

# OUT OF ORDER

THE MUSIC OF RE-INVENTION AFTER DARMSTADT  
a symposium + concert series

WALTER ZIMMERMANN, composer-in-residence  
with guests JACK quartet + pianist Heather O'Donnell

*April 22-26 | 2013 | Cornell University | Andrew Zhou + Xak Bjerken, directors*



*with generous support from:  
The Department of Music,  
the Cornell Council for the Arts,  
the Society for the Humanities,  
the Cornell Institute for European Studies,  
the Institute for German Cultural Studies,  
and the Department of German Studies.*

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# Order of

*(sounds)*

**FIRST CONCERT | JACK Quartet and friends**

*MON 4.22* | 8pm | Barnes Hall

works by John Cage | Morton Feldman | Kevin Volans | Zimmermann

**SECOND CONCERT | Heather O'Donnell, piano; Oliver Schneller, electronics**

*TUES 4.23* | 8pm | Barnes Hall

works by Charles Ives | Oliver Schneller | Zimmermann

**Midday Music & Film Screening**

*THU 4.25* | 12:30pm | Lincoln Hall B20

music of Henry Purcell and a showing of the film version of Zimmermann's *Wanda Landowska's Missing Instruments* (1998/2002)

**THIRD CONCERT | Ensemble X**

*THU 4.25* | 8pm | Barnes Hall

works by Luciano Berio | Mauricio Kagel | Zimmermann

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# Events

*(words)*

## Lecture-Recital

**TUES 4.23 | 2pm | Barnes Hall**

**Andrew Zhou** discusses and performs excerpts of Zimmermann's multi-layered *Wüstenwanderung* for solo piano (and pianist's voice). **David Friend** discusses the legacy and performance practices of John Cage's music.

## Three Talks: "Signs from a Wanderer"

**WED 4.23 | 12:15-2:30pm | Lincoln Hall B20**

**Walter Zimmermann**

"On the Use of Renaissance Emblems"

**Benjamin Piekut** (Assistant Professor, Music)

"Experimental Drift in the Years of Desert Plants"

**Tyran Grillo** (East Asian Studies)

"Of Echoes and Signposts: Wandering with Walter Zimmermann"

## Composers' Forum

**FRI 4.26 | 1:25pm-3pm | Lincoln Hall 316 (Kahn Seminar Room)**

Zimmermann discusses his works from an analytical perspective in the graduate composers' weekly forum.

*A digitized version of this program is available at [www.outoforder2013.com](http://www.outoforder2013.com), where more information about this symposium may be found. Please help preserve our environment by retaining this program booklet throughout all the events.*

# Walter Zimmermann

## *A biographical sketch*

Born 1949 in Schwabach, Franconia, Germany, Walter Zimmermann studied oboe, violin and piano as a child, and wrote his first musical works at age 12. Studying composition with Werner Heider in Nuremberg, he became the pianist in Heider's ars nova ensemble. He briefly attended Mauricio Kagel's New Music Courses in the early 70s in Cologne and studied simultaneously at the Institute for Sonology (Utrecht) and the Jaap-Kunst Ethnology Centre (Amsterdam). He also completed studies in electronic and computer music at Colgate University in Hamilton, NY. A period in which he re-evaluated his compositional style led to ethnomusicological research, part of which involved gathering folk music from American Indian reservations. He founded the experimental Beginner Studio in Cologne in 1977 and organized a concert series there until 1984, which attempted to include music from as broad a range of current styles as possible. It was at the Beginner Studio that he would introduce European audiences to many of the more "experimental" American composers whose music he encountered while collecting interviews with them for his seminal collection entitled *Desert Plants*.

Zimmermann's teaching duties include posts at the Liège Conservatoire, the Darmstadt Summer Courses 1982-84, the Royal Conservatoire den Haag, Karlsruhe, the Folkwang University of the Arts, and the Berlin Academy of the Arts (UdK), where he is professor of composition. He has been guest professor at ESMUC (Barcelona) and has lectured at the Juilliard School, Columbia University, Shanghai Conservatory, and Beijing Central Conservatory. In 2006 he was made member of the Akademie der Künste and in 2009 was made honorary professor of the Central Conservatory of Music in Beijing. He is married to the visual artist Nanne Meyer and splits his time between Berlin and Seidmar (Franconia).

Recent commissions include *Voces Abandonadas* for piano (on Tuesday's concert), *Dialogue des deux Roses* for 6 singers and baroque instruments (for the Meitar Ensemble and Israeli Bach Players), *Chantbook of Modified Melodies* for string quartet (written for JACK quartet, on Monday's concert), and *Suave Mari Magno I-V* for six orchestra groups for Donaueschingen Days of New Music 2013.

# A New Order?

## *Re-considering Walter Zimmermann*

Some music, like a tormented teenager, screams in order to be understood. Still other sorts resist drawing attention to themselves, flaunt deliberate opacity, and in doing so, command mystery. Walter Zimmermann's music never throws fits to be understood. Its materials of construction are never abstruse, and still it pulls its listeners in through a paradoxical mixture of explicability and enigma, somehow possessing the ability to deflect attention away from itself and while acting as a musical mirror of its source materials.

Much of Zimmermann's output is born from literary and artistic curios. Taking us from a Platonic dialogue to a Brice Marden painting and back to the ancient Hindu Samaveda scriptures, he particularly risks becoming a cliché, relying on his sources of inspiration to credit his compositional ideas. For many composers today, these stimuli--works of art, histories, quotations—are obscure and exotic enough to be more perplexing than enlightening, maintaining a spurious relationship with the final musical work solely for the purpose of giving thrust to a program note. Zimmermann's music, however, is not content with simply being founded upon its forbears, but rather, it seems to be directly etched by their urgency, the questions they ask, and their ways of unfurling. We as listeners bear witness to the intimacy of the music as a live excavation of the text, turning it over every which way. In this regard I have yet to find a more compelling composer.

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Zimmermann grew up in Franconia (northern Bavaria) as a self-described “Dorfjunge” or “village boy.” (In an article by Bruce Chatwin from the New York Times Book Review from January 1989, he was described simply as the “son of a Nuremberg baker.”) He was introduced to music “in the Ivesian sense” by his father, who led the local choir and rehearsed theater works in the public house. Having quickly outgrown his local piano teacher, he began to take lessons with Ernst Groeschel, pianist of the ars nova ensemble of Nuremberg. Soon, Walter was touring as a pianist with the group, spending considerable time in Cologne, but soon gave up a career as a pianist when he annulled his final concert exam.

In 1969, he made his first appearance at the Darmstadt International Summer Courses for New Music, the famous annual (until 1970) sessions that have become known an infamous hotbed of modernism. He found the atmosphere to be stifling and terribly hierarchical, recalling that Ligeti's *Continuum* must have been programmed at least fifty times during the course of the sessions (“And yet, you can understand the piece even after one hearing”). Even when he was asked to return to Darmstadt to speak in 1984, the institution by then having lost much of its centrality if not influence, found the “late feudal” structure he felt fifteen years earlier still intact.

The seventies were a crucial time for Zimmermann who, in his twenties, began to search for a compositional voice. At a time when composers in Europe were only marginally interested in the United States through the post-1950 experimental works of John Cage, Walter turned to the earlier, “naive” music of the American avant-garde, primarily the music of Cage from the late 30s and 40s and that of Morton Feldman. He recalls Cage’s *String Quartet in Four Parts* and *Six Melodies* (performed on the Monday program) animating him in ways that the music from the Cologne avant-garde had failed. These works possessed a childlike innocence but also disarming boldness.

As any impetuous twenty-something-year-old might do when faced with a career crisis, Zimmermann skipped town and grabbed a charter flight across the Atlantic. “One rainy day in Cologne I decided to go to America to visit musicians there, talk with them, and find out. What? I didn’t know at the time, but at least to find out what they have in common besides being different.” The result of this was a seminal collection of interviews with twenty-three American composers, including Cage, Feldman, Philip Glass, Steve Reich, Robert Ashley, Alvin Lucier, LaMonte Young, Pauline Oliveros, Joan LaBarbara, Frederic Rzewski, and others. The title, *Desert Plants*, symbolized for Walter the status of their composers, who were forced to learn

how to subsist during a time where practically no attention is paid to individuals if they are not useful for any commercial tools. And [to learn] what puts these individuals into a situation where they are challenged to think about the nature of their integrity, and that because of their integrity become alienated.

In the late 70s, Zimmermann, Kevin Volans (whose *Walking Song* is featured on Monday’s concert), Clarence Barlow (b. 1945, Calcutta, India), and Gerald Barry (b. 1952, Clarecastle, Ireland), met in Cologne, a city that supported individual organizations like the *Musica Antiqua Köln* and the *Westdeutscher Rundfunk* (WDR), and where Karlheinz Stockhausen and Mauricio Kagel, two of the most formidable figures of the avant-garde, held competing courses at the *Hochschule für Musik*. For the four, including Volans, a South African of Irish citizenship who rose to the coveted position of being Stockhausen’s assistant in 1975, a malaise had set in. The sanctioned “novelty” of “new music” had, in fact, become stifling, connivingly strategic, and ironic in sentiment. There needed to be a process of re-invention. Volans recalled, “it was a passionate time...aesthetic decisions and concerts had a life or death quality.”

Two of Zimmermann’s major works from this period reflect a turn away from the re-invention of new material, and instead attempted to re-appropriate older materials without any hint of irony. His cycle *Lokale Musik* inverted the maximalist conceptions of Stockhausen and looked back toward his native Franconia in an attempt to relate the music and the landscape from which it stems. He engaged in ethnographic research (in the vein of Bartok and Kodály), compiling dance melodies and locating old peasant books with dances written from the beginnings of notated folk music in the area. One of his works, *10 Frankische Tänze* (“sublimated for string quartet”) from 1977, “capture[s], reject[s], and present[s]” the melodies in just intonation.

The other work, *Beginner’s Mind* (taken from the title of Shunryu Suzuki’s book on *Zen mind, beginner’s mind*), takes a cue from the modal language of Cage’s work from the 40s. Clytus Gottwald, the producer of the *Süddeutscher Rundfunk* objected to Zimmermann’s “ahistorical use of C major” presenting it as if it were “a simple child from the country,” ignoring the fact the “C major is not just a collection of notes but also a compendium of their history.” Volans, coming out in defense of the work,

argued that “if what we write does not fulfill the ‘official’ definition of “New Music,” then we must be content that we do not write “New Music.”

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Zimmermann came of age “out of order”—out of an age of social hierarchy, out of the age of modernism whose proponents sought to order every parameter of music, and outside of the narrative often spun under the guise of “music history.” The continuation of his own story might be told through the broad range of works on these programs. The earliest of Zimmermann’s compositions appearing on the programs in this symposium was started in 1977 (*Ephemer* for piano trio) and the newest was written just two years ago (*Chantbook of Modified Melodies* for double string duo).

Much of Zimmermann’s music, even those works extensively performed, still exist purely in manuscript form and, in the case of works like *Wüstenwanderung*, this is still the version which most clearly sets out his intentions. When I was given, in 2008, a copy of the manuscript score to his half-hour-long piano work *Abgeschiedenheit*, I was immediately struck by the clarity of his materials and their broad means of manipulation. Newcomers to his music often use “clarity” to describe what they hear. His materials exist *in situ* in the way a flower or a rainbow is not designed to move us, and yet a highly inflected emotional realm is created through the act of “composing” (literally “placing together”) basic building blocks—harmonics, arpeggios, simple cross-rhythms. Despite the fact that these musical objects seem to maintain a certain coolness and objectivity, they attempt, through their combinations and permutations, to reveal human fragility and weakness. Much of Zimmermann’s music is transparent in texture but terribly taxing for the performer. The physical difficulties demanded by much of the music—for the strings in *Ephemer* and *Geduld und Gelegenheit* (performed on the Thursday concert), and for the soloist in *Wüstenwanderung*—are perhaps comforting reminders of the score’s inherent need to be attempted and, at times, even failed by its players’ shortcomings.

The musicologist Richard Toop maintains that Zimmermann’s output has received less attention than it merits because single performances of his works tend to emphasize their “otherness” in relation to the “main trends in new German music, whereas hearing several pieces together reveals a remarkable rich and coherent personal world.” We may be well advised, however, to heed Theodor Adorno’s claim in relation to art that

Not without cause did the ancients reserve the pantheon of the compatible to Gods or Ideas, but rather they obliged works of art to enter the *agon*, each the mortal enemy of each. For if the Idea of Beauty appears only in dispersed form among many works, each one nevertheless aims uncompromisingly to express the whole of beauty, claims it in its singularity and can never admit its dispersal without annulling itself. (*Minima Moralia* 47: *De gustibus est disputandum*)

Just as a single work of Zimmermann scrutinizes its source materials through intertwined processes of translation, analysis, synthesis, and criticism, so his body of work subjects and becomes subjected to a history whose richness only grows from further investigation. This symposium, at least nominally, focuses on Zimmermann, but we should always remember that his music exists in a hall of mirrors. Ponder it not for the glass out of which it made, but the infinity of images it reflects.

-Andrew Zhou

# First Concert

## Guest Ensemble: JACK Quartet

Monday, April 22, 2013 | 8pm | Barnes Hall

**Morton Feldman**  
(1926-87)

*Structures* (1951)

JACK Quartet:  
Christopher Otto, violin  
Ari Streisfeld, violin  
John Pickford Richards, viola  
Kevin McFarland, cello

**Walter Zimmermann**  
(b. 1949)

*When I'm Eighty-Four* (1989)

Andrew Zhou, piano

*Ephemer* (1977-81)  
I. "Away from the Earth"  
II. "...Into the Air"  
III. "On Earth as it is in Heaven"

Alex Shiozaki, violin  
John Popham, cello  
Andrew Zhou, piano

INTERMISSION

*(Zimmermann in conversation with Roberto Sierra)*

**John Cage**  
(1912-92)

*Six Melodies for violin and piano* (1950)

Ariana Kim, violin  
David Friend, piano

**Kevin Volans**  
(b. 1949)

*Walking Song* (original version, 1984)

Juliana May Pepinsky, flute  
Michael Pecak, harpsichord  
David Friend &  
Amit Gilutz, clappers

**Zimmermann**

*Chantbook of Modified Melodies*  
for double string duo (2011)

JACK Quartet

*The duration of this program is approximately 80 minutes.*



# *Second Concert*

**Heather O'Donnell, piano**  
**Oliver Schneller, electronics**

Tuesday, April 23, 2013 | 8pm | Barnes Hall

**Walter Zimmermann**      *The Missing Nail (at the river)* for piano and toy piano (2003-4)  
(b. 1949)

**Oliver Schneller**      *Five Imaginary Spaces* for piano and live electronics (2001)  
(b. 1966)

**Charles Ives**      *Three Quarter-Tone Pieces* (1923-4, arr. for piano and electronics)  
(1874-1954)      I. Largo  
*arr. Schneller and O'Donnell*      II. Allegro  
      III. Chorale

**Schneller**      *...and tomorrow* for piano and live electronics (2004)

INTERMISSION

**Zimmermann**      *Voces Abandonadas* for piano  
      Primera serie (2005) for Helmut Lachenmann's 70<sup>th</sup>  
      Segunda serie (2006) for Morton Feldman's 80<sup>th</sup>

*The duration of this program is approximately 90 minutes.*

# “Signs from a Wanderer”

## Three Talks

Wednesday, April 24, 2013 | 12:15pm | Lincoln Hall B20

### Walter Zimmermann | Translating Visual Emblems into Sound Emblems

The pictorial paradox of my cello-piano duo “Geduld und Gelegenheit” (“Patience and Opportunity”) is illustrated sonically by requiring the cellist to overcome a synchronous blocking and playing of pizzicato (plucked) and arco (bowed) sounds. The title of my string quartet *Festina Lente* (*Hurry Slowly*) derives from an oft-cited Renaissance hieroglyph, which has its origins in ancient Rome and which is still found today in stone frieze fragments. Acoustic phenomena have become the material carrier of the visual emblems in these works: a unison double stop that can indeed be no more *unisono* once it shifts along the strings. Myriad sounds exist a hair’s breadth away from the unison, whose location of articulation constantly changes. They exist along the border between *peras* and *apeiron*—the limited and the unlimited.

### Benjamin Piekut | Experimental Drift in the Years of Desert Plants

By 1976, the year Walter Zimmermann published his landmark collection of interviews, *Desert Plants*, experimental music was undergoing its second great transformation. The first took place in the 1950s, when John Cage articulated a concept based on sound, uncertainty, and spontaneity, in the process successfully decoupling experimentalism from the more scientific valences in play at the time. In the 1970s, this heterogeneous grouping of musicians, texts, performances, technologies, critics, and institutions once again began to drift, leading to new configurations involving free improvisation and popular music. Recognizing and analyzing this kind of drift leads to fundamental questions of what experimentalism has been—not a “style,” but a collection of specific events and objects. In this latter sense, Zimmermann was not simply *documenting* experimental music in *Desert Plants*, but rather *enacting* and *extending* it in a historical moment of many such translations.

### Tyran Grillo | Of Echoes and Signposts: Wandering with Walter Zimmermann

The art of composition is concerned with inner workings: of sound, of means, of response. The art of performing is likewise inflected. The art of listening, however, is seldom addressed as a vital component of the creative process, more seldom still the ways in which we write about it. Walter Zimmermann, as composer and as thinker, reflects the need for invested writing, hence my attempt to fill a gap with words honed in the same spirit. What proceeds from this impulse is not a formal paper, per se, but rather a riff-cum-meditation on the linguistic and atmospheric predilections of Zimmermann’s music.

# *Midday Music & Film*

Thursday, April 25, 2013 | 12:30pm | Lincoln Hall B20

## *Prelude*

**Henry Purcell**  
(1659?-95)

Ground in C Minor, Z. D221

Erica Levenson, harpsichord

## *Film*

**Walter Zimmermann**  
(b. 1949)

*Wanda Landowskas Verschwundene Instrumente*  
(*Wanda Landowska's Missing Instruments*) (1998/2002)

*The duration of this program is approximately 40 minutes.*

# Third Concert

## Ensemble X

Thursday, April 25, 2013 | 8pm | Barnes Hall

**Walter Zimmermann**  
(b. 1949)

from *Geduld und Gelegenheit*  
II. Sala della Pazienza (1987)

John Popham, cello  
Andrew Zhou, piano

*Wüstenwanderung* (1986)

Andrew Zhou, piano

### INTERMISSION

**Mauricio Kagel**  
(1931-2008)

*Rrrrrrr... (six percussion duos, 1982)*  
I. Railroad Drama  
II. Ranz des Vaches  
III. Rigaudon  
IV. Rim Shots & Co.  
V. Ruf  
VI. Rutscher

Victor Caccese and  
Michael Compitello, percussion

**Luciano Berio**  
(1925-2003)

*Folk Songs* (1964)  
I. Black is the colour... (USA)  
II. I wonder as I wander (USA)  
III. Loosin yelav (Armenia)  
IV. Rossignolet du bois (France)  
V. A la femminisca (Sicily)  
VI. La donna ideale (Italy)  
VII. Ballo (Italy)  
VIII. Motettu de Tristura (Sardinia)  
IX. Malurous qu'o un fenno (Auvergne)  
X. Lo fiolaire (Auvergne)  
XI. Azerbaijan love song

Judith Kellock, soprano  
Juliana May Pepinsky, flute  
Rick Faria, clarinet  
Michael Compitello &  
Andrew Sickmeier, percussion  
Kristina Finch, harp  
Maxwell Aleman, viola  
Peter Volpert, cello  
Chris Younghoon Kim, conductor

*The duration of this program is approximately 85 minutes.*

# Program Notes

Zimmermann's program notes have been, in some cases, translated or newly translated from the original German, gingerly edited, commented upon, and/or combined from several sources without comment.

- Andrew Zhou

## Luciano Berio

(b. 1925, Oneglia, Italy; d. 2003, Rome, Italy)

### *Folk Songs*

for mezzo-soprano, flute (& piccolo), clarinet, two percussionists, harp, viola, and cello

1964 | 23 min.

Commissioned by Mills College, Oakland, CA

First performance: 1964 at Mills College with Cathy Berberian as soloist and Luciano Berio as conductor

- I. Black is the color (USA)
- II. I wonder as I wander (USA)
- III. Loosin yelav (Armenia)
- IV. Rossignolet du bois (France)
- V. A la femminisca (Sicily)
- VI. La donna ideale (Italy)
- VII. Ballo (Italy)
- VIII. Motettu de Tristura (Sardinia)
- IX. Malurous qu'o un fenno (Auvergne)
- X. Lo fiolaire (Auvergne)
- XI. Azerbaijan love song

This pastiche of 11 songs in nine languages draws from French, Italian, Armenian, Azerbaijani, and American sources. The idiomatic range thereof places unenviable demands on the singer, who must convey respective flourishes and qualities as if they were her own. *Folk Songs* was originally written for Berio's then-wife Cathy Berberian, whose contributions to the broader sweep of vocal music—from Renaissance to contemporary—have

undoubtedly haunted every performance since. A telling anecdote attests: Upon hearing a 78 record of the Azerbaijani folk song that closes the cycle, Berberian transcribed what she heard with such phonetic precision that, upon listening to her “blind” rendition, a linguist was able to translate the lyrics with relative ease. Still, Berio's brilliance lies less in his settings, *per se*, than in his decoupling of songs from their provenance. This act of displacement lends their motives clarity and reliability. The idea would have been fresh for one who had just relocated to America for a series of teaching appointments.

We can therefore assume that these settings were no mere archival gesture (two of the songs heard here are his own), but rather an invigoration of a full and vibrant sound-world. In this world we encounter a roving gallery of maidens, fishermen, and even a nightingale, and in each there is a new message. It is something of a comfort to know that, in the midst of this politically charged period, Berio remained true to roots as he saw them, even when they were not his own. The folk song was thus for him a found object. Like his contemporary Italo Calvino (who would write two librettos for the composer), Berio was an interdisciplinary storyteller who meshed experimental and traditional impulses, and in the process saw fit to fit what he saw.

-Tyran Grillo

## John Cage

(b. 1912, Los Angeles, CA; d. 1992, New York City, NY)

### *Six Melodies for violin and piano*

1950 | 12 min.

Dedicated to Josef and Anni Albers

First performance: Nov 1959 in Cambridge, MA

*Six Melodies* is an intimate work for violin and piano that is often overlooked in discussions of Cage's music. Small in scale and bookended by larger works that more clearly demonstrate formal developments in the composer's method (*String Quartet in Four Parts*, 1949-50 and *Concerto for Prepared Piano and Chamber Orchestra*, 1950-51), it has a tendency to get lost in the shuffle. However, while it could probably be accurately described as a transitional work, it is one of the very few pieces that emerged in the intensely formative period between Cage's development of the prepared piano and his turn towards indeterminacy.

In this period, from roughly 1948 to 1951, many disparate but influential events occurred in Cage's life, including his immersion in the study of Eastern philosophy, his first meetings with both Pierre Boulez and David Tudor, and the beginning of his affiliation with Black Mountain College. Major changes in Cage's approach to composition were also underway throughout this period, in which the composer seemed to struggle to develop a way of structuring music that was not dependent on the traditional forward motion of functional harmony.

Having developed a concept of structure via subdivisions of time rather than hierarchical groupings of sound in his percussion and prepared piano writing, he further developed a "gamut technique" that allowed him to strip harmony of its functional aspect. (The "gamut" refers to the collection of fixed, predetermined sounds that serve as the building blocks for the piece.) By neutralizing the implicit meaning of traditional harmony, Cage was able to attain a state of "static expression," an aesthetic ideal he was drawn to

both in the music of Erik Satie and in Eastern artistic and spiritual traditions.

The works from this period are unique and peculiarly fecund. *Six Melodies* is simple, lovely, and shows a clear affinity for the spare beauty of Satie. At the same time, it is rigorously constructed (in a similar fashion to the *String Quartet in Four Parts*) and clearly incorporates Eastern principles. Its embrace of non-expression and formal construction is writing on the wall, foreshadowing many of the radical developments that would blossom in Cage's work only a few years later.

-David Friend

## Morton Feldman

(b. 1926, New York City, NY; d. 1987, Buffalo, NY)

### *Structures*

for string quartet

1951 | 7 min.

First performance: 30 May 1956 in Carl Fischer Concert Hall, New York City, by the Juilliard String Quartet

Feldman once told a student, "Timbre and range are the same problem, and both are more important than pitches. When one knows exactly the sound he wants, there are only a few notes in any instrument that will suffice. Choosing actual pitches then becomes almost like editing, filling in detail, finishing things off." In the *Structures* for string quartet, we find a rare—if only for being early—realization to flesh out detail in exactly this manner. Feldman's output from the early 1950s (cf. *Projections* and *Intersections*) typically employed graphical representations in lieu of exact notation, allowing performers leeway in determining a range of parameters, pitch perhaps least among them. Yet in this instance he allowed the succession of musical events as he graphed them to take on a more definitive shape through added refinement, in essence fixing one of countless possible operations as a standalone sequence. Only this and his piano "Variations" for Merce Cunningham took the editing process to such extreme and thus stand apart from his later dissertations, precisely

notated from start to finish. None of this makes of *Structures* a closed piece, neither for its brevity nor for its guiding hand. Fragmentary bookends embrace a body of quasi-ostinati with vastly spatial implications, all the while maintaining a characteristic preference for soft dynamics. If Feldman, as it has been said, aimed to use sound as painters used color, here he was clearly painting as musicians use sound, adding layers until the image sharpened into focus.

-Tyran Grillo

## Charles Ives

(b. 1874, Danbury, CT; d. 1954, New York City, NY)

### *Three Quarter-Tone Pieces*

originally for two pianos, one tuned a quarter-tone higher than the other\*

1923-24 | 12 min.

Ives, a lifelong progressive, became fascinated in the 1920s by new explorations in the world of microtonal composition and prophesied “some century to come, when the school children will whistle popular tunes in quarter tones.” By tuning one piano up a quarter tone, the number of pitches per octave doubles from the traditional twelve to twenty-four, allowing notes “in the cracks between the keys” to be heard.

The arrangement for piano and electronics keeps in the spirit of Ives’s original conception of the first and third movements to be played by a single player seated between two pianos tuned a quarter-tone apart. The first movement explores chords with quarter tones supporting mainly diatonic melodic lines. The second movement is an exemplar of the Ivesian “patchwork movement,” which relies heavily on borrowings from his other works, rather than purely on borrowed tunes. While this movement plays on the linear juxtaposition of quarter tones, the third movement, a chorale, is a study in harmony. In the manner of Bach, who often used pre-composed melodies as the basis for his four-part works, Ives harmonizes fragments of “America” and “La Marseillaise” according to the strict rules of his quarter-tone grammar. His choice of including

nationalistic tunes carries a certain amount of import. The pieces are steeped in a spirit of optimism about the progressive potentials of human understanding. Ives asks: “If smaller tone divisions are to be added to our semitone system ‘to help round out our souls,’ how much of a fight will the ears have to put up?”

-Heather O’Donnell/A.Z.

\*In order to prevent excess tension on the strings, most performances of this work tune one piano a quarter tone lower, resulting in a quarter-tone transposition downward.

## Mauricio Kagel

(b. 1931, Buenos Aires, Argentina; d. 2008, Cologne, Germany)

### *Rrrrrrr...*

Six percussion duos

1982 | 12 min.

#### **I. Railroad Drama**

#### **II. Ranz de Vaches**

#### **III. Rigaudon**

#### **IV. Rim Shots & Co.**

#### **V. Ruf**

#### **VI. Rutscher**

Moving to Cologne in 1957 from his native Argentina, Kagel became an important fixture of the European avant-garde. Through works blending theater and music as well as those skewering his contemporaries (even as he imitates their mannerisms), Kagel’s music resists traditional notions of analyses. He often leverages his critical intelligence, born of an intimate knowledge of literary theory, to undercut the very genres he utilizes. Among Kagel’s works, *Rrrrrrr...* for two percussionists stands at the junction of instrumental music theater and the traditional concert work. Although it has the trappings of a more theatrical work—absurdity, quasi-ritualistic, overtly serious performance style, and wild physical gestures—there is no overarching thematic arc or continuity between the six short movements. At times, Kagel instigates the physical act required to play percussion instruments as a means of teasing out a dramatic

purpose (“Railroad drama,” “Ranz des vaches”), but in other movements, the music itself is the object undergoing aesthetic observation and multi-faceted criticism. According to Kagel:

“[The larger series] *Rrrrrrr...* consists of 41 autonomous pieces of music, beginning with the letter ‘R’ and all performable independently. The respective instrumental setting (organ, choir and piano, percussion duo, wind instruments, double basses and percussion, solo voices, jazz combo) are all published in different volumes. A performance of all 41 pieces constitutes the *Radio Phantasy ‘Rrrrrrr...’*.” Kagel describes the percussion duos as follows:

**railroad drama:** A railway accident, derived from the *railroad song*.

**ranz des vaches:** (Fr: Swiss cowherd's song): a melodious, narrative round dance common in the romanesque Alpine areas (Ger.: *Kuhreigen*).

**rigaudon:** early French folk and social dance; a line and couple dance in a lively 3/4, 4/4 or *alla breve* metre which arose in the 17th century from the folk dances of Provence and Langue d'oc, and is predominantly governed by crotchets [quarter notes] and quavers [eighth notes], usually beginning with a crotchet upbeat. As a courtly dance the rigaudon found its way in the 17th and 18th century into the ballet, opera and instrumental suite, where it was frequently inserted between the sarabande and gigue. It is closely related to the bourrée and gavotte.

**rim shot:** a sharp drum stroke, resembling the report of a firearm, produced when the skin and rim are struck simultaneously with the drumstick.

**ruff** (or ruffle): a triple stroke on the side drum, somewhat in the manner of a short roll.

**Rutscher** (Ger.: “slider”): early German folk dance; gallop (from Ferdinand Hirsch: *Wörterbuch der Musik*, Berlin 1977).

-Michael Compitello

## Oliver Schneller

(b. 1966, Cologne, Germany)

*and tomorrow...*

for piano and live electronics  
2004 | 6 min.

Commissioned by Puffin Foundation New York  
First performance: 16 Mar 2004 at the MaerzMusik Festival, Berlin, Germany by Heather O'Donnell

*“And tomorrow, tomorrow the light as a thought forgotten comes again, again, and with it ever the hope of the New Day.”* -Charles Ives, “Sunrise”

Ives's *Quarter-Tone Pieces* (see program note above) are a point of departure for *and tomorrow...* Here, the electronics, derived purely from piano sounds, enable an impression of a quarter-tone-tuned super-piano. The piece captures the enthusiasm of ever-expanding musical potentials, remembering the ragtime atmosphere of the early 20th century, and ends somewhere and sometime in the future in a realm of infinite possibilities.

-O.S.

## *Five Imaginary Spaces*

for piano and live electronics  
2001 | 11 min.

First performance: 26 Oct 2001 at the Espace de projection, Institut de Recherche et Coordination Acoustique/Musique (IRCAM), Paris, France, by Heather O'Donnell

*Five Imaginary Spaces* creates fantastical acoustic environments in which a given musical element can be perceived simultaneously from a variety of perspectives. The electronics are designed to be highly interactive with the performer—a virtual duo-partner.

The five spaces are:

- I. A curved, winding space in which objects move on smooth trajectories,
- II. A tissue-like, reactive space that rips apart in complex patterns wherever touched by an object,
- III. An open, flat, expectant space mirroring objects as splinters and fragments,



IV. A coiled space, mapped onto itself in decreasing size in which objects grow like a fractal rhizome,

V. A densely constructed, cluttered but elastic space whose fabric progressively interconnects all objects.

-O.S.

## Kevin Volans

(b. 1949, Pietermaritzburg, South Africa)

### *Walking Song*

original version for flute, harpsichord/virginal/piano, and two hand clappers/finger clickers

1984 | 6 min.

Sponsored by the Kulturstiftung, Köln

First performance: 1984 by Alain Barker, flute, Kevin Volans, harpsichord, Matteo Fargion and Angela Impey, hand clappers at the Durban Art Gallery (South Africa)

When Walter Zimmermann turned to the dances of his native Franconia as a means of finding a new composition path, Volans (of Irish citizenry) turned to his native South Africa, where he was born and received his early training. Volans left in 1973 to join the Stockhausen class at the Hochschule für Musik in Cologne, becoming his teaching assistant in 1975. That same year, doing an almost about-face, he wrote a passionate letter advocating for “music that is ‘a-historical’ and ‘local’ ... of ‘here and now,’ a music that is personal...organic, and vigorous.” He proceeded to make field recordings of and radio documentaries about southern African musics, and began to compose works borrowing their materials. The recording of Volans’s *White Man sleeps* (rev. 1986) by the Kronos Quartet, spent 26 weeks on the both the classical and world music charts. With this launch into success came an inevitable backlash, with invectives laid upon him for appropriating and profiting from the music of African musicians.

*Walking Song* comes from this intensive period of rebirth. (In an interview with Bob Gilmore, Volans stated regarding his 1993 string quartet *Dancers on a plane* that “the moment for that kind of work had passed, along with the apartheid

state.”) Written for the opening of an exhibition at the Durban Art Gallery, an event at which “the chatter occasioned by the cheese and wine completely drowned out the piece,” it is perhaps likened to a modern-day *divertimento*. Volans writes, “the opening material owes a debt to the music of the Babenzele pygmies, who alternately sing and blow notes on a panpipe made from the hollow stem of a papaya leaf.” The hocketing technique of passing a melody between different instruments is a predominant feature of the polyphony found in the music of the Babenzele (also known as the Aka or Bayaka) from western Central African Republic and northwest Congo.

-A.Z.

## Walter Zimmermann

(b. 1949, Schwabach, Germany)

### *Chantbook of Modified Melodies*

for double string duo

2011 | 10 min.

First Performance: 29 Apr 2012 at the Wittener Tage für Neue Kammermusik in the Aula der Rudolf Steiner Schule, Siegen, Germany, by the JACK Quartet

The *Chantbook of Modified Melodies* comments upon the South Indian *Mātrālakṣaṇam*, a collection of 127 *svaras*, in which alternating double antiphonies (pairs of call-and-response statements) become increasingly interwoven into one another, hence the designation for double string duo. Each one of these *svaras*, which were recorded and transcribed from numerous Vedic singers and compared against fragmentary manuscripts (cf. Wayne Howard, New Delhi 1988), contains its own reference tone. The duo-partner of the musician playing the *svara* intones this note as a *bourdon* or drone. In Bali and Java, the tunings of gamelan scales, which had been unique to each village, have now almost become unified on a national scale. In thinking about this process of standardization, effort has been made to preserve every musical cell in *Chantbook* with its own unique intonation. The alternation and synchrony of different drones and the unfolding melismas above reflect, within the network of antiphonies, the richness of a music threatened with extinction. *Chantbook* stands at the end of a

long series of works (from *Lokale Musik* to *Randonnée*), that deals with traditional music from a diverse collection of traditions.

-W.Z.

### *Ephemer*

for violin, cello, and piano

1977-81 | 17 min.

Interlude from the series "Vom Nutzen des Lassens nach Meister Eckhart" (1981-84)

First performance: 31 May 1985 in Cologne, Germany

I. "Away from the Earth"

II. "...Into the Air"

III. "On Earth as it is in Heaven"

[all movements are played without break]

"*Ephemeralisation;*

*away from the Earth into the Air*

*or*

*on Earth as it is in Heaven"*

(John Cage)

Zimmermann writes of this personal favorite from his catalog of works:

"the process of structural resolution in this piano trio causes the string writing to present almost insurmountable difficulties for the violinist and cellist. Double stops open the work, a perceptual rendering of knots grounded *on earth*. A piano solo with a paradoxical polyphonic texture [whose harmonic stasis belies an intricate interweaving of the voices] enters, signaling the unraveling of these knots: *away from the earth*. The underlying process of dissolution follows: *into the air*. Here the strings are tasked with audibly presenting both the physical (i.e. the bodily), represented by *ordinario* notes, and ethereal structures, represented by harmonics, after which the cellist alone presents both poles. That these two soundworlds are played simultaneously implies that three fingers are used to stop the strings [an artificial harmonic alone requiring two fingers], giving rise to the enormous difficulties described above."

The violin is given a harrowingly difficult cadenza near the end consisting only of natural harmonics.

(In standard repertoire, only the first through fifth partials of any fundamental are generally demanded, as any above those tend to be unreliable due to the smaller distances involved with their fingering and quirks of intonation—thirteenth partials find their way into this work.)

Zimmermann calls this "a type of inaudible 'introverted virtuosity' ... since the transparent sounds of effort, through which such difficult goals are obtained, might only be intimated." The affective objectivity and the limits placed on the notes by the physics of a vibrating string seem paradoxical to the effort and human fragility quite viscerally *sounded*. The work ends as the physical structure is finally relinquished, with the lone sound of harmonics: *as it is in heaven*. The piano, which has hitherto spurred the process of transcendence onward as the important mediator and resonator for the strings, is no longer needed. Here the violinist and cellist are instructed to produce the harmonics by lightly stopping the same pitches (an octave apart) on their respective D-strings; even if no resulting harmonic pitch sounds, an ethereal sound of bowing remains.

-A.Z.

### *The Missing Nail (at the river)*

for piano and toy piano

2003-4 | 6 min.

First performance: 2004 at the MaerzMusik Festival, Berlin, Germany, by Heather O'Donnell

"*Shall we gather at the river*

*Where bright angel feet have trod,*

*With its crystal tide forever*

*Flowing by the throne of God?*

Some years ago, when I visited the house in where Charles Ives was born, it was undergoing renovation. I just walked in and found myself amidst the renovator's tools in his childhood bedroom. When I left the house, there was an old nail with a flat head lying around on the front porch. It was of no use anymore, having been replaced by new ones, I assumed...so I took it.

*Yes we'll gather at the river,*

*the beautiful, the beautiful river,*

*Yes we'll gather at the river  
that flows by the throne of  
God."*

(American hymn, Robert Lowry, 1864)

-W.Z.

### *Voces abandonadas*

for piano

**Primera serie** (2005) for Helmut Lachenmann's 70<sup>th</sup>  
birthday | 20 min.

**Segunda serie** (2006) for Morton Feldman's 80<sup>th</sup>  
birthday | 20 min.

First performance: 21 April 2007 at the Wittener  
Tage für Neue Kammermusik in the Theatersaal,  
Witten, Germany, by Nicolas Hodges

This work is the attempt to translate the 514 sentences of *Voces abandonadas* ("Abandoned Voices"), a collection of aphorisms by the Italian-born Argentine poet Antonio Porchia (1885-1968), into sound emblems, each of which consist mostly of one bar and follow each other without interruption. The composition process lasted a year and proceeded onward in the manner of a daily journal. There were no specific guidelines for construction; rather, I relied on my direct reactions to each particular maxim. The aphorisms are often contrasting in nature, resulting in music that is always compelled to articulate itself beyond the obstacle of meaning. It becomes evident that the disparate "sound sententiae" become increasingly able to speak in their own language as the piece progresses. The abstracted, condensed sound emblems become the building blocks of a musical logic, reflecting the logic of original aphoristic texts. Comparable to viewing a landscape from above, the deeper structure of Porchia's thoughts becomes apparent through the re-appearance of certain sound emblems. Synonymous and metonymous connections give rise to similar musical motifs. The re-appearance of words like *nothing, time, waiting, love, eyes, moment, pain, minute, years, stars, less, more, distance, hold, tumble, dream, live, chain, flowers*, imparts a labyrinthine structure to this forty-minute work.

*"If men were to have wings, he would sink even deeper."*

*"Situado en alguna nebulosa lejana hago lo que hago, para que el universal equilibrio de que soy parte no pierda el equilibrio."*

"Situated in some nebulous distance I do what I do so that the universal balance of which I am a part may remain a balance." (The first aphorism from a separate collection entitled *Voces*, trans. W. S. Merwin.)

-W.Z.

### "Sala della Pazienza" ("Hall of Patience")

second part of *Geduld und Gelegenheit* (*Patience and Opportunity*)

for cello and piano

1987 (complete work 1987-9) | 11 min.

First performance: 28 Oct 1990 in Frankfurt, Germany

The cycle of pieces focuses on a Renaissance hieroglyph as it appears in numerous depictions by Mantegna, Rubens, etc. A reading of this hieroglyph leads us to consider the conceptual range of opportunity, time, virtue, happiness, and patience, described in detail in *Opportunity, Time and Virtue* by the German art historian Rudolf Wittkower (Cologne 1983, p. 187ff.). The paradox of the binary "patience" and "opportunity" is translated into sound and requires the cellist to overcome paradoxical playing techniques. (The first movement, "Hypernos," requires the cellist to play on nodes of the strings, which produces ordinary tones as well as harmonics depending on the pressure of the finger. In the last movement, "Tyche," the cellist plays on all four strings simultaneously using a special curved bow, even though the same pitch is being reproduced in many cases.)

"Sala della Pazienza," the title of the second movement performed tonight, refers to a hall in Ferrara, Italy, where depictions of patience and opportunity are placed opposite one another. Pizzicato (plucking of the strings) and arco (bowing) must be attempted simultaneously; the act of one essentially negates the other. Similarly, attempting a pizzicato and an arco as double stops

leads to an interplay of reciprocal blocking and stumbling, reflecting how patience and opportunity get in each other's way.

–W.Z.

### *Wanda Landowskas Verschwundene*

#### *Instrumente*

(*Wanda Landowska's Missing Instruments*)

Film based on original live version for mid-harpsichord, fortepiano, and projections

Part of the series "Cura Curiositas"

1998 | film version 2002

28 min.

Deborah Richards, keyboards; Hanns Zischler, reader; Nanne Meyer, drawings

Sponsored by Stichting Prime, Groningen and Institut für Neue Musik, HdK Berlin.

Wolfgang Vieweg, recording engineer; Marc Sabat and Peter Sabat, audio, computer, MIDI, and video producers

During the Second World War, the Reichsleiter Rosenberg Taskforce (*Einsatzstab Reichsleiter Rosenberg* or *ERR*), dedicated itself to plundering and confiscating culturally significant objects in Nazi-occupied countries, resulting in a lost generation of Jewish art collections across Europe. One victim of the *Sonderstab Musik*, a special unit of the *ERR*, was the eminent Polish harpsichordist Wanda Landowska (1879-1959), who was forced to flee her home in Saint-Leu, France, leaving behind troves of instruments, manuscripts, and scores (including around 10,000 rare books), which the Nazis looted in September 1940. Only a fraction of these items have since been recovered.

Zimmermann uses the findings from Willem de Vries's seminal study on *Sonderstab Musik* as the basis of a work scored in part for mid-harpsichord, a paradoxical instrument perching on the edge of modernity and antiquity. Each key of the mid-harpsichord, so long as it is depressed, instigates a "rifling through" of archival images surrounding the incident. The quick death of the plucked sounds is put in relief: how many images continue to change even after the sound has decayed? The combinations of images in the film are directly inscribed by the music; yet, as in many

of Zimmermann's works, the mode of translation from symbol to meaning is obscured, set in motion by a system that leaves many facets of the final product outside of his control. Landowska herself announces at the opening that she will play Purcell's C minor ground, but other voices layered above impede its progress. Soon, we hear a reading of a partial registry of the missing instruments: precious ephemera efficiently reduced to serial numbers. The result is a work of striking visual and aural polyphony that fragments Landowska's world, and asks the listeners and viewers to re-assemble in their imaginations a collection of priceless objects whose future reunion seems all but impossible.

The film version was created as a means of facilitating the transmission of this work.

–A.Z.

### *When I'm Eighty Four*

1989 | 3 min.

Commissioned by Toshiba/EMI Japan

Part of the series *Ritornell*

When the pianist Aki Takahashi was approached by Toshiba/EMI to record a piano album of Beatles songs, she turned the offer into a commissioning project, asking various composers to write their takes on the Lennon/McCartney songbook. The result was four discs containing about forty works, including John Cage's "The Beatles 1962-1970," which overdubs snippets of various songs played on eight pianos and Terry Riley's *The Walrus in Memorium* [sic], which puts "I am the Walrus" through the filter of ragtime.

Zimmermann's *When I'm Eighty-Four*, his transformation of "When I'm Sixty-Four" (from the 1967 album *Sgt. Pepper's Lonely Hearts Club Band*) requires the pianist to whisper the numbers one to eighty-four in Japanese every half note, corresponding to each of the eighty-four chords "for Aki Takahashi." Most of the piece, whose tempo is 84 quarter notes per minute (and which is dated April 8, 1989, that is, 8/4/1989), obliquely references the song, as if in a hazy, unsure, nostalgic recollection, but a hint of the

refrain, which sneaks in near the end, provides a whimsical culminating moment of clarity.

Exactly one week before the performance of this work for this concert, Zimmermann, born April 15, 1949, turned 64.

-A.Z.

### *Wüstenwanderung (Desert Wandering)*

for piano

1986 | 18 min.

First performance: Jan 1988 in Frankfurt, Germany

A poem by the 17<sup>th</sup>-century German mystic poet Angelus Silesius prefaces *Wüstenwanderung (Desert Wandering)*: “Where is my resting place? / Where you and I are not.” The symbol of the journey with no goal—of placelessness—is manifested in the Nietzschean concept of the desert, a recurring image in Zimmermann’s work. In his words, *Wüstenwanderung* “depicts the creation of the World-Soul according to Plato’s [dialogue] *Timaeus*, getting increasingly complicated and collapsing from its own complexity, which has become machine-like.” The work is composed of intricately woven harmonic fields, each representing a layer of Timaeus’s seven-circle conception of the universe. The construction of the series is based on Pythagorean principles, namely perfect fourths

and fifths calculated through Plato’s Lambda. The systems reach a crucible point when the pianist utters “The desert grows, woe to he who harbors deserts,” a quotation from Nietzsche’s *Dithyrambs of Dionysus*. This is the desert of European truths: a rejection of morality and humanist ideals.

The music begins a process of self-destruction, the intervals starting to be compressed and “crushed.” The harbinger of the desert in turn is driven by his “will to power:” the driving force for mankind. Zimmermann writes that the “excessive demands” which verge on impossibility for the player towards the end of the work “match the prescribed path: a path that goes astray, into a desert that one has to overcome.” The final lines screamed come from Ezra Pound: “Re usura: Out of focus / I took a symptom for the cause / the cause is AVARICE.” As in James Joyce’s *Finnegans Wake*, the end might simply be a new beginning (in fact, musically, the last notes are the first in reverse order). The protagonist bears the burden of the “eternal return.” For Nietzsche, *willing* the eternal return is a willingness to bear the weight of human history: an affirmation of all of the suffering and joys of life.

-A.Z.

# Guest Biographies

**JACK Quartet** electrifies audiences worldwide with "explosive virtuosity" (Boston Globe) and "viscerally exciting performances" (New York Times). Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on the commissioning and performance of new works, leading them to work closely with composers Helmut Lachenmann, György Kurtág, Matthias Pintscher, Georg Friedrich Haas, James Dillon, Toshio Hosokawa, Wolfgang Rihm, Elliott Sharp, Beat Furrer, Caleb Burhans, and Aaron Cassidy. Upcoming and recent premieres include works by Jason Eckardt, Zeena Parkins, Payton MacDonald, Huck Hodge, James Clarke, Mauro Lanza, Simon Steen-Andersen, Walter Zimmermann, and Toby Twining.

The quartet has performed to critical acclaim at Wigmore Hall (London), Les Flâneries Musicales de Reims (France), Ultraschall Festival für Neue Musik (Germany), Muziekgebouw aan 't IJ (Netherlands), Festival Internacional Cervantino (Mexico), Donaueschinger Musiktage (Germany), Darmstadt Internationale Ferienkurse für Neue Musik (Germany), Library of Congress, Kimmel Center, La Biennale di Venezia (Italy), Carnegie Hall, and the Lucerne Festival (Switzerland), where they are the quartet-in-residence in the summer of 2013.

Throughout 2012-2014, JACK will join legendary pianist Maurizio Pollini as a part of his Perspectives series with performances at the Lucerne Festival (Switzerland), Suntory Hall (Japan), Cité de la Musique (France), and Staatsoper Unter den Linden (Germany). JACK has recently been announced by New Music USA as the 2013 recipient of The Trailblazer Award, which honors those deserving of commendation and support for their early and mid-career efforts in championing new music. JACK has recent and upcoming performances at the SONiC Festival as hosts of the Extended Play Marathon at Miller Theatre, Vancouver New Music (Canada), Strathmore Hall, Biennale für Moderne Musik (Germany), the National Gallery of Art, Newman Center for the Performing Arts, at (le) Poisson Rouge performing with pianist Ursula Oppens, Carnegie Hall Neighborhood Concerts performing with composer/guitarist Steven Mackey, Carnegie Hall Choral Institute performing with the Young People's Chorus of New York City, the Wittener Tage für Neue Kammermusik (Germany) performing string octets with the Arditti Quartet, and the Athelas New Music Festival (Denmark).

In addition to working with composers and performers, JACK seeks to broaden and diversify the potential audience for new music through educational presentations designed for a variety of ages, backgrounds, and levels of musical experience. The members of the quartet met while attending the Eastman School of Music, and they have since studied with the Arditti Quartet, the Kronos Quartet, the Muir String Quartet, and members of the Ensemble Intercontemporain.

*www.jackquartet.com*

With a distinctive and probing musical style, American pianist Heather O'Donnell presents repertoire that spans the 18th through the 21st-century with "masterful playing" (Frankfurter Allgemeine Zeitung), "fine intelligence" (Philharmonic Magazine), and "fiery performances" (the Village Voice). She has performed throughout Europe, America, Asia, the Middle East and Africa. Recent festival appearances include MaerzMusik (Berlin), Festival Agora (Paris), Peterhof Festival (St. Petersburg), Indaba Festival (Grahamstown, South Africa), (Le) Poisson Rouge (New York), Eclat Festival (Stuttgart), and Tanglewood Festival (Massachusetts). She has given solo recitals throughout the world, in Amman, Kraków, Abu Dhabi, Paris, Beijing, Moscow, New York, and Berlin, and was a soloist with the St. Petersburg State Symphony, the Romanian State Philharmonic in Ploiesti, the DalSegno Chamber Orchestra, and the Harvard Orchestra.

She gave over 30 world-premieres of solo piano works (including pieces by Luciano Berio, Walter Zimmermann and James Tenney) and is the dedicatee of works by several composers (including Michael Finnissy, Frederic Rzewski, and Oliver Schneller). She was featured on Deutschland Radio, Radio France, and Deutsche Welle Television and gave lectures and masterclasses at Columbia University (New York), New England Conservatory (Boston), Universität der Künste (Berlin) and Rhodes University (South Africa). Heather O'Donnell was the first prize winner and the recipient of the Gaudeamus Foundation Prize in the Fifth Krzysztof Penderecki International Competition in Kraków, Poland. Her Solo-CD in honor of Charles Ives was recently released on Mode Records. She was the artistic director of many commissioning projects including "Responses to Ives" and "Piano optophonique". Heather O'Donnell was featured in German filmmaker Alexander Kluge's Film *Nachrichten aus der ideologischen Antike*.

Heather O'Donnell began studying piano at the age of five and was most influenced by various teachers and mentors, especially by Charles Milgrim, Stephen Drury and Peter Serkin. She also worked closely with Yvonne Loriod-Messiaen, Emanuel Ax, and Claude Helffer. In 2012 she served as a jury member at the *Concours international d'piano d'Orléans*. Heather O'Donnell is a Steinway Artist. She lives in Berlin with her husband, composer Oliver Schneller, and daughter.

*www.heatherodonnell.info*

Percussionist **Victor Caccese** was born in Bryn Mawr, Pennsylvania, in 1989 and at age nine began studying piano. In high school he began to develop an interest in the art of percussion. In 2005 he started percussion lessons with Walter Rohrich at the Wilmington Music School. His percussion training led him to audition for admittance to The Peabody Conservatory of the Johns Hopkins University in 2007.

Mr. Caccese holds an intense love for chamber music and has even attended the So Percussion Summer Institute for three consecutive years. He was also accepted into the Norfolk New Music Workshop as part of the Norfolk Chamber Music Festival in Connecticut. In the summer of 2011, during the So Percussion Institute, Mr. Caccese worked closely with electronic artist Dan Deacon on the world premiere of his piece “Purse Hurdler” performed at Le Poisson Rouge in New York City. In 2010 he performed James Wood’s “Village Burial with Fire” at The Percussive Arts Convention as a finalist in the PASIC chamber music competition.

Mr. Caccese has played in master classes for Chen Zimbalista, Alan Abel, former percussionist for the Philadelphia Orchestra, Tom Freer, of the Cleveland Orchestra, Svet Stoyanov, percussion chamber group So Percussion and marimba virtuoso Robert Van Sice. He graduated with his bachelor’s degree from The Peabody Conservatory in Spring 2011 and was a faculty member for the Peabody Preparatory program during his senior year. Mr. Caccese is currently pursuing his Master’s degree from the Yale School of Music under the tutelage of Robert van Sice.

Cellist **John Popham** was born and raised in Louisville, Kentucky. The New York Times has described his playing as “warm but variegated” and “finely polished”. About his recent premiere of Vincent Raikhel’s cello concerto, *Cirques and Moraines*, the New York Times wrote that he played “with energy and a touch of poetry.” John holds a BM and MM from the Manhattan School of Music where he was a student of David Geber and David Soyer. An active chamber musician, he is a member of Either/Or Ensemble, Red Light New Music and the Toomai String Quintet. John has performed throughout North America, South America, and Europe with ensembles such as the Argento Chamber Ensemble and the Talea Ensemble. He has recorded for Tzadik, Carrier, and Arte Nova Records and teaches in the Mason Gross School of Music’s Young Artist Program at Rutgers University. As a recent recipient of a Fulbright grant, John will spend the 2013/2014 academic year in Graz, Austria, studying with Andreas Lindenbaum and Klangforum Wien.



The composer and saxophonist **Oliver Schneller** (b. 1966, Cologne) grew up in Africa, Europe and Asia and studied in Germany and the USA. After completing a MA in political science and musicology at the University of Bonn he worked for the Goethe-Institut in Kathmandu, Nepal (1990-91) on a project to support and sustain local forms of traditional musical practice. In 1994 he moved to the USA, first studying composition at the New England Conservatory in Boston, then at Columbia University New York as a student of Tristan Murail, where he received his doctoral degree in composition (2002) with a thesis on music and space. At the City University of New York he developed and expanded the CUNY Computer Music Studio. From 2000-01 he lived in Paris as a participant of the *cursus annuel de composition et d'informatique* at IRCAM/Centre Pompidou. As an assistant to Tristan Murail he taught composition and computer music at Columbia, and organized the "Lachenmann in New York" Festival in 2001. Throughout his studies, masterclasses with Salvatore Sciarrino, Jonathan Harvey, Brian Ferneyhough, George Benjamin and Vinko Globokar provided important orientations.

Schneller's music has been performed at international festivals including Festival Agora Paris, Musica Strasbourg, Maerzmusik Berlin, Wittener Tage für Neue Kammermusik, Ultraschall, Tremplins Paris, Les Musiques Marseille, musique action Nancy, Wintermusic Berlin, Karnatic Lab Amsterdam, Alternativa Moscow, the International Computer Music Conferences(ICMC) in Singapore and Göteborg, Musicaaoustica Beijing, Indaba South Africa, Aspen, Tanglewood Music Festival, "Frankfurt 2000" and the "Millenium Stage Series" at the Kennedy Center in Washington DC. His works have been performed by Ensemble modern, Ensemble Intercontemporain, MusikFabrik, Ictus, Speculum Musicae, Court Circuit, Ensemble Mosaik, Kammerensemble Neue Musik Berlin, Ensemble Courage, Antares, the Tanglewood Music Center Orchestra, and St. Luke's Chamber Ensemble. From 2002 to 2004 he was a compositeur en recherche at IRCAM working on "Jardin des fleuves" a work for ensemble and live-electronic spatial processing. From 2006-07 Oliver Schneller was a fellow at the German Academy Villa Massimo in Rome, in 2010 he was the recipient of a Composers Award from the Ernst-von-Siemens Music Foundation.

Praised by The New York Times as "spellbinding," violinist **Alex Shiozaki** regularly premieres new works between performances of more traditional repertoire. Equally at home with music new and old, he has appeared as a soloist on stages from Carnegie Hall to Harvard University's Paine Hall. For several summers, he has been invited to Tanglewood as a New Fromm Player, specializing in contemporary music.

Described by conductor David Effron as "a natural leader," Alex has led as concertmaster the Tanglewood Music Center Orchestra, Juilliard Chamber Orchestra, New Juilliard Ensemble, Harvard Bach Society Orchestra, and more. He has also performed with Ensemble ACJW, Le Train Bleu Ensemble, and Second Instrumental Unit in NYC, and with the New World Symphony in Miami. In the summer of 2011,

Alex joined the Metropolitan Opera Orchestra on their tour to Japan.

As a chamber musician, Alex has been featured on the Wednesdays At One concert series at Alice Tully Hall, in the Focus! Festival at the Juilliard School, and with the Mark Morris Dance Group. His many chamber groups have been coached by Robert Levin, Yehudi Wyner, Norman Fischer, and Andrew Jennings, as well as Nick Eanet, Samuel Rhodes, and Joel Krosnick of the Juilliard String Quartet; Michael Tree of the Guarneri Quartet; and members of the Chiara, Afiara, and Ying Quartets. He recently appeared in a New York Times multimedia feature, performing Stravinsky's *L'histoire du soldat* under the baton of Alan Gilbert.

Alex frequent collaborates with his fiancée and pianist Nana Shi. The couple made their Carnegie Hall debut in Stern Auditorium with Mendelssohn's Concerto in D minor for Violin, Piano, and Orchestra. As a duo, Alex and Nana have given many recitals across the country, performing repertoire from Beethoven to Schoenberg to Satoh. They can be heard often in NYC, concertizing in venues including the Juilliard School, WMP Concert Hall, and the Roerich Museum.

Alex holds a Bachelor of Arts degree from Harvard College, where he was awarded the Timothy Faron Memorial Arts Prize and the John Knowles Paine Traveling Fellowship. He recently received a Master of Music degree from the Juilliard School, where he was a recipient of the C.V. Starr Scholarship and the J.C.C. Scholarship. His former teachers include Lynn Chang and Robin Sharp. Currently pursuing a Doctor of Musical Arts degree from the Juilliard School as a C.V. Starr Doctoral Fellow, Alex continues to refine his musicality under the tutelage of Ronald Copes and Joseph Lin of the Juilliard String Quartet.

**Ensemble X** was founded in 1997 by a group of performers who share a passionate commitment to new music. There were eleven founding members: Wendy Herbener Mehne, Richard Faria, Gordon Stout, Ellen Jewett, and Elizabeth Simkin from Ithaca College, and Judith Kellock, David Conn, Xak Bjerken, David Borden, Edward Murray, Mark Davis Scatterday, and artistic director Steven Stucky from Cornell University. The ensemble's core membership has since grown to about twenty players.

The ensemble's mission is to perform both very new music of the "classical" tradition — typically music written within the past five to ten years — and established works from earlier in the twentieth century. The group performs a series of concerts each season in Ithaca as well as touring and recording.

Among the Ensemble X career highlights are regional premieres of John Adams's clarinet concerto *Gnarly Buttons* and his *Hallelujah Junction* for two pianos; Jacob Druckman's last major work, the song cycle *Counterpoise*; Roberto Sierra's *Cuentos*; Stephen Hartke's *The Horse with the Lavender Eye*; Christopher Rouse's *Compline*; and Leon Kirchner's *Piano Trio No. 2*. Twentieth-century "classics" in the group's repertoire include Schoenberg's *Pierrot lunaire*, Robert Palmer's *Piano Quartet No. 1*, Revueltas's *8 x Radio*, Karel Husa's *Sonata a tre*, and a memorable staging of Stravinsky's *L'Histoire du soldat*, directed by Rachel Lampert in April 1999.

Recent milestones include the release of the first Ensemble X recordings (an album of music of Steven Stucky on Albany Records, and a compact disk of music by Scottish composer Judith Weir); the group's first concert appearances in New York City, at Merkin Concert Hall and Weill Recital Hall; and collaboration with the celebrated Danish recorder virtuosa Michala Petri.

Ensemble X players for the Monday concert are: **Ariana Kim**, violin; **David Friend**, piano/clapper; **Michael Pecak**, harpischord; **Juliana May Pepinsky**, flute; **Amit Gilutz**, clapper. Players for the Thursday concert are: **Judith Kellock**, soprano; **Juliana May Pepinsky**, flute and piccolo; **Rick Faria**, clarinet; **Michael Compitello** and **Andrew Sickmeier**, percussion; **Kristina Finch**, harp; **Maxwell Aleman**, viola; **Peter Volpert**, cello; **Chris Younghoon Kim**, conductor.

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. Most recently, he worked 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.

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 the Ensemble Modern. He is currently in the Doctor of Musical Arts program in performance at Cornell, studying with Xak Bjerken. Upcoming projects include Pierre Boulez's Lucerne Festival Academy in late August, the series of recitals in France at the end of 2013 and a CD with works by Arnold Schoenberg, Matthias Pintscher, Helmut Lachenmann, Olga Neuwirth, and Walter Zimmermann to be recorded in June.