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Back Cover

JONATHAN DAWE



A NOISE DID RISE
CHAMBER WORKS 1993-1999

Front Cover



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First Edition title page from Thomas Morley's 'A plaine and easie introduction to practicall musick' of 1597

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Image

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Catalog



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Recorded at Dreamflower Studio, Bronxville, NY
March 2004-March 2005
Engineer & Mastering: Jeremy Tressler
Executive Producer: Marc Wolf

Horn Trio & The Siren were produced by Jonathan Dawe & Marc Wolf
Fractal Farm was produced by Jonathan Dawe, Mark Lieb & Marc Wolf
Tow'rd Trumpets was produced by William Anderson, Jeremy Tressler & Marc Wolf

Piano for *Horn Trio* provided by Steinway Hall

Graphic Design: Marc Wolf
Notes: Jonathan Dawe

Cover Painting: J.W. Waterhouse (English 1849-1917)
Ulysses and the Sirens, 1891, oil on canvas
100.0 x 201.7 cm, Purchased, 1891
National Gallery of Victoria, Melbourne, Australia

Inlay: Gustave Doré (1832-1883), from the *Illustrations for John Milton's Paradise Lost* (ll. 949,950), ca. 1866

This recording was made possible by the generous support of:
The Aaron Copland Fund for Music
The Puffin Foundation
The Grand Marnier Foundation
Ansonia Music Outreach
and private contributors.

William Anderson plays a Thomas Humphrey F-hole Millennium, 1987
Marc Wolf plays a 2001 Gary Southwell 'A' Series.

Special thanks to West Center Church

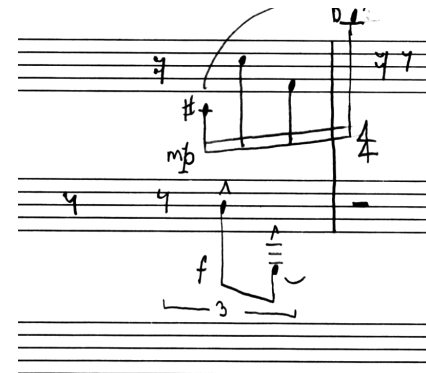
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JONATHAN DAWE

A NOISE DID RISE

CHAMBER WORKS 1993-1999

[1]	Horn Trio (1993)	[0.00]
	William Purvis, Horn • Mark Steinberg, Violin • Alan Feinberg, Piano	
[2-5]	The Siren (1997)	
[2]	I First Fantasie	[0.00]
[3]	II Ballade	
[4]	III Second Fantasie	
[5]	IV Ground	
	Mark Rimple, Countertenor • James Hogg, Viola • William Anderson, Guitar	
[6]	Fractal Farm For Woodwind Quintet (1999)	[0.00]
	The Phoenix Ensemble (Tanya Witek, Flute/Piccolo • Robert Ingliss, Oboe Mark Lieb, Clarinet • Patrick Pridemore, Horn • Jennifer Rhodes, Bassoon)	
[7-10]	Tow'rd Trumpets for Guitar (1993)	[0.00]
[7]	I Trumpets	
[8]	II Frozen Lake	
[9]	III Debates	
[10]	IV Battles Rejoined	
	Marc Wolf, Guitar	
		Total Time [0.00]



HORN TRIO (1993)



Horn Trio, a single-movement work, systematically presents and re-presents its musical ideas. In the drama of this work, new levels of structure are created as older previous material is reinforced through pitch, and rhythmic instrumental doublings, fashioning the foundation for off-shoot melodies. These new filigrees, always derived from the music 'beneath' them, then, in turn, become the stable platform for still fresher recursions. The first original structures thus becoming deep pillars of design. The beginning material from which the Horn Trio builds its dynamic design comes from a twelve-tone series from Karlheinz Stockhausen's early work, Sonatine for violin and piano (1951).

awards in the United States and Canada, including the Sony ES Award for Excellence, a Fulbright Scholarship and several Canada Council grants. She has performed as soloist, chamber musician and principal flute throughout the U.S., Europe and Japan with the New York Symphonic Ensemble, Orpheus and Continuum. Ms. Witek has recorded for EMI, Panasonic and CBC, and has appeared at Marlboro Music and Lincoln Center's Mostly Mozart Festival. She graduated from the University of Calgary as a student of Philippa Fullerton and received her master and doctoral degrees from Juilliard, studying with Carol Wincenc. Last fall, she was honored with the McGraw-Hill Company's Robert Sherman Award for Music Education and Community Outreach, which is awarded to a distinguished Juilliard alumnus. Ms. Witek is currently a Teaching Artist for Lincoln Center Institute and the New York Philharmonic.

Mark Lieb received a Bachelor of Music degree in clarinet performance from Northwestern University, studying with Robert Marcellus, and a Master of Music degree in clarinet performance from The Juilliard School, studying with David Shifrin. He has performed with the Columbus Symphony, New World Symphony, Bronx Arts Ensemble, Essential Music, Vanguard Chamber Players, Speculum Musicae, and is the founder of the Phoenix Ensemble. With various groups he has toured extensively throughout the United States, Europe, and Asia, and has recorded with New World Records, Mode Records, Newport Classics, Dorian, and BMG Classics labels.

Bassoonist Jennifer Rhodes, based in New York City, is a 2005 doctoral candidate at the Juilliard School.

She is a member of the esteemed Opera Orchestra of New York with which she performs at Carnegie Hall. She also plays regularly with the Brooklyn Philharmonic, American Composers' Orchestra, and Westchester Philharmonic. An active chamber musician, Ms. Rhodes has performed with the Chamber Music Society of Lincoln Center, the Jupiter Symphony Chamber Players, and the North Country Chamber Players. Jennifer has worked with such well-known conductors as Christoph Eschenbach, Kurt Masur, Leonard Slatkin, and Michael Tilson Thomas and can be heard as principal bassoonist on Itzhak Perlman's 1998 EMI recording "Concertos From My Childhood."

Guitarist Marc Wolf studied classical guitar with David Starobin and William Anderson at Purchase College. He subsequently studied guitar & lute with Dennis Cinelli at Montclair State University. He has performed in master classes with Manuel Baruecco, Fred Hand, Nicholas Goluses, Michael Lorimer, and has performed in festivals, solo, chamber and orchestral settings and on live radio broadcasts in the U.S., Canada, Europe & Japan. Recording credits include A&M Records, Ultimate, Siltbreeze, Bubblecore, Fat Cat, Soundspells, and Furious Artisans. He has performed with Newband, The Cygnus Ensemble, The Wolf-Wetherill Duo, Mice Parade, Composers Concordance and others. Mr. Wolf has premiered many new works with guitar including works by Richard-Cameron Wolfe, Robert Martin, Mark Rimple, Robert Fruehwald, Gene Pritzger and Fernando Maglia. Mr. Wolf is the co-founder of furious artisans.



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Phoenix Ensemble has presented hundreds of events designed to inspire a new and diverse audience for classical music. The group has a special interest in encouraging and giving a voice to composers of contemporary music, and creating events where these composers can present their music to a new audience.

Originally from Evans, Georgia, and now a resident of New York City, **Patrick Pridemore** appears with many of the country's most prestigious musical organizations, such as the Orpheus Chamber Orchestra, the Philadelphia Orchestra, and the Orchestra of St. Luke's. An accomplished and highly sought-after chamber musician, Mr. Pridemore is a member of the Marlboro Music Festival, and has performed with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, the American Chamber Players of Washington, D.C., and is a founding member of the Zephyros Quintet. As a soloist, he has performed the Strauss Concerto No. 2 for Horn with the Prometheus Chamber Orchestra in Merkin Hall. Mr. Pridemore has performed under many esteemed conductors, including James Levine, Kurt Masur, Sir Simon Rattle, Wolfgang Sawallisch, Sir André Previn, and David Zinman. He was heard as the principal horn of the Juilliard Opera Center production of *Hansel und Gretel*, which was seen nationally on Public Television's "Live from Lincoln Center" series. He has recorded for EMI. Mr. Pridemore attended The Curtis Institute of Music as a student of Myron Bloom, and The Juilliard School, where he studied with William Purvis.

Principal oboist of the American Symphony Orchestra, Bachworks, Northeastern Pennsylvania Philharmonic and Philharmonia Virtuosi, **Robert Ingliss** (Oboe and cor

anglais) has appeared with almost every important large ensemble in New York City. He has also served as principal oboist with the New Zealand Symphony Orchestra and the Mexico City Philharmonic.

He tours worldwide with the Orpheus Chamber Orchestra, and was a soloist in the Haydn Sinfonia Concertante during Orpheus' much heralded tour of Southeast Asia, during which they were the first American orchestra to play in Vietnam since the war. In 2003, Robert participated in a memorial concert in Bosnia with the Sarajevo Philharmonic for the victims of the massacre in Srebrenica.

As a chamber musician, he is a member of An die Musik - oboe, strings and piano, and served as oboist of the Aspen Wind Quintet for six years. A member of Cygnus Ensemble and Ensemble Sospeso, Bob is one of the most sought-after new music oboists. In one month, for example, he performed NY and world premieres of chamber works by Babbitt, Dalbavie, Dufort, Harbison and Bruno Mantovani. He has played with the Da Capo Chamber Players, League-ISCN Chamber Players, New Music Consort, Parnassus, Ensemble XXI and appears frequently with Speculum Musicae, and is a founding member of the new Columbia Sinfonietta. Bob can also be heard on dozens of record labels and on numerous film and television soundtracks representing a wide range of styles and repertoire. Mr. Ingliss has given masterclasses in oboe and chamber music at such places as the Juilliard School, the Manhattan School of Music, Columbia University and at numerous schools and universities across the USA. Robert Ingliss graduated from the Juilliard School, and studied with Robert Bloom and Arthur Krilov, as well as with Heinz Holliger in Darmstadt, Germany.

Tanya Dusevic Witek has been the recipient of many

THE SIREN (1997)



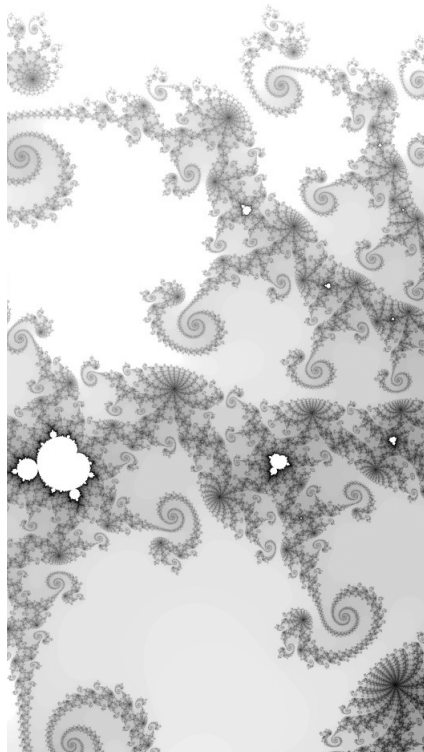
The Siren draws its initial material from fragments from *La Sirena*, a short Canzonet from a collection (1595) by the late-Renaissance composer Thomas Morley (1557-1602). These pre-Baroque borrowing act as the starting building blocks from which a fanciful outgrowth of tunes and polyphony arise, alluding to sounds both ancient and quite modern. The text is from prefatory praises by an admiring poet contained in Morley's own book, *A Plaine and Easie Introduction to Practicall Musicke* (1597).

*A noise did rise like thunder in my hearing,
When in the East I saw dark clouds appearing,
Where Furies sat in sable mantles couched,
Haughty disdain with cruel envy matching,
Old Momus and young Zoilus all watching
How to disgrace what Morley hath avouched.
But lo, the day star with his bright beams shining,
Sent forth his aid to music's art refining,
Which gave such light for him whose eyes long hovered
To find a part where more lay undiscovered,
That all his works with air so sweet perfumed
Shall live with fame when foes shall be consumed.*

Of further note, the culminating passages of the final movement, Ground, which reveal rhythmic passages of the most intricate complexity, are based quite literally upon metric schemes cited directly from Morley's own music examples contained in his book.



FRACTAL FARM (1999)



Based deeply upon concepts of fractal geometry, *Fractal Farm* spins musical material ranging from long lyrical lines of simple beauty to intricate rhythmic moments of dazzling complexity. The work itself is a journey through an elaborate self-similar design; and in the course of this expedition numerous smaller shapes emerge like fantastic fractal creatures housed in the very architecture that spawns them. *Fractal Farm* was commissioned by Ansonia Music Outreach.



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heard on two recordings with the ensemble: *Cristo e Nato: Lauding the Nativity in Medieval Italy*, and *Masters, Mazes and Monsters: Treading the Medieval Labyrinth* (both recordings available at www.msred.com). He is a frequent guest of the Newberry Consort, and appears on their most recent medieval recording, *Puzzles and Perfect Beauty*. He also appears regularly with Piffaro, the Renaissance Band, and The Folger Consort. He is a specialist in the theory and notation of early music and often teaches this material at workshops throughout the country. Mark is an accomplished composer, and holds a DMA in Composition from Temple University. His compositions have been performed by the ISCM Chamber Players, Parnassus, and The Network for New Music. He has also championed new music for guitar, lute, mandolin, and countertenor with such ensembles as the Cygnus ensemble and the Network for New Music. Mark is an Associate Professor of Music Theory and Composition at West Chester University of Pennsylvania.

William Anderson is a classical guitarist, who also plays mandolin and banjo, and composes. He founded the Cygnus Ensemble in 1985 and devoted his work with Cygnus to promoting new American music. Over its 20 years of existence Cygnus has commissioned, performed and recorded (CRI, Bridge records, Furious Artisans) a distinctive new body of American chamber music. Anderson has given guitar recitals in Europe, the Americas and Asia. He has performed with many New York City-based ensembles including the New York Philharmonic, the Metropolitan Opera Chamber Players under James Levine, the Brooklyn Philharmonic, and *Speculum Musicae*, *Music From Japan*, ISCM. For ten years Anderson was the guitarist for the Theater Chamber Players, resident chamber ensemble at the

Kennedy Center in Washington D.C. Anderson has made four recordings on *Furious Artisans*, *Soundspells Productions*, CRI, and *Titanic records*, and appears on numerous other recordings with various artists and ensembles. Anderson teaches at Sarah Lawrence College and at Queens College.

Dr. James Hogg has earned degrees from the Guildhall School of Music and Drama in London, Arizona State University and The Juilliard School, and has studied with Samuel Rhodes, William Magers, David Takeno, and with Siegfried Führlinger in Austria at the Vienna Academy of Music. He is a previous winner of the MTNA National Collegiate Artist Competition, and has received many other awards and honors. James has performed for an extensive variety of large and chamber ensembles, composers and performers such as the Vienna Philharmonic, the Takács, Borodin and Melós String Quartets, György Kurtág, Anner Bylsma, and Josef Gingold. James recently earned his Doctor of Musical Arts degree from the Juilliard School, where he focused his study on the string quartets of Milton Babbitt. As a member of the Milton Quartet, he has recorded

Babbitt's Sixth String Quartet on the Tzadik label.

The Phoenix Ensemble (Tanya Dusevic Witek: Flute; Robert Ingliss: Oboe; Mark Lieb: Clarinet; Patrick Pridemore: Horn; Jennifer Rhodes: Bassoon) is a New York City based chamber music group dedicated to the performance and recording of classical music, and to the mission of making the musical arts a more essential and valuable experience in the lives of the general public. Since 1992, through performances, recordings, and residencies in schools and communities, the

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contemporary music within a broad framework as part of an ongoing, living tradition.

In October 1998, Mr. Feinberg performed the world premiere of the recently-discovered "Emerson" Piano Concerto by Charles Ives, with Christoph von Dohnanyi and the Cleveland Orchestra. Other major collaborations have included a tour with the Cleveland Orchestra and Christoph von Dohnanyi, performing Shulamit Ran's Concert Piece for Piano and Orchestra and Brahms' Concerto No. 2. At Lincoln Center, with the American Symphony Orchestra, he performed Leo Ornstein's Piano Concerto, and has also performed the world premiere of Andrew Imbrie's Fourth Piano Concerto, and John Cage's Piano Concerto. He appeared with the New York Philharmonic performing Poulenc's Concerto for Two Pianos with Ursula Oppens; with the Los Angeles Philharmonic playing Gershwin's Concerto in F, and with Charles Dutoit and the Montreal Symphony performing Berg's Chamber Concerto. He was chosen by John Adams to perform the piano score of Nixon In China featured on a PBS special of the Opera. Abroad, where he enjoys an outstanding reputation, he has performed with the London Philharmonia, BBC, Scottish Symphony, BBC's Musica Nova Festival, the festivals of Edinburgh, Bath, Cambridge, Geneva, and Berlin, and at Italy's International Festival of Brescia and Bergamo, and the Budapest Autumn Festival.

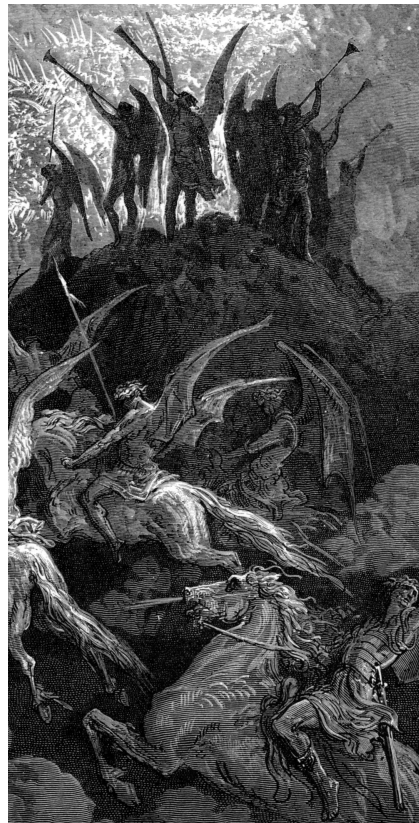
In 1997, Alan Feinberg received his third Grammy Award nomination for his recording of Morton Feldman's Palais di Mari and Charles Wuorinen's Capriccio, Bagatelle and Third Sonata. Other recordings by Alan Feinberg are the Grammy-nominated Babbitt Piano Concerto (New World Records), Morton Feldman's Piano and Orchestra with Michael Tilson Thomas and the New World Symphony, and Amy Beach's Piano Concerto with John Nelson and the New World Symphony, Ligeti's Horn

Trio (Bridge Records), works by Steve Reich and John Adams (EMI/Angel and Nonesuch), and Paul Bowles' Piano Concerto (Catalyst).

Mr. Feinberg has over 200 premieres to his credit, among them Mel Powell's Pulitzer Prize-winning Duplicates, as well as works by such composers as John Adams, Milton Babbitt, John Harbison, Steve Reich, and Charles Wuorinen. In 1985, he was chosen to premiere Milton Babbitt's Piano Concerto, which was commissioned to celebrate the American Composers Orchestra's first season at Carnegie Hall and was written for Mr. Feinberg. He is also the first pianist to have been invited by the Union of Soviet Composers to represent American contemporary music—an invitation that resulted in performances in both Moscow and Leningrad. Feinberg's recitals have stirred audiences from his native New York to Washington (Kennedy Center), Los Angeles, Cleveland, Chicago, Paris, Budapest and London, as well as the Santa Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center, Gerard Schwarz's "Music Today" and the Schoenberg Institute. Mr. Feinberg is Visiting Professor at the Juilliard School in New York City.

Mark Rimple is a countertenor, lutenist, and composer who enjoys mixing his dual passions of early and new music. The Washington Post has praised his "splendid" countertenor singing, and in 2004 a Chicago Tribune reviewer wrote of a performance with the Newberry Consort that "Rimple's technique as a lutenist is fluid and confident, adding a kinetic lift to the ensemble. His considerable assets as a countertenor include a centered, clear tone," and "effortless upper notes capable of pinpoint agility." He is a founding member of Trefoil, an ensemble devoted to the performance of late medieval music from mensural notation, and he can be

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TOWR'D TRUMPETS (1993)

Tow'rd Trumpets for solo guitar, inspired by John Milton's epic poem Paradise Lost (1667), extends imagery suggested in the fantastic scenes of great battle between legions of angels and rebels. Here, towers of watch, defense, or assault, house multiple trumpets, protruding from all sides, and of all sizes; from thin clarions heralding high piercing tones to great trombas of girth bellowing low rounded rings. This explosive exposition materializes into further depictions: the following section reveals the "Burning Lake" upon which the fallen Lucifer with his army are sunk and stuck, while the next passage witnesses the grim debate as Satan hold council with his dissatisfied brood. The final section frames this mini tone-poem with a further furious accounting of the clashing mighty battles for the heavens.

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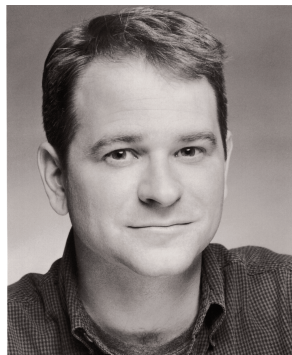
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Jonathan Dawe has emerged as an exciting and original composer of the 21st century. His music, described as "skillful", "sparkling" (New York Times) and "envelope-pushing" (Boston Globe) embodies a striking mix of modernist nuance and baroque imagery, spanning grand orchestral forces to delicate chamber music combinations. His works are energetic, rich, yet sharp and transparent.

Commissions include *The Flowering Arts* for The Boston Symphony Orchestra with James Levine, *Prometheus* an opera in three act opera for Works & Process at The Guggenheim Museum, Piano Concerto for Robert Taub and The Wharton Center for Performing Arts, *Ciphers and Constellations* for The Miró Quartet, and *Orlando Furioso*, a miniature opera for The Second Instrumental Unit. Dawe has also composed works for the Brentano String Quartet, Cygnus Ensemble, The New Juilliard Ensemble, The New York New Music Ensemble, The New York Miniaturist Ensemble, The Manhattan School of Music, Phoenix Ensemble, and the Institute for Advanced Study.

Awards he has received include a recording grant from The Copland Fund for New Music, a Koussevitzky Music Foundation Commission (Library of Congress), a NYSCA commission grant, a Fromm Foundation Grant (Harvard University), A Presser Award (Presser Foundation), The Charles Ives Scholarship (American Academy of Arts and Letters), The Bearns Prize (Columbia University), two ASCAP prizes, two BMI awards, a grant from the David Cinnamon Prize, and the Herbert Ellwel Prize (Oberlin College) 1987.

Jonathan Dawe was born in Boston Massachusetts in 1965 and studied at the Oberlin Conservatory with Richard Hoffmann and The Juilliard School with Milton Babbitt. Upon receiving his Doctorate at Juilliard in 1995, he joined the doctoral faculty.

William Purvis made his debut as soloist with the Pittsburgh Symphony at the age of 18, performing the Strauss Second Horn Concerto; today he pursues a multifaceted career as French horn soloist, chamber musician, and conductor. He is a member of the New York Woodwind Quintet, Speculum Musicae, Orpheus Chamber Orchestra, and the Orchestra of St. Luke's, performing frequently as soloist with both orchestras. Mr. Purvis appears frequently with such organizations as Tanglewood, Aston Magna, the Salzburg Festival, and the Chamber Music Society of Lincoln Center. A frequent performer on "early horns," he has performed and recorded with the original instrument sextet *Mozzefgiato* and with the Amadeus Winds. Closely identified with the music of our time, Mr. Purvis has had numerous compositions written for him, and has premiered works by such composers as Lieberman, Silver, Babbitt, Carter, Maxwell Davies and Stockhausen. As a conductor Mr. Purvis has recorded works by Carter, Wolpe, Crumb, Hyla, and others. In addition to Stony Brook, Mr. Purvis has taught at Columbia University, the Juilliard School, and the Hochschule für Musik in Karlsruhe, Germany.

Mark Steinberg is first violinist of the Brentano String Quartet, which has an active career both in the US and abroad since 1992. The quartet has won the Naumburg Chamber Music Award, the first Cleveland Quartet Award, Lincoln Center's Martin Segal Prize, and the Royal Philharmonic Society Award. The group is also quartet-in-residence at Princeton University. With a repertoire that spans from the Renaissance to the music of today, the quartet has been involved in numerous commissions and special projects.

Individually active as a soloist and chamber musician as well, Mark Steinberg has been heard in numerous

European festivals, the Marlboro Festival, the El Paso International Chamber Music Festival, Chamber Music Northwest and with the Chamber Music Society of Lincoln Center. He is a frequent duo partner of pianist Mitsuko Uchida, with whom he presented the complete cycle of Mozart piano and violin sonatas in Europe in the Fall of 2001, with additional recitals in numerous other cities. Mr. Steinberg has been soloist with orchestras including the London Philharmonia, Los Angeles Philharmonic, and the Auckland Philharmonia with conductors such as Esa-Pekka Salonen and Kurt Sanderling. Mr. Steinberg holds degrees from Indiana University and The Juilliard School and has studied with Louise Behrend, Josef Gingold, and Robert Mann.

An advocate of contemporary music, Mr. Steinberg has worked closely with many composers and has performed with new music ensembles including the Guild of Composers, the Da Capo Chamber Players, Speculum Musicae, and Continuum, with which he has recorded and toured extensively in the U.S. and Europe. He has also performed and recorded chamber music on period instruments with the Helicon Ensemble, the Four Nations Ensemble, and the Smithsonian Institute. He is on the faculty of the Mannes College of Music and has taught at Princeton University, New York University, and the Pre-College division of the Juilliard School.

Alan Feinberg has achieved a remarkable reputation as a vanguard pianist and musician who has charted his own unique path in music. His intelligence, integrity and affinity for an unusually wide range of repertoire place him among those few artists who are able to build a bridge between music of the past and present. With repertoire that ranges from Bach to Babbitt, Mr. Feinberg's creative approach to programming places



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