dusk, haunting, liquid music reverberated through the cool air. As I walked among oaks, dogwoods, poplars and sycamores, now and then I would catch a glimpse of the singers, always deeper in the woods. I listened carefully to these phrases for weeks before trying to write them down. Even now, it's impossible to articulate the feelings that the song of the Wood Thrush stirs in me.
2. Morningfieldsong. Hoarfrost, like spun glass, glows in first sun. The river rushes by. On the wind float fragments of song—lighter than the morning air.
3. Meadowdance. From the sawgrass prairies of Okefenokee to the Great Plains, the Redwing Blackbird and the Eastern Meadowlark are singers of the open places. The wind rises. A soft rain begins to fall. Still, the dance goes on.
4. August Voices. On a hot afternoon, at the edge of a pine woods. Short, cryptic Vireo phrases, the tireless trilling of a Pine Warbler, and Purple Martins in cascading spirals of flight and song.
5. Mourning Dove. Just after summer sunset. Green corn breaking warm earth. Plaintive calls floating on the mist.
6. Apple Blossom Round. In a spring-morning orchard, Northern Orioles burst into a shower of blossoms and song.
7. Notquitespringdawn. Hidden voices announce a new day and a new season.
8. Joyful Noise. Tries to catch some of the wild humor and exuberance in the music of the Carolina Wren, Northern Cardinal, and Tufted Titmouse.
9. Evensong. Northern spring. Gentle, spruce-scented breezes. Meltwater dripping, and the low drumming of a Ruffed Grouse. Through new leaves, and shimmering light, the bell tones of the Varied Thrush, Swainson's Thrush, and Hermit Thrush.

—John Luther Adams



Concert

Sunday, March 8, 2015

8:00 PM

Barnes Hall



Cornell Concert Series presents
Pierre-Laurent Aimard, piano
Tamara Stefanovich, piano

Sonata No. 1 for piano (1946)
Lent – Beaucoup plus allant
Assez large – Rapide

Pierre Boulez
(b. 1925)

Mr. Aimard

Incises (1994; 2001)

Ms. Stefanovich

Structures, Deuxième livre, for 2 pianos (1956; 2001)
Chapitre 1
Chapitre 2

Mr. Aimard and Ms. Stefanovich

intermission

Visions de l'Amen (1943)
Amen de la Création
Amen des étoiles, de la planète à l'anneau
Amen de l'agonie de Jésus
Amen du Désir
Amen des anges, des saints, du chant des oiseaux
Amen du Jugement
Amen de la Consommation

Olivier Messiaen
(1908–1992)

Mr. Aimard and Ms. Stefanovich



Program notes

Pierre Boulez, Sonata No. 1, *Incises*, and *Structures*

Pierre Boulez (b. 1925) was a leading figure in the post-war European *avant-garde*, and there was a period in the early 1950s when he attempted to make *tabula rasa* of tradition, to liquidate his heritage and start afresh. Nevertheless, it's a mistake to overemphasize the radical break with tradition that his music supposedly embodies. If Boulez belongs to an *avant-garde*, it's to a French *avant-garde* tradition dating back two centuries to Berlioz and Delacroix, and his attitudes are deeply rooted in the *avant-garde* of the later nineteenth century. As a young man, he had already discovered “a Debussy-Cézanne-Mallarmé reality at the root of all modernity,” and his essays are dotted with references to Baudelaire and Rimbaud, Manet and Monet.

Like Karlheinz Stockhausen (1928–2007), Boulez's comrade in arms throughout the 1950s, Boulez rejected certain elements of his heritage, but only while embracing others. Boulez and Stockhausen were immensely impressed by the works that Schoenberg and Stravinsky had written before World War I—works like *Erwartung* (1909) and *Le sacre du printemps* (1912) that dated from the period when these composers produced their most original and freewheeling work—but they were disappointed by the comparative conservatism of the music these same composers had written during the period between the wars. Boulez and Stockhausen hoped to revive the exhilaration characteristic of the original voyage of discovery that these composers had made in the period before World War I while exploiting and transcending their most radical innovations.

Stemming from the French tradition, Boulez was profoundly influenced by the textures, sensitivity to sonority, and reticence so characteristic of Debussy and Ravel. At the same time, he continued the explorations of a chromatic post-tonal harmony begun by Schoenberg, Webern, and Berg while benefiting from the approach to rhythm so characteristic of Stravinsky and Bartók.

The first piano sonata (1946) is an early work, and the writing is less supple or assured, more awkward, even, than the smoother writing in his more mature works. Nevertheless, the foundation of Boulez's approach is already laid out, an approach that can be traced back to the developments in the period before World War I that so interested him. The approach to rhythm, for example, is ultimately derived from Schoenberg and Stravinsky.

A natural outgrowth of the rubato or flexibility in the projection of rhythm already characteristic of the music of Wagner and Mahler, the rhythms in Schoenberg's music are sometimes referred to as “prose rhythms” because they fail to coalesce into larger regular patterns comparable to the stanzas in traditional verse. In Boulez's first sonata the use of such rhythms is carried to extremes: there is often a continuous written out rubato without any sense of a regular beat, and the seamless unfolding is not subject to any larger grouping. In Stravinsky's music there is generally a regular pattern of beats, but, rather than being grouped into regular patterns, they are grouped irregularly (e.g. 1-2-3 1-2-3-4-5 1-2-3-4). In parts of the first sonata Boulez uses the same kinds of patterns.

In 1994 Luciano Berio and Maurizio Pollini asked Boulez to write a piece for a piano competition, and the result was *Incises* (1994; 2001), a virtuosic example of the more hedonistic writing characteristic of Boulez's later years. In *Incises*, an exhilarating toccata continually interrupts the development of the mysterious material exposed in the opening.

In the second book of *Structures* for two pianos (1956; 1961) the freedoms Boulez embodied in his third piano sonata—written under the influence of *Un coup de dés n'abolira le hasard* [A Throw of the Dice will Never Abolish Chance] by the symbolist poet Stéphane Mallarmé—are shared by two pianists. In the second *chapitre* in particular the pianists play with considerable independence from one another, and the ordering is not precisely fixed, one of the two pianists playing various “inserts” where he or she chooses to introduce them. As Mallarmé himself said of his own poem, the work consists of “the fragmentary interruptions of a capital phrase . . . everything takes place by abridgement, hypothetically; one avoids narration.”

—David Gable

Olivier Messiaen, *Visions de l'Amen* for two pianos (1943)

In 1941, Messiaen, who had been captured as a medic in the French army during the German invasion

of France, was released from a prison camp in Silesia. Upon his return to occupied Paris, he did not compose right away. His attentions were divided: the care of his young son and his wife Claire Delbos, who suffered from a debilitating mental illness, was a formidable strain. Also demanding were his duties as organist at Trinité and as the newly-appointed professor of harmony at the Conservatoire, where among his first cohort of students were Pierre Boulez, Serge Nigg, and Yvonne Loriod. The little time and creative energy that remained he spent on developing his theory of modes of limited transposition and ‘non-retrogradable’ (i.e. palindromic) rhythm, which would be published as *La technique de mon langage musical* (1944).

So when the commission for a new work for a clandestine pro-Vichy concert series came in 1942, it provided Messiaen with his first opportunity to return to composition since his release; his most recent work had been *Quatuor pour la fin du temps* (1941), composed and famously premiered in the prison camp. *Visions de l’Amen* was premiered at the fourth Concert de la Pléiade on May 10, 1943 with Yvonne Loriod playing the first piano part and Messiaen playing the second part. By now, Loriod and Messiaen had fallen deeply in love. The absence from Claire Delbos first occasioned by Messiaen’s imprisonment had not ended when he was repatriated, but was instead prolonged by Delbos’s illness and ultimate institutionalization; Loriod became the muse and confidante Delbos once had been. But Messiaen’s devout Catholic observance prevented a divorce, much less that they should become lovers without first marrying. “So we cried,” Loriod later recalled. “We cried for twenty years until she died and we could marry.”

The agony of separation from Delbos (a woman whom, by all accounts, Messiaen still loved), ardent desire for Loriod, the intellectual achievement of *La technique*, and personal spiritual devotion mingle in *Visions de l’Amen*. In an elaborate prefatory note, Messiaen explained four significances he had in mind for “Amen,” which unfold from its French paraphrase “Ainsi soit-il” (So be it):

Amen, que cela soit ! L’acte créateur.

Amen, je me soumetts, j’accepte. Que votre volonté soit faite !

Amen le souhait, le désir, que cela soit, que Vous vous donniez à moi et moi à Vous !

Amen, cela Est, tout est fixé pour toujours, dans le Paradis.

“Amen” is the creative *fiat* of God by which the universe came into being; it is likewise the faithful *fiat* of Mary which accepts the Divine Will and so is complicit in the creative act; it is love for the Divine Will and hopeful longing for union with the Creator, a love and a longing like those of a lover who suffers passion for the beloved; and finally it is the *générosité* which declares that All Is eternally. *Visions de l’Amen* might itself be seen as the “Amen” by which Messiaen returned to his work as a composer; by which he honored the duty he felt to his sick wife; through which he yearned for Loriod and affirmed his hope in a future with her; and in which he even enacted, in performance with Loriod, a foretaste of their ultimate union. For Messiaen, the drama of this tumultuous time in his personal life is the Image of an eternal, cosmic drama.

—Matthew Hall and Elizabeth Lyon, *Ph.D students in Musicology*



Biographies

Pierre-Laurent Aimard

Widely acclaimed as a key figure in the music of our time and as a uniquely significant interpreter of piano repertoire from every age, Pierre-Laurent Aimard enjoys an internationally celebrated career.

Each season he performs worldwide with major orchestras under conductors such as Riccardo Chailly, Vladimir Jurowski, Peter Eötvös, Sir Simon Rattle, and Esa-Pekka Salonen. He has created, directed and performed in a number of residencies, including projects at Carnegie Hall, New York's Lincoln Center, Berlin's Philharmonie, Cité de la Musique in Paris, Tanglewood Festival, and London's Southbank Centre. Currently Aimard is Artistic Director of the Aldeburgh Festival where he has impressed audiences and critics alike with his innovative programming.

Current and future highlights include solo recitals in London, New York, Chicago, Paris, Tokyo, Vienna, Beijing, and Amsterdam. Concerto appearances include performances with the Boston Symphony Orchestra, London Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, and Chamber Orchestra of Europe. In autumn 2014 he joins the Symphonieorchester des Bayerischen Rundfunks to give the world premiere of a Piano Concerto by Sir Harrison Birtwistle, with further performances in Porto, London, and Boston. In spring 2015 he undertakes a recital tour with Tamara Stefanovich, playing all of Pierre Boulez's completed works for piano in celebration of the composer's 90th birthday.

Aimard has had close collaborations with many leading composers including Kurtág, Stockhausen, Carter, Boulez, and Benjamin and had a long association with György Ligeti, recording his complete works for piano. Most recently he performed Elliott Carter's last piece: *Epigrams* for piano, cello and violin, which was written for him.

Through professorships at the Hochschule Köln and Conservatoire de Paris, as well as concert-lectures and workshops worldwide, he sheds an inspiring and very personal light on music of all periods. In 2005 he was the recipient of the Royal Philharmonic Society's Instrumentalist Award and was named "Instrumentalist of the Year" by Musical America in 2007. In 2015 he launches a major online resource in collaboration with Klavier-Festival Ruhr and Vincent Meyer, centred on the performance and teaching of Ligeti's piano music featuring masterclasses and performances of the Etudes and other works.

Aimard now records exclusively for Deutsche Grammophon. His first DG release, Bach's *Art of Fugue*, received both the Diapason d'Or and Choc du Monde de la Musique awards, debuted at No. 1 on Billboard's classical

chart and topped iTunes' classical album download chart. In recent years Aimard's recordings have been honoured with many prestigious awards. A new recording of Bach's *Well-Tempered Klavier Book 1* was released in summer 2014.

Born in Lyon in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curcio. He was appointed Ensemble intercontemporain's first solo pianist by Pierre Boulez.

Xak Bjerken

Pianist Xak Bjerken has appeared with the Scottish Chamber Orchestra, Spoleto Festival Orchestra, and members of the Los Angeles Philharmonic in Disney Hall. He has performed at the Concertgebouw in Amsterdam and Konzerthaus in Berlin as well as at Alice Tully Hall, Weill Hall, and the Kennedy Center. For many years, he has performed nationally as a member of the Los Angeles Piano Quartet and is the director of Ensemble X, a new music ensemble. He has held chamber music residencies at the Tanglewood Music Center, Spoleto Festival, and Olympic Music Festival, served on the faculty of the Eastern Music Festival, Kneisel Hall, and at the Chamber Music Conference at Bennington College. He released his first solo recording on CRI in 2001, and has since recorded for Koch International, Chandos, Albany Records, Artona, and Open G Records. Xak Bjerken is Professor of Music at Cornell University where, with his wife, Miri Yampolsky, he co-directs Mayfest, an international chamber music festival. Xak studied with Aube Tzerko at the University of California at Los Angeles and received his Master's and Doctoral degrees from the Peabody Institute as a student of and teaching assistant to Leon Fleisher.

Michael Compitello

Percussionist Michael Compitello is guided by his passion to create new art through collaborations with composers, performers, actors, and artists in all mediums. Currently Director of Percussion at Cornell University, Compitello has worked with composers Helmut Lachenmann, Nicolaus A. Huber, David Lang, John Luther Adams, Alejandro Viñao, Marc Applebaum, and Martin Bresnick on premieres and performances of new works and has performed as a chamber musician and soloist with the Ensemble Modern, the International Ensemble Modern Academy, and with members of the Bang on a Can All-Stars, Eighth Blackbird, and So Percussion. Michael has appeared in diverse locations such as the Darmstadt Summer Course, the LA Phil's Green Umbrella Series, the International Festival of Arts and Ideas, the Norfolk Chamber Music Festival, and the Kurt Weill Festival.

From 2009 to 2010, Compitello performed and

studied contemporary chamber music with the Ensemble Modern and the International Ensemble Modern Academy in Frankfurt, Germany on a Fulbright Grant from the US Department of State. He attended the New Music Workshop of the Norfolk Chamber Music Festival in 2006 and 2009, was a fellow at the Bang on a Can All-Stars Summer Music Institute in 2006 and 2007, and in 2009 attended the Banff Centre's "Roots and Rhizomes" percussion residency.

As an orchestral musician, Compitello has performed with the Lucerne Festival Academy Orchestra, the Baltimore Symphony Orchestra, the Annapolis Symphony Orchestra, and the Aspen Festival Orchestra and with conductors Pierre Boulez, Marin Alsop, Reinbert de Leeuw, David Zinman, James Conlon, Brad Lubman, and Gustav Meier.

Compitello's interest in interdisciplinary collaboration has led to performances at the Yale Repertory Theater and Yale Cabaret, where he helped create "Basement Hades," a multimedia musical drama featuring his duo New Morse Code, composer Dan Schlosberg, students from the Yale School of Drama, and director Ethan Heard. Compitello's belief in the important role of classical music in contemporary culture has led him to a variety of outreach projects, including "Naturpassage," a multi-medium project with the members of the Ensemble Modern in Frankfurt's Bettinaschule, directed by Paul Griffiths and Fraser Trainer. He has also worked with the Yale School of Music's acclaimed outreach programs, working with grade- and middle-school students in both the "Music and Book Writing" and "Music and Creative Writing" projects, where students used a new composition as inspiration for writing a multi-chapter story.

A student of Robert van Sice, Compitello earned an MM and MMA from the Yale School of Music, and a BM from the Peabody Conservatory. He was Interim Lecturer in Percussion at UMass Amherst in the fall of 2012. For more information, visit: newmorsecode.com and percussion.music.cornell.edu.

Christopher Dingle

Christopher Dingle is Professor of Music and Research Degrees Coordinator at the Birmingham Conservatoire (Birmingham, United Kingdom). He is a specialist in French Music, notably Messiaen, and the history and practice of music criticism.

He is author of *Messiaen's Final Works* (Ashgate, 2013) and the acclaimed biography *The Life of Messiaen* (Cambridge University Press, 2007). He is also co-editor of *Messiaen Perspectives 1: Sources and Influences* and *Messiaen Perspectives 2: Techniques, Influence and Reception* (both Ashgate, 2013) as well as the earlier collection *Olivier Messiaen: Music, Art and Literature*. He was the organizer of the Messiaen 2008 Centenary Conference hosted by Birmingham

Conservatoire in June 2008, having previously conceived and organized the Messiaen 2002 International Conference in Sheffield. He is currently editing *The Cambridge History of Music Criticism* and working on a book of conversations with Julian Anderson.

He has given numerous talks in the UK and abroad, in venues such as at The Proms, the RNCM, the RAM, the South Bank, King's Place, on BBC Radio 3, and at the Greenbelt Festival. He is a member of the review panel for *BBC Music Magazine*, has broadcast for BBC Radio 3, and written for *Music and Letters*, *Tempo*, *MLA Notes*, *The Guardian*, *The Independent*, *The Herald*, *The Tablet*, and *Organists' Review*. He was a member of the jury for the *BBC Music Magazine* Awards in 2011 and 2008, and was one of the contributors to *1001 Classical Recordings you must hear before you die*, Matthew Rye (ed.), Quarto Press (2007). He has provided program notes for major record companies, such as EMI and Naxos, and for numerous orchestras and organizations including the Aldeburgh Festival, BBCSO, BBC Singers, BBC Music Magazine, London Symphony Orchestra, the Philharmonia, the Proms, and the Royal Scottish National Orchestra.

Originally from Ilford, Dingle was a British Academy Postdoctoral Research Fellow at the University of Sheffield, having previously been Associate Senior Lecturer and Course Leader in Music at the University of Northumbria at Newcastle. His graduate and postdoctoral research was all funded by the British Academy. In 1994 he was awarded 'The Chancellor's Medal' for his research into Messiaen and his contribution to the musical life of the University of Sheffield. He is also a keen performer, appearing as conductor, percussionist, pianist, and bass guitarist, while it is rumored that he is also a lapsed oboist.

Ensemble X

Formed in 1997 by Steven Stucky, Ensemble X has presented over fifty concerts, toured nationally, recorded three CDs, and featured guests artists such as Susan Narucki, Anssi Karttunen, and the Cassatt Quartet, as well as hosting residencies by such composers as Magnus Lindberg, Judith Weir, Steven Mackey, Shulamit Ran, and many others.

The group is now directed by Xak Bjerken, and presents three concerts annually, featuring twentieth-century classics, new works, and a Cornell graduate student piece on each concert.

Robert Fallon

Robert Fallon is Assistant Professor at Carnegie Mellon University in Pittsburgh, Pennsylvania. His research interests include nature and theology in Messiaen's music and thought, the pressures of globalization and place on musical composition, and aesthetic and social issues affecting contemporary music in France, the United States,

and Turkey. He is also interested in how the intention and expressive production both of American classical music organizations, such as the Pittsburgh Symphony Orchestra, and American and European composers, such as Pierre Boulez, George Crumb, and Derek Bermel, seek to redefine the role of art in contemporary culture.

With Christopher Dingle, he has co-edited and contributed to the pair of volumes called *Messiaen Perspectives* (Ashgate, 2013), which *The Musical Times* has said “raises the level of insightful [Messiaen] scholarship to new heights.” His current book project, provisionally titled *Low Mountains, High Culture: Appalachia in Classical Music Since 1940*, examines how geography illuminates the shifting political, racial, class-based, economic, and religious pressures that mediate musical representations of Appalachia and American identity.

His book chapters appear in *Messiaen the Theologian* (Ashgate, 2010), *Musique, arts et religion dans l'entre-deux-guerres* (Symétrie, 2009), *Messiaen Studies* (Cambridge University Press, 2007), *Olivier Messiaen: Music, Art and Literature* (Ashgate, 2007), and *Jacques Maritain and the Many Ways of Knowing* (Catholic University of America Press, 1999). He was the first to publish on Messiaen in the *Journal of the American Musicological Society*. He has contributed articles to the *Grove Dictionary of American Music* and has published in the *Journal of the Society for American Music*, the *Journal of Musicology*, *Modern Fiction Studies*, *Tempo*, and *Notes*. He has provided program notes or pre-concert talks for the Pittsburgh Symphony, San Francisco Opera, New York City Opera, Carnegie Hall, and the Kennedy Center. He holds a Ph.D. from the University of California at Berkeley and bachelor's degrees in English and Music Theory/Composition from Northwestern University.

David Friend

As a champion of new and experimental music, David Friend is taking piano performance in new directions. As chamber musician and soloist, he is dedicated to projects that push boundaries and explore new ideas about what contemporary pianism can be. A fearless performer, he has been hailed by critics for his adventurous programming and his captivating performances. His playing has been described as “astonishingly compelling” (Washington Post), and *The New York Times* calls him “[one] of the finest, busiest pianists active in New York’s contemporary-classical scene.”

He has performed at major venues around the world including Carnegie Hall, Lincoln Center, Royal Festival Hall (London), the Chan Centre (Vancouver), and the National Centre for the Performing Arts (Beijing) and in major festivals including the Lincoln Center Festival, Aspen Music Festival, Gilmore International Keyboard Festival, Beijing Modern Music Festival, Ecstatic Music Festival, and the Bang on a Can Marathon.

Friend has performed with respected new music groups including the Bang on a Can All-Stars, Ensemble Signal, Hotel Elefant, and the Aspen Contemporary Ensemble, and he is a founding member of both TRANSIT New Music and Grand Band, NYC’s piano sextet super-group. He collaborates extensively with living composers and has worked with some of the most notable composers of our time including Steve Reich, Charles Wuorinen, and David Lang. He has recorded for the New Amsterdam, Harmonia Mundi, Albany, and Innova labels, and his performances have been broadcast nationally, including on NPR’s Performance Today.

Originally from coastal Louisiana, an area noted for its cultural and ecological richness, David Friend migrated to New York City to study with Phillip Kawin at the Manhattan School of Music, where he attained both bachelor’s and master’s degrees. Currently, he is pursuing his doctorate at Cornell, working with Xak Bjerken in the Keyboard Studies program with a focus on the performance practice of contemporary and experimental keyboard music. For more information, visit davidfriendpiano.com.

David Gable

David Gable attended The University of Chicago where he wrote a dissertation on Verdi’s harmonic language. Editor of a collection of essays on the music of Alban Berg, he also edited selected papers of America’s premiere patron, Paul Fromm. Specializing in the area of post-war European music, he has published several articles on the music of Pierre Boulez. He also co-edited a volume of essays published in honor of Charles Rosen on his 80th birthday, to which he contributed an article on the music of Boulez and Stockhausen in relationship to “allover” painting. Dr Gable teaches Music Theory and Music History at Clark Atlanta University.

Lucy Fitz Gibbon

Noted for her “dazzling, virtuoso singing” (*Boston Globe*), and “musically stunning and dramatically chilling” performances (*Twin Cities Daily Planet*), Lucy Fitz Gibbon is a dynamic musician whose repertoire spans the baroque to the present. After a performance of Fred Lerdahl’s *Wake* at the Tanglewood Festival of Contemporary Music, the *Berkshire Review for the Arts* praised Lucy’s “agile and beautifully focused soprano of exceedingly wide range, uniform timbre, and great flexibility . . . a remarkable performer who stood out among many other remarkable musicians.”

Lucy believes that creating new works and recreating those lost in centuries past is integral to the continuation of classical music today. She particularly enjoyed resurrecting the title role of Francesco Saccati’s *La Finta Pazzo*, written for the world’s first opera diva, Anna Renzi, and featuring the genre’s first mad scene. Though the work was one

of the most popular operas of the seventeenth century, the manuscript was only recently rediscovered; Lucy's performance marked the U.S. premiere of this important work. She also gave the U.S. premiere of Barbara Strozzi's long-lost cantata, "Presso un ruscello argente," breathing new life into an important example of this innovative composer's output. Although Lucy has premiered works by numerous living composers, she has worked particularly closely with Anna Lindemann. Lindemann's works integrate electronics, hard science, and digital animation. *Theory of Flight* (2011) is no exception: the staged work, which explores the nature of desire and human bias within the confines of the scientific world, is scored for actor, singer, electronics, and video. Their next collaboration, to be premiered in 2015, will use animation and puppetry to illustrate two large-scale art songs by Schubert and Prokofiev, as well as one new composition by Lindemann herself.

In addition to her forays into early and new music, Lucy has given song recitals with her collaborative partner, pianist Ryan McCullough, and has appeared in operas, most recently Cavalli's *La Calisto* (Calisto), Humperdinck's *Hansel and Gretel* (Gretel), and Britten's *The Turn of the Screw* (Miles). Other performances this season include Hasse's cantata *L'Armonica* with Ars Lyrica Houston, C. P. E. Bach's *Morgengesang am Schöpfungsfeste* with Chris Younghoon Kim and the Cornell Chamber Orchestra, Mozart's Requiem with the Tulsa Symphony, the premiere of Sheila Silver's opera *One Thousand Silver Suns* (Laila) as well as premieres of works by Dante de Silva and Christopher Stark, and Max von Schillings's opera *Mona Lisa* (Dianora) with the American Symphony Orchestra at Carnegie Hall. Lucy was honored to be a Fellow at the Tanglewood Music Center during the summer of 2014, and was invited to return in 2015.

A native of Davis, California, Lucy began her musical studies on the violin at the age of five. She was a member of the Sacramento Youth Symphony for ten years, and performed chamber music with her pianist mother and cellist sister, but only discovered her love for singing in high school. A graduate of Yale College, Lucy is the recipient of numerous awards for her musical and academic achievements. Lucy recently finished her artist diploma at The Glenn Gould School of the Royal Conservatory, where she was one of a select number of students chosen to attend on a full scholarship. She is now pursuing her master's degree at Bard College Conservatory in the Graduate Vocal Arts Program.

Gen'viève Grenier

Gen'viève Grenier has appeared as a soloist and ensemble performer in Paris, San Francisco, New York, Boston, Minneapolis, New Haven, and Toronto, among many other cities. She has performed all the major works

written for ondes Martenot in the twentieth century, including Messiaen's *Turangalila Symphonie*, *Trois petites liturgies de la présence divine*, and *St-François d'Assise*, Arthur Honegger's *Jeanne d'Arc au bûcher*, André Jolivet's Concerto for ondes Martenot and orchestra, Jacques Charpentier's Concertino, Claude Champagne's *Altitude*, and Clermont Pepin's Symphony No. 3.

She has participated in multiple recordings for TV, theatre, and movie soundtracks, and can be heard in Luc Dionne's movie *Aurore* and the Pupini sisters' recording *Betcha bottom dollar*. Her recording *Au temps des impressionistes*, featuring works by Ravel, Satie, Fauré, and Gaubert, was recommended in the magazine *Electronic Musician* in February 2000. In *Mémoires du cœur*, she presents twelve of her own compositions, with musical interludes by François-Xavier Dupas that create the overall feeling of a true journey.

Trained at the Conservatoire de musique in Montréal, she is a member of the Ensemble d'ondes de Montréal since 1988 and heads the music school she founded at Sainte-Julie, Quebec in 1989. For more information, visit genevievegrenier.com.

Matthew Hall

Matthew Hall performs frequently in and around Boston as a solo harpsichord and organ recitalist and with the chamber ensemble Musical Offering. He is a frequent guest with the Montréal-based Ensemble 1729.

His interpretation of Bach has been praised as a "beautifully virtuosic soliloquy" delivered with "perfect elegance and control" (*Arts First Review*). He has also received praise for his "lively . . . and adventurous" playing (*Boston Musical Intelligencer*) and his "wonderful understanding of the subtlety and expressive potential of the French style" (*Arts Boston*).

In addition to his performing activities, Hall is also the founder and executive director of Ad Parnassum, Inc., a non-profit organization which seeks to engage the public in early music and other classical music idioms in ways that go beyond the traditional concert-going experience, concerns which were fostered through his teaching at The Cambridge Center for Adult Education. As a freelance writer Matthew has contributed to *Harpsichord & Fortepiano* magazine and *Early Music Performer*. He also worked as an editorial assistant at the Packard Humanities Institute, Cambridge, publishers of *C. P. E. Bach: The Complete Works*.

Matthew studied music and linguistics at Harvard, completed a master's degree in musicology at the University of Leeds (United Kingdom) on a Fulbright Scholarship while holding an Organ Scholarship at Leeds Cathedral, and completed a second master's degree in harpsichord and organ performance under Peter Sykes at Boston University. He is now a Ph.D. candidate in musicology at Cornell University. His research interests

are diverse: he has published work on seventeenth- and eighteenth-century topics, particularly keyboard studies, and is currently pursuing a project to collect and interpret new biographical information on the fifteenth-century composer Antoine Brumel. He also cultivates an expertise in seventeenth- and eighteenth-century French language, rhetoric, and declamatory style, especially as these inform musical interpretation. His recitations of Classic French texts have been called “luscious” (*Boston Musical Intelligencer*).

Ronald R. Hoy

Ronald R. Hoy is the David and Dorothy Merksamer Professor of Biology and an Howard Hughes Medical Institute Professor at Cornell University. His career has focused on the neuroethology and bioacoustics of insect songs. His laboratory has investigated the ultrasound-mediated interaction between bats and flying insects, the neuromechanical basis of sound localization in miniscule auditory organs, and the diversity of hearing organs in insects and spiders. His personal interests are in comparative and evolutionary cognitive neuroscience, including music cognition, especially the relationship between language and music. His laboratory has turned to the integration between acoustic and visual signals as part of a program in multimodal, cross-sensory integration in the brain.

Hoy was an undergraduate at Whitman College and Washington State University, where he majored in Zoology and Psychology. His graduate studies in biology were done at Stanford University and followed by a Ph.D. in neurophysiology in Donald Kennedy’s laboratory (1969). He did a postdoc with David Bentley, at Berkeley, on the neurogenetics of cricket songs. His first faculty position in 1971 was at Stony Brook University and he moved to Cornell University 1973 to the Department of Neurobiology and Behavior, where he has remained since. Roy spent many summers at the Marine Biological Laboratory, where he directed the Neural Systems and Behavior course, and was involved in the Grass Foundation Summer Fellows Program.

Corey Keating

Corey Keating recently received his M.M. in music composition from Bowling Green State University in Ohio, where he taught music theory and aural skills. He has studied composition with Chris Dietz, Kevin Ernste, Pablo Furman, Mikel Kuehn, Roberto Sierra, Marilyn Shrude, and Steve Stucky. His music has been performed by Sō Percussion the UC Stanislaus Chamber Choir, the SJSU Concert Choir, members of the San Jose Chamber Orchestra, ensemble39, horn player Mike Walker and pianist Qing Jiang, and has been featured in the Melos Music, Atlantic Music Festival, and SCI concert series. Currently, Corey is pursuing a D.M.A. in music composition at Cornell University. For more information, see [http://](http://coreykeatingcomposer.weebly.com/)

coreykeatingcomposer.weebly.com/

Mari Kawamura

Mari Kawamura is a concert pianist with wide ranging curiosity and interests. After receiving her Bachelor’s of Music degree at the Aichi Prefectural University of Fine Arts and Music, where she studied with Vadim Sakharov, she entered the Royal Academy of Music in London on the Winifred Christie Award scholarship and studied under Tatiana Sarkissova. She completed her Master’s of Art degree in 2012, achieving DipRAM for an outstanding final recital, one of only two people in her year to achieve this. She has also received the Janet Duff Greet, Sir Reginald Thatcher, and Lloyd Hartley Prizes during her studies at the academy. In 2012, she participated as a repetitor in the world premiere of Stockhausen’s opera *Mittwoch aus Licht* by the Birmingham Opera Company.

She came back to Japan in 2013 and finished her Master’s of Music degree at the Aichi Prefectural University of Fine Arts and Music. Her master’s thesis *Realization of Music for Piano 21–36* focused on the performer’s discretion in Cage’s “music which is indeterminate with respect to its performance.”

Her repertoire includes William Byrd, late Scriabin, Xenakis, Cage, and pieces from contemporary Japanese composers. She has been constantly collaborating with composers for many years and has premiered many works by young composers. She has given both solo and chamber music concerts in various venues, including Regent Hall London, Kettle’s Yard in Cambridge, and Kirsten Kjør Museum in Denmark.

In the summer of 2013, she took part in the Summer Institute for Contemporary Performance Practice in Boston, where her Xenakis performance was described as “an unrelenting volcanic eruption” by *NewMusicBox*. In 2014, she took part in the Tanglewood Music Festival as a fellow. She is currently studying for a Graduate Diploma at the New England Conservatory with Stephen Drury. For more information, visit marikawamurapf.wix.com/marikawamura.

Ariana Kim

Violinist Ariana Kim made her New York recital debut at Carnegie’s Weill Hall as the recipient of a prestigious Artists International Award, and is an assistant professor at Cornell University. She served an interim season as concertmaster of the Louisiana Philharmonic Orchestra in New Orleans, and for three years on the faculty of the University of Indianapolis. An avid chamber musician of both contemporary and traditional literature, Kim marks her ninth season as a member of the critically-acclaimed new music ensemble, Ne(x)tworks, with whom she improvises, performs, composes, and records. The group’s debut CD of Earle Brown chamber works on the

Mode Records label has been followed by two self-release albums. She is also currently in her tenth season with the Chamber Music Society of Minnesota, with whom she can be heard on Minnesota Public Radio. Her most recent collaborations with the CMSM include performances with pianist Leon Fleisher, cellist Fred Sherry, violists Samuel Rhodes and Nobuko Imai, and clarinetist Charles Neidich. Kim is also a member of The Knights, a New York-based imaginative and diverse flux ensemble that performs programs ranging from uncondacted chamber works to the great symphonic masterpieces of the twentieth century. Last summer, she appeared as a soloist with the ensemble and violinist Guillaume Pirard, performing Steve Reich's Duo for two violins and strings, to be released on The Knights' next live album. Currently, Ariana co-resides in Ithaca and New York City, where she recently earned her Doctor of Musical Arts degree from the Juilliard School under the tutelage of Robert Mann.

Chris Younghoon Kim

Conductor Chris Younghoon Kim has a broad repertoire in instrumental and choral works and is particularly active in promoting new music. Kim serves as Artistic Director of Brave New Works, a vibrant ensemble of ten musicians dedicated to performing new compositions. He has also been active as a conductor and concert-organizer with the Boston-based Firebird Ensemble.

He holds a Bachelor of Music in music education and oboe performance from Northwestern University, a Master of Music in orchestral conducting from the University of Michigan, and has also studied composition. He has continued his conducting studies in master classes with Neeme Jarvi, Jorma Panula, Martyn Brabbins, Gunther Schuller, Gerhard Markson, Johannes Schlaefli, and Kenneth Kiesler. Before coming to Cornell in 2004 he taught at Tufts University, served as resident conductor of the Mozart Society Orchestra at Harvard University, and was assistant conductor for the Louisiana Philharmonic Orchestra.

At Cornell Chris Kim conducts the Symphony Orchestra, the Chamber Orchestra, and teaches conducting. He works closely with the students in the D.M.A. program in composition, assisting them in presenting their new works in concert. The Cornell Orchestras have received the ASCAP adventurous programming award in 2008, 2009, 2010, and 2011.

Ryan MacEvoy McCullough

American pianist Ryan MacEvoy McCullough has developed a diverse career as soloist and collaborator, comfortable with music ranging from standard repertoire to electroacoustic improvisation. He has appeared as concerto soloist with orchestras including the Toronto Symphony

Orchestra, Los Angeles Philharmonic, Sarasota Festival Orchestra, Colburn Conservatory Orchestra, Orange County Wind Symphony, and World Festival Orchestra, working with such conductors as Fabien Gabel, Gisele Bendur, Leonid Grin, Larry Rachleff, Mischa Santora, Joshua Weilerstein, and Christoph Eschenbach. He has performed alongside the Mark Morris Dance Group, contemporary ensemble *eighth blackbird*, and at festivals including the Tanglewood Music Center, Token Creek Chamber Music Festival, Sarasota Festival, Methow Valley Chamber Music Festival, and Nohant International Chopin Festival.

In the 2013–2014 season, orchestral engagements included McCullough's Toronto Symphony Orchestra debut playing Ravel's *Concerto in G*, Schumann's Piano Concerto with the Eureka Symphony Orchestra, Ricardo Zohn-Muldoon's *Candelabra III* with the Ithaca College Chamber Orchestra, and Tania Leon's *Kabosile* with the Cornell Symphony Orchestra. McCullough also performed a two-piano concert with Canadian pianist Claudia Chan as part of the Toronto Symphony's New Creations Festival, curated this season by John Adams, featuring Adams' *sHallelujah Junction* and the north American premiere of Hans Thomalla's *Noema*. In the 2014–2015 season, McCullough will be again featured as soloist with the Toronto Symphony Orchestra, performing George Benjamin's *Duet* for piano and orchestra with George Benjamin conducting.

McCullough has worked closely with composers George Benjamin, John Harbison, James Primosch, Andrew McPherson, and Dante De Silva and has commissioned or been dedicatee of many new works. In 2008, he released a CD of solo piano music by twentieth century Polish-French composer Miłosz Magin on the Polish label Acte Prealable, and in January of 2013 was featured on an Innova Records release of composer Andrew McPherson's *Secrets of Antikythera* for magnetic resonator piano.

McCullough has studied primarily with Deborah Clasquin, David Louie, and John Perry while also learning from Stephen Drury, Leon Fleisher, and Peter Serkin. McCullough is currently Sage Fellow in Keyboard Studies at Cornell University where he works with Xak Bjerken.

Wendy Mehne

Wendy Herbener Mehne is professor of flute at Ithaca College, where she was a 1995–1996 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is a member of the Ithaca Wind Quintet, one of the School of Music's resident faculty ensembles, and co-principal flutist with the Cayuga Chamber Orchestra. With Pulitzer prize-winning composer, Steve Stucky, and colleagues from Ithaca College and Cornell University, she was a founding member of the new music group, Ensemble X. Together they made recordings of chamber music by Steven Stucky, Judith Weir, and John David Earnest. Dr. Mehne has been a

guest artist and given master classes throughout the United States and has performed with the Chautauqua Symphony and at the Skaneateles Festival. As a member of the Ithaca Wind Quintet, she gave the world premiere of Karel Husa's *Cayuga Lake (Memories)* at Lincoln Center's Alice Tully Hall and Dana Wilson's *Mirrors* at the 1993 National Flute Association convention in Boston. She has also performed at Carnegie Hall, Constitution Hall, national ACDA and SEAMUS conferences, the International Guitar Festival in Fort de France, Martinique, numerous National Flute Association conventions, and in broadcasts by affiliates of National Public Radio and Public Television. Dr. Mehne is a contributing author for *The Flutist Quarterly*, *Flute Talk*, and *The Instrumentalist*, and has recorded for the Koch, Albany, Mark Records, and Open Loop labels. She has been secretary of the National Flute Association and served on their executive board. Dr. Mehne holds degrees from the University of Nebraska, Michigan State University, and the University of Wisconsin-Madison. Her teachers include David Van de Bogart, Israel Borouchoff, Robert Willoughby, Richard Graef, and Robert Cole. For more information, visit rmmmpiano.com.

Marilyn Nonken

Marilyn Nonken is one of the most celebrated champions of the modern repertoire of her generation, known for performances that explore transcendent virtuosity and extremes of musical expression. Upon her 1993 New York debut, she was heralded as "a determined protector of important music" (*New York Times*). Recognized a "one of the greatest interpreters of new music" (*American Record Guide*), she has been named "Best of the Year" by some of the nation's leading critics.

Marilyn Nonken's performances have been presented at such venues as Carnegie Hall, Lincoln Center, Miller Theatre, the Guggenheim Museum, (Le) Poisson Rouge, IRCAM, the Théâtre des Bouffes du Nord (Paris), the ABC (Melbourne), Instituto-Norteamericano (Santiago), the Music Gallery (Toronto), the Phillips Collection, and the Menil Collection, as well as conservatories and universities around the world. Festival appearances include Résonances and the Festival d'Automne (both, Paris) and When Morty Met John, Making Music, and Works and Process (all, New York), American Sublime (Philadelphia), The Festival of New American Music (Sacramento), Musica Nova (Helsinki), Aspects des Musiques d'Aujourd'hui (Caen), Messiaen 2008 (Birmingham, UK), New Music Days (Ostrava), Musikhøst (Odense), Music on the Edge (Pittsburgh), Piano Festival Northwest (Portland), and the William Kapell International Piano Festival and Competition. Highlights of recent seasons have included performances of Hugues Dufourt's *Erlkönig*, Morton Feldman's *Triadic Memories*, Tristan Murail's complete piano music, and Olivier Messiaen's *Visions de l'Amen* with

Sarah Rothenberg. Composers who have written for her include Milton Babbitt, Drew Baker, Pascal Dusapin, Jason Eckardt, Michael Finnis, Joshua Fineberg, Liza Lim, and Tristan Murail.

She has recorded for New World Records, Mode, Lovely Music, Albany, Metier, Divine Art, Innova, CRI, BMOP Sound, New Focus, Cairo, Tzadik, and Bridge. Her solo discs include *American Spiritual*, a CD of works written for her, *Morton Feldman: Triadic Memories*, *Tristan Murail: The Complete Piano Music*, *Stress Position: The Complete Piano Music of Drew Baker*, and *Voix Voilées*, music of Joshua Fineberg and Hugues Dufourt. She appears as concerto soloist in David Rakowski's Piano Concerto (Gil Rose and the Boston Modern Orchestra Project), Roger Reynolds's *The Angel of Death* (Magnus Martensson and the Slee Sinfonietta), and Jason Eckardt's *Trespass* (Timothy Weiss and the Oberlin Contemporary Music Ensemble).

A student of David Burge at the Eastman School, Marilyn Nonken received a Ph.D. degree in musicology from Columbia University. Her writings on music have been published in *Tempo*, *Perspectives of New Music*, *Contemporary Music Review*, *Agni*, *Current Musicology*, *Ecological Psychology*, and the *Journal of the Institute for Studies in American Music*. She has contributed chapters to *Perspectives on French Piano Music* and *Messiaen Perspectives 2: Techniques, Influence, and Reception* (both, Ashgate) and is currently writing a monograph on spectral piano music for Cambridge University Press. Director of Piano Studies at New York University's Steinhardt School, Marilyn Nonken is a Steinway Artist.

Juliana May Pepinsky

Juliana May Pepinsky is a lecturer and flute instructor at Cornell University. Since arriving in Ithaca in 2008, she has been an active chamber musician and played with Ensemble X. She also plays with the Fingerlakes Flutes, a professional ensemble based in Ithaca.

As a teacher of flute and musicianship, Juliana has held positions at the University of Colorado, Boulder, Metro State College, and Regis University. She also taught at Southern Connecticut State University and Naugatuck Valley Community College and performed with the New Britain Symphony and the Waterbury Symphony in Connecticut. Her professional highlights include the inaugural concert of Zankel Hall, the newest concert space at Carnegie Hall, under composer John Adams.

Juliana holds degrees from Yale University and Oberlin College. Her teachers include Michel Debost, Ransom Wilson, and Anne Diener Zentner.

David Quiggle

Born in the Pacific northwest, American violist David Quiggle now resides in Ithaca, NY. He comes to Ithaca from Spain, where he has been a leading violist, chamber musician, and teacher for more than 20 years. As a member

of the Casals Quartet he toured Europe and South America, and won top prizes in the London, Hamburg, and Paolo Borciani string quartet competitions. He has performed in chamber music festivals across the globe, and recent solo performances include the Bartok Viola Concerto with the Simon Bolivar Youth Orchestra of Venezuela, Hindemith's *Der Schwanendreher* with the Medellin Philharmonic, and Mozart's Sinfonia Concertante with Gordan Nikolic and the bandArt Chamber Orchestra in Madrid. He is one of the founders and the principal viola of bandArt, and has been a frequent guest principal with groups such as the Mahler Chamber Orchestra, Malaysian Philharmonic, Barcelona Symphony Orchestra, or the London Philharmonic.

David studied violin, viola, and string quartet at the Vancouver Academy of Music, the New England Conservatory, and the Musikhochschule of Cologne. His teachers include Walter Trampler, Gwen Thompson, Walter Levine, and the members of the Alban Berg Quartet.

When not playing classical music, David actively explores other musical genres, which has led to collaborations with many of Spain's leading musicians and dancers. Since 2006, David has been working with the SaludArte Foundation on projects that include concerts and workshops for people with special needs, in situations of social exclusion, or in hospitals and prisons. In collaboration with SaludArte, Lisarco Dance, and the New World Symphony, he took part in the collective creation of *Synergy*, a show for four musicians and five dancers that includes functionally diverse artists. *Synergy* was premiered in June of 2013 at the Museum of Fine Arts, Houston, and since has been staged in Barcelona, Valladolid, and Madrid. Upcoming shows and workshops are planned for San Sebastian, Jerusalem, and Ramallah.

However, his true passion for many years has been teaching. He has coached youth orchestras in Spain, France, Venezuela, Colombia, Japan, Korea, Singapore, and the USA, and was viola teacher for ten years at the Musikene Conservatory in San Sebastian, Spain. Currently he is teaching viola and chamber music at Ithaca College.

Jonathan Schakel

Jonathan Schakel is a native of Holland, Michigan, where he began playing music at an early age. He studied piano with Thomas Gouwens and guitar with Paul Vondiziano, and later also took voice lessons with Drew Minter and Sally Sanford. After an undergraduate degree from Hope College (Holland, MI), he began organ studies with James David Christie and Peter Kranefoed. He earned a master's degree in organ and early music from Longy School of Music (Cambridge, MA), studying organ and harpsichord with Peter Sykes and continuo with Frances Conover Fitch. He has pursued further studies with Lorenzo Ghielmi, Luigi Ferdianando Tagliavini, and Olivier Latry,

and has participated in the summer organ academies in Haarlem, the Netherlands, and at McGill University in Montreal. Since the fall of 2014, he is pursuing the DMA program in performance practice at Cornell University.

Schakel has given organ recitals in many of the United States, Scotland, the Netherlands, and Germany, including performances at Harvard University; Trinity Church, Boston; and St. Giles' Cathedral, Edinburgh. He also performs frequently in chamber concerts on harpsichord, fortepiano, and organ, often with his wife, soprano Megan Sharp. His editions of Renaissance vocal music have been performed in the United States, England, and Germany. Together he and Megan direct the music program at Westminster Presbyterian Church in Charlottesville, Virginia, where he plays an organ in north German baroque style by Taylor & Boody Organbuilders. For more information, visit jonathanschakel.com.

Sam Shuhan

Samuel Shuhan, a senior at Ithaca College, is pursuing a degree in performance while studying double bass with Dr. Nicholas Walker. He has stayed active playing in many different orchestras including the Tanglewood Youth Orchestra, World Youth Symphony Orchestra, Cayuga Chamber Orchestra, and Ithaca College Symphony and Chamber Orchestras. Shuhan has attended summer programs such as Tanglewood, the Peabody Bass Workshop, and most recently Domaine Forget where he had the opportunity to study with master and pedagogue François Rabbath. In 2011, Shuhan won the Lee Strebel Memorial Youth Concerto Competition and in the following year performed as a soloist with the Cayuga Chamber Orchestra. Although he has a strong background in classical music, Shuhan stays as active as he can performing jazz, singer-songwriter, fusion, and other groove styles.

Tamara Stefanovich

Known for captivating interpretations of a wide variety of repertoire, Tamara Stefanovich performs at the world's major concert venues including New York's Carnegie Hall, Berlin's Philharmonie, Tokyo's Suntory Hall and London's Royal Albert Hall, Barbican Centre, and Wigmore Hall. She features regularly in international festivals such as Lucerne, La Roque d'Antheron, Aldeburgh, Salzburger Festspiele, Klavier-Festival Ruhr, and Beethovenfest Bonn. Highlights of the current season include an extensive US recital tour marking the 90th birthday of Pierre Boulez, recitals at Konzerthaus Berlin, Southbank Centre London, and Muziekgebouw Amsterdam as well as performances with Bochumer Symphonieorchester under the baton of Anu Tali. She performs Ligeti's Piano Concerto with Stuttgarter Kammerorchester and Matthias Foremny. Recent engagements have included performances with the

Symphonieorchester des Bayerischen Rundfunks/Susanna Mälkki, MDR Symphonie orchester Leipzig/Kristjan Järvi, WDR Symphonieorchester Köln, Chamber Orchestra of Europe/Thomas Zehetmair, Asko|Schönberg, and Iceland Symphony Orchestra. Stefanovich has also appeared with orchestras including The Cleveland, Chicago Symphony, London Symphony, London Philharmonic and Philharmonia, Bamberger Symphoniker, Britten Sinfonia, Deutsche Kammerphilharmonie Bremen, Swedish Chamber Orchestra, and London Sinfonietta.

In spring 2012 she toured Germany with the Junge Deutsche Philharmonie, performing Messiaen's *Turangalila* Symphony to much critical acclaim. Tamara Stefanovich has collaborated with conductors such as Esa-Pekka Salonen, Vladimir Ashkenazy, Osmo Vänskä, and Vladimir Jurowski as well as leading composers including Pierre Boulez, Peter Eötvös, and György Kurtág. She teaches at the Hochschule für Musik Köln and regularly leads educational projects at Barbican in London and Philharmonie Köln as well as Klavier-Festival Ruhr, with whom she has just launched an innovative online project, in which Stefanovich performs an interactive pedagogical analysis of Boulez's *Notations*: www.explorescore.org.

Her discography includes the Grammy-nominated recording of Bartók's *Concerto for Two Pianos, Percussion, and Orchestra* with Pierre-Laurent Aimard, Pierre Boulez and the London Symphony Orchestra for Deutsche Grammophon (which also received a MIDEM nomination and Gold Record Academy Award), and Mozart's *Concerto for Two Pianos* with Aimard, Jonathan Nott, and Camerata Salzburg for the ARTE. Stefanovich has also recorded for the AVI and harmonia mundi labels, including her latest release featuring works by Thomas Larcher.

Taught by Lili Petrović, Tamara Stefanovich gave her first public recital at the age of 7 and became the youngest student at the University of Belgrade at the age of 13. As well as music, her broad university education encompassed several other disciplines—psychology, education, sociology—and she received her Masters degree in piano at the age of 19. She also studied at the Curtis Institute with Claude Frank, and subsequently studied with Pierre-Laurent Aimard at the Hochschule Köln.

Andrew Zhou

A pianist always striving for adventurous, thoughtful, and challenging programming, Andrew Zhou has concertized in major venues in Los Angeles, Boston, and Paris. He has collaborated with the Callithumpian Consort, Discovery Ensemble, and the Quatuor Diotima, and has worked with composers Unsuk Chin, Tristan Murail, Roberto Sierra, Christopher Stark, and Christian Wolff. Highlights include working closely with Chin as a soloist in the Austrian premiere of her "Double Concerto" for

prepared piano and percussion as part of the Klangspuren Schwaz festival, and performing Messiaen's "Turangalila-Symphonie" as part of the Lucerne Festival Academy. Finalist and winner of four special prizes at the 2012 Concours International de Piano d'Orléans in France, Andrew studied with Bruce Brubaker at New England Conservatory where he received the Beneficent Society Scholarship and Thomas Schultz at Stanford University, where he studied, in addition to music, international relations (with a focus on African studies) and modern languages. He has also participated in coachings and lessons with, among others, Emanuel Ax, Stephen Drury, Ursula Oppens, Jacques Rouvier, Peter Serkin, Ignat Solzhenitsyn, and members of the St. Lawrence and Borromeo String Quartets, as well as members of Ensemble Modern and Ensemble intercontemporain.

He is in the Doctor of Musical Arts program in Critical Keyboard Studies at Cornell, studying with Xak Bjerken. He has worked closely with the graduate composers and co-curated a symposium in April 2013 with Walter Zimmermann as composer-in-residence. He was the recipient of the Manon Michels Einaudi Grant as well as a Don Randel Fellowship, which allowed him to create and execute an undergraduate seminar on the subject of music and diplomacy in the twentieth and twenty-first centuries. His current dissertation unites counterpoints sound studies, disability studies, recording technologies and histories, performance practice, and changing conceptions of the "undomesticated 'piano sound'" as they relate to the social and artistic standings of the instrument in the past hundred years.

He has recently released a CD entitled *Vienne et après* (Tessitures label) with works by Schoenberg, Lachenmann, Stockhausen, Zimmermann, Matthias Pintscher, and Olga Neuwirth, with works by the last two receiving their first studio recordings.



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