

**Raphael Mostel**

**Night and Dawn (Nacht en Dageraad) [8:38]**

**1. Night (5:52)**

**2. Dawn (2:46)**

**Royal Concertgebouw Orchestra Brass Ensemble, conducted by Ivan Meylemans. Trumpets: Hans Alting, Frits Damrow, Bert Langenkamp, Peter Masseur. Horns (doubling shofars): Jacob Slagter, Sharon St. Onge, Martin van der Merwe, Jaap van der Vliet. Trombones: Bart Claessens, Nico Schippers, Jörgen van Rijen. Bass Trombone: Raymond Munnecom. Tuba: Perry Hoogendijk**

When asked to compose music in commemoration of the liberation of the Netherlands, my mind kept flashing on the Nazi destruction of the port city of Rotterdam, which precipitated Holland's capitulation. I was working at my desk in another port city, New York, the morning of 9/11 when the plane flew almost directly over the building I live in. Even before it crashed into the World Trade Center towers, the noise of that plane flying so close instantly gave the sense that something was horribly wrong.

The memory of that noise and its sense of violation gave me the kernel of this piece, and its brutal echo can be heard from the very first notes. I restricted the choice of pitches, harmonies, and rhythms to emphasize each choice, its ramifications, and resonances. Much of the material is derived — albeit in an extremely fragmented way, and only brief phrases are explicit — from the Dutch national anthem, the 16th century Wilhelmus.

To commemorate the horror of the deportation of the vast majority of Dutch Jews — which included several musicians of the RCO — I have included a brief

passage for shofars (ram's horns) at the climax of the first part.

Composer Raphael Mostel is drawn to the boundaries between categories — as when speech approaches music, or music speech, or -image — and how rudimentary means can be used to elicit profound imagination. His most-performed work, with 50 presentations already, *The Travels of Babar* (using the classic book of Jean de Brunhoff) has been hailed by *The New York Times* as “the 21st century's *Peter and the Wolf*.” The Metropolitan Opera Guild and New York City Opera education programs collaborated on a study guide for it. Mostel also invented the *Tibetan Singing Bowl Ensemble: New Music for Old Instruments*, the first of its kind in the world, creating an innovative sound-world from ambiguous-pitched instruments which some supposed “experts” have even mistaken for something from some “other” time or culture. His theatrically ritualistic ‘TSBE:NMOI’ compositions have been acclaimed by John Cage, featured in a multi-media retrospective exhibition at the Performing Arts Library at Lincoln Center, and frequently broadcast live via WNYC. His *Swiftly, How Swiftly... and The River* marked the first time an American had been invited to compose for and perform at the commemoration ceremonies in Hiroshima and Nagasaki, Japan, and is dedicated to the victims of the atom bombs. Eleven CDs of his compositions have been released. As writer, Mostel's essays have appeared in *The New York Times*. With architect Steven Holl, Mostel has jointly taught the acclaimed seminar/studio “Architectonics of Music” at Columbia University Graduate School of Architecture, Planning, and Preservation. He lives in New York City.

>www.mostel.com

In 2003, when the Royal Concertgebouw Orchestra

did not make its usual yearly tour to the United States, the American Friends of the Royal Concertgebouw Orchestra invited its brass section to give concerts and master-classes in the United States. The brass had been performing in various formations for many years but never all together (trumpets, horns, trombones and tuba). The brass section was so enthusiastic after the tour that they decided to perform more often together.

Since then, the RCO Brass has performed “side by slide” with the Brass and Percussion of the New York Philharmonic and the Rotterdam Philharmonic, as well as on their own throughout Europe. Using prize money awarded by the RCO to Ivan Meylemans, conductor and then co-principal trombone, the ensemble recorded its first CD, released on the RCO label in March 2007. Meylemans is currently pursuing a conducting career. In 2009, he was named assistant conductor to Mariss Jansons at the RCO. Meylemans is chief conductor of the Collegium Instrumentale Brugense.

>www.rcobrass.com

>www.ivanmeylemans.com

Live, unedited recording, May 5, 2005, Grinnell College, IA. Composition commissioned by the American Friends of the Royal Concertgebouw Orchestra, with funding from The Netherland-America Foundation, in commemoration of the 60th anniversary of the liberation of the Netherlands from Nazi rule. World premiere performance of *Night and Dawn* was jointly by Royal Concertgebouw and Chicago Symphony orchestras' brass at Orchestra Hall, Chicago, May 3, 2005, conducted by Jay Friedman.

BRASS OF THE ROYAL CONCERTGEBOUW ORCHESTRA

**George Tsontakis**

**Gymnopedies: [13:50]**

**3. Magical (3:08)**

**4. Cascades (3:22)**

**5. Glistening (2:30)**

**6. Bratty (4:49)**

**Concert:nova: Randolph Bowman, flute; Ixi Chen, clarinet; Matt Annin, french horn; Tatiana Berman, violin; Theodore Nelson, cello; Gillian Benet Sella, harp; Patrick Schleker, percussion; George Tsontakis, guest conductor**

My *Gymnopedies* are four compact pieces that highlight translucent colors, textural layering, and centrifugal energies. As the titles imply, “Magical” and “Glistening” are gentle and sparkling; “Cascades” and “Bratty” are muscular and energetic. All, however, contradict Erik Satie's soft and lazy musical vision of these ancient Greek dances, which I would imagine to have been, at times, vigorous, aerobic, and propulsive.

*Gymnopedies* were commissioned by the Philadelphia-based Network for New Music and premiered there on April 25 and 27, 2008. The original version was for an octet which included harp and soprano sax. I have since created a leaner, more practical version; a septet without harp. In either version, B<sup>b</sup> clarinet may replace the soprano sax.

George Tsontakis (1951-) has been the recipient of the two richest prizes awarded in all of classical music; the international Grawemeyer Award, in 2005, for his Second Violin Concerto, and the 2007 Ives Living, from the American Academy. He studied with Roger Sessions at Juilliard and in Rome, with Franco Donatoni. Born in Astoria, NY into Cretan heritage,

he has become an important figure in the music of Greece and his music is increasingly performed abroad, with dozens of performances in Europe every season. Most of his music has been recorded by Hyperion and Koch, leading to two Grammy Nominations for Best Classical Composition. He is Distinguished Composer-in-Residence at the Bard Conservatory and at the Aspen Music Festival, where he was founding director of the Aspen Contemporary Ensemble from 1991-99. He served as Composer-in-Residence with the Oxford (England) Philomusica and is continuing a six-year Music Alive residency with the Albany Symphony, and served as Composer in Residence with the Chamber Music Society of Lincoln Center. He lives in New York's Catskill Mountains.

Concert:nova is a fresh and dynamic chamber music ensemble that blends together the traditional and contemporary with a visual twist to explore a modern, kinetic, and powerful new concert experience. Made up of musicians from the Cincinnati Symphony Orchestra and Cincinnati Chamber Orchestra, the group aims to reinvent the stage and delve into four and five dimensions to charge the atmosphere with a wide-angled perspective on brilliant works of music.

>www.concertnova.com

Recording engineer, Chelsea Vandedrink. Edited by Brian Heller.

**7. Randall Woolf**

**Franz Schubert (11:55)**

**Esther Noh, violin 1; Jennifer Choi, violin 2; Orlando Wells, viola; Joanne Lin, cello**

So much of new music, mine included, is process music of one kind or another. Whether tonal, atonal, noise, or conceptual, it's usually more about a process

working out than about phrases. I've become more and more interested in phrases, meaning by that melodic structures with a feeling of rhyme, of call and response, and which suggest patterns of four-bar groups. One can create multiple layers of expectation this way, to be thwarted or followed. I've often thought that Franz Schubert (the composer) fused the Classical period's dialectic Sonata form and its use of many sections with Song form's simple ABA forms and emphasis on matching phrases. In *Franz Schubert* (the string quartet), I hope to marry process music and rock and blues songs in a similar way.

Randall Woolf studied composition privately with David Del Tredici and Joseph Maneri, and at Harvard, where he earned a Ph.D. He is a member of the Common Sense Composers Collective and is composer-in-residence for the Brooklyn Philharmonic. For the 2009-10 season, Woolf was composer-in-residence for the Fulcrum Point New Music Project, sponsored by Meet The Composer, continuing his 10-year relationship with FPNMP. He works frequently with John Cale, notably on his score to *American Psycho*. He re-created four songs of Nico for Cale's Nico tribute concert *On The Borderline*. In 2009, Woolf composed orchestral arrangements for a performance of Cale's most celebrated solo album *Paris 1919*. It was performed at London's Royal Festival Hall in March, 2010.

His works have been performed by Kathleen Supové, Kronos Quartet, Jennifer Choi, Timothy Fain, Mary Rowell, Todd Reynolds, Ethel, conductor and flutist Ransom Wilson, Present Music, Fulcrum Point, Pittsburgh New Music Ensemble, Seattle Symphony, Paul Drescher Ensemble, Bang On A Can/SPIT Orchestra, California EAR Unit, and others. The CD of his ballet of *Where the Wild Things Are* and his most recent CD,



E

Modern Primitive, are available on cdbaby.com.

>www.randallwoolf.com.

Producer: Sheldon Steiger, November 20, 2008, recorded at Major Who Media.

## 8. Jay Anthony Gach

### La Vita Autunnale

(1st Movement from TRIO GRANDE) (8:54)

**MONTAGE Music Society: Debra Ayers, piano; Jason Horowitz, violin; Marc Moskowitz, cello**

I had been reading some Italian poetry on the subject of autumn – in any language always a very pregnant theme, replete with austere and sobering images and metaphors. The realization gradually struck me that these poets were writing about me – albeit a universal or metaphorical me. The poems impacted my own vague reflections upon entering the autumnal phase of my lifetime, consequently helping me to flesh out and give expression to previously internalized or unexpressed intuitions.

*La Vita Autunnale* (the first movement of my TRIO GRANDE) is the music that came out of me inspired by the Italian poetry and stimulated by a new autumnal consciousness. It is music that looks backwards with nostalgia and forward with some trepidation, yes – but importantly music that still has the energy to grasp life and shake it as hard as one can!

Jay Anthony Gach's concert music has been critically acclaimed as "witty, virtuosic and accessible," *Clarinet & Saxophone Magazine*, "so exuberant [and] so characterful," *SPNM New Notes*, "a natural crowd pleaser," *New York Newsday*, "vibrant textures," *New York Times*, "multi-layered, whirling and propulsive,"

*Minneapolis Star*. Summarized by the composer Lukas Foss during his tenure as conductor of the Brooklyn Philharmonic, "his writing for orchestra is brilliant beyond words". The composer Hugo Weisgal wrote of him, "a composer... of extraordinary technical command and intellectual grasp of what music is all about". >http://members.sibeliusmusic.com/jgach

MONTAGE Music Society displays a passion for combining a healthy mix of acknowledged masterpieces with exciting music of today. Dedicated to reaching a diverse public, MONTAGE is equally committed to performances in homes, concert halls, and for underserved audiences.

>www.montagemusicsociety.org

Recorded 2005, St. Andrew's Episcopal Church, Wellesley, MA. On-site recording engineer, Andy Ryder. Post production, Silas Brown. Special thanks to Patricia Griffin.

## 9. Peter Golub

### Less Than a Week Before Christmas

for Chorus and Orchestra (4:44)

**Kiev Philharmonic Orchestra and Chamber Choir Kyiv, conducted by Robert Ian Winstin.**

This is the second of a five-movement piece, a contemporary approach to the holiday season that deals with a darker and more ironic approach than one usually encounters in Christmas season music. The text is by Philip Littell.

*Less Than a Week Before Christmas*

A thaw. A freeze. A blur of miles

and miles and miles of lights and trees.

A million, million trees and lights

and merry weary days and nights.

The days and nights and lights all blur

together with the trees and years...

the bitter weather's treachery.

Tears of cold, old tears, are streaming

Down his cheek and out his nose.

Less than a week before Christmas

Less than a week before Christmas

You saw a friend go by.

Peter Golub is the composer of numerous concert works as well as scores for film, theatre, and ballet. Golub's concert works have been performed by Peter Serkin and Tashi, The Brooklyn Philharmonia and others, with performances at Carnegie, Merkin, BAM, Wigmore Hall, Frankfurt Opera, and others. He received a Doctorate in Composition from the Yale School of Music; his teachers included Toru Takemitsu, Henry Brant and Jacob Druckman. Recent film scores include *Countdown to Zero*, *Frozen River*, *Outrage*, and *The Great Debaters*. He has written four ballets and is the Director of the Sundance Film Music Program.

>www.petergolub.com

## 10. Neil Rolnick

### The Gathering

(Movement 5 from Extended Family) (4:41)

**ETHEL: Cornelius Dufallo and Mary Rowell, violins, Ralph Ferris, viola, Dorothy Lawson, cello**

When my wife and I moved to New York City in 2002, we didn't think much about extended family. Our daughter lived at the other end of the City, and my parents lived in the distant suburbs. We saw them each with some regularity, but we were most focused on enjoying

our careers, our new city, and each other as we settled into our post-child-rearing years. Little did we know...

Seven years later, our daughter has married, moved into our neighborhood and had three children: bang, bang, bang. My daughter's family and my grandchildren are now a constant presence in my life. In fact, as I write these notes, the two oldest are running around just outside my studio door blowing bubbles and scheming how to destroy our apartment. An added benefit, since my wife and I are often out and about with one or more grandkids in tow, is that we've developed relationships with many young parents in the neighborhood, making connections the way we did when we had a young child ourselves. So the entire neighborhood has become something of an extended family, thanks to the grandkids.

This was what I expected to be focusing on when I proposed writing a string quartet called *Extended Family*. But between the proposal and the writing, things got more complicated. My mother passed away, I found myself helping to coordinate her end of life care, and then the management of her affairs with my three siblings and our various children and grandchildren. There were many trips from all around the world to see her in rural Missouri, and then for a family memorial in New York. So my view of my extended family grew considerably, to include not just the family I live near, but also relatives living far away, with whom I ended up in daily contact for a good portion of the time I was writing this piece.

The string quartet *Extended Family* (2009) explores some of the ways I think about these relationships. I tried to trace what I think of as key features of my experience of an extended family across the five movements.

The final movement, *The Gathering*, is a response to the kinds of family gatherings that follow a loss. In a

reflection of the way that these gatherings tend to be structured, this movement is structured as a fugue. But, in the way in which my own family seems to be unable to hold on to traditional structures, but re-invents itself whenever given the opportunity, this fugue manages to wander in a variety of different directions, incorporating many of the "children" and descendants of the original gene pool, bringing them all together in an affirmation of the family's continued life.

Since he moved to New York City in 2002, Neil Rolnick's music has been receiving increasingly wide recognition and numerous performances both in the US and abroad. A pioneer in the use of computers in performance, beginning in the late 1970s, Rolnick has often included unexpected and unusual combinations of materials and media in his music. He has performed around the world, and his music has appeared on 14 CD's. Rolnick teaches at Rensselaer Polytechnic Institute in Troy, NY, where he was founding director of the iEAR Studios. Four Rolnick CDs appear on innova: *Shadow Quartet*, *Digits*, *The Economic Engine*, and *Extended Family*.

>www.neilrolnick.com

## Lisa Bielawa

**Trojan Women:** [12:02]

**11. Hecuba** (4:42)

**12. Cassandra** (1:54)

**13. Andromache** (5:25)

**Miami String Quartet**

Here is where Dawn found the lover of her bed,  
Made her children,  
Soared into the sky  
In a chariot of four blazing stars.

But now we are nothing.

Troy was golden once.

And now is only dust. - Euripides

In 1999 I composed a continuous score for Euripides' tragedy *The Trojan Women*. This string quartet and the string orchestra version I made in 2003 are based on that music. The special musical challenge of this project was to identify and convey, in three movements, three variegated forms of grief, each one a consequence of one woman's particular sufferings: "Hecuba," "Cassandra," and "Andromache." These women lost husbands and sons in the notorious brutality of the Trojan War. When I revisited the piece as it evolved from music for the theatre to string quartet, I was informed by a slightly different understanding of the nature of public and private grieving. Euripides' eulogy to the fallen Troy takes its place alongside the picture of Jerusalem in the Lamentations of Jeremiah, W.G. Sebald's searching inquiries into the rubble of Dresden, or the jarring pictures we see daily in the media from troubled cities around the world.

Composer-vocalist Lisa Bielawa takes inspiration from literary sources and close artistic collaborations. The *New York Times* describes her music as, "ruminative, pointillistic, and harmonically slightly tart." She won a Rome Prize in 2009 and in 2007 was a Radcliffe Institute Fellow. Born in San Francisco into a musical family, Bielawa played the violin and piano, sang, and wrote music from childhood. She moved to New York two weeks after receiving her B.A. in Literature from Yale in 1990. In 1992 she began touring with the Philip Glass Ensemble; in 1997 she co-founded the MATA Festival, which celebrates young composers.

Bielawa was Composer-in-Residence with the Boston

Modern Orchestra Project (2006-09). Her piece *Chance Encounter*, for migrating ensemble and soprano, has been performed in New York and Rome, and recorded for Orange Mountain Music. Bielawa's music has been performed at Carnegie Hall, Lincoln Center, Whitney Museum, American Academy in Rome, Boston's Jordan Hall, and Seattle's Town Hall, among other venues. She has recordings on Tzadik, BMOP/sound, Orange Mountain Music, Albany, and innova.

In addition to singing with the Philip Glass Ensemble, Bielawa tours with John Zorn and performs the music of numerous composer colleagues.

>www.lisabelawa.net

Praised in the *New York Times* as having "everything one wants in a quartet: a rich, precisely balanced sound, a broad coloristic palette, real unity of interpretive purpose, and seemingly unflagging energy," the Miami String Quartet has established its place among the most widely respected quartets in America. For over twenty years, their diversity in programming, poise in performance, keen sense of ensemble, and impeccable musicality has made the Miami String Quartet one of the most sought after quartets in chamber music today. In the spring of 2003, the Miami Quartet was named visiting Quartet in Residence at the Hartt School in Hartford, CT. In the fall of 2004, the Miami Quartet began as faculty members of Kent State University in Ohio, where the quartet serves as Quartet in Residence. Winners of the Cleveland Quartet Award presented by Chamber Music America, the Miami String Quartet has served as Quartet in Residence at Florida International University, and was also the resident ensemble of the Chamber Music Society of Lincoln Center's "Chamber Music Society Two" from 1999-2001.

>www.miamistringquartet.com

Special thanks to the Quartet, Alliance Artist Management, and to The Chamber Music Society of Lincoln Center where the work was premiered.

## 14. Joan Tower

### Tambor (13:58)

**Nashville Symphony, directed by Leonard Slatkin**

Tower's upbringing around the drum-rich music of South America could account for her self-proclaimed passion for percussion, which is particularly apparent in *Tambor*. The title itself is the Spanish word for drum, and the music is, like many of Tower's compositions, rhythmically driven. *Tambor* was commissioned by Mariss Jansons and the Pittsburgh Symphony, who gave the premier in May of 1998. It is dedicated to Pittsburgh Symphony's Vice President of Artistic Planning, Robert Moir.

Hailed as one of the most successful female composers of all time in *The New Yorker*, Joan Tower was the first woman ever to receive the Grawemeyer Award in Composition in 1990. Tower was a founding member of the Da Capo Chamber Players, who premiered many of her works. Since 1972, Tower has taught at Bard College as the Asher Edelman Professor of Music.

Recorded at the Laura Turner Concert Hall, Schermerhorn Symphony Center, Nashville, on June 29th and 30th, 2006. Producer and Engineer: Tim Handley. Track and artist information used by permission from *Joan Tower: Made in America* (NAXOS).

- Cover art by John Jacobsmeier
- Total time: 78:32