



July 27, 2008 1:00 PM

"COMPOSERS AND THEIR INSTRUMENTS"

Program

Sagittarius, for playback – Robert Voisey

Black, for the Nord Lead 3 – Christian McLeer

Ursa Minor & Ursa Major for voice playback– Robert Voisey

The Gentlest Chord - Barbara Monk Feldman
Voice – Beth Griffith

Piece of Work, for laptop – David Claman

Canis Major & Canis Minor, for voice and playback– Robert Voisey

Sehr Kleiner Drachen - Wolfgang von Schweinitz
Voice – Beth Griffith

Blue, for the Nord Lead 3 – Christian McLeer

Cancer, for voice and playback– Robert Voisey

Experiences II - John Cage
Voice – Beth Griffith

Boop Boop Beep, for Gameboy – David Morneau

Orion, for voice and playback – Robert Voisey

Tough Guy Piano Music, for piano – Christian McLeer

Presented in collaboration by
Vox Novus Remarkable Theater Brigade Jan Hus Church

COMPOSERS AND MUSICIANS

New York Times February 22, 1988

“FOR nearly a half century, **John Cage** has been picking away with his perceptive, gentle wit at the conventions of the serious music scene. It is a sign of how entrenched those conventions remain that Mr. Cage's music continues to surprise and humor listeners three and four decades after it was written. ...even if his answers have not always been satisfying, Mr. Cage continues to ask the right question.”

David Claman holds degrees from Wesleyan University where he studied the music of South India, from the University of Colorado, and from Princeton where he completed his Ph.D. in composition in 2002. His principal teachers have been Steve Mackey, Paul Lansky, Claudio Spies, John McDonald, Richard Toensing, and Luis Gonzalez. He is an adjunct professor at Lehman College in the Bronx. He received a fellowship from The American Institute of Indian Studies in 1998 and has held residencies at the MacDowell Colony and the Rockefeller Foundation's Bellagio Center. He has received commissions from The American Composers Forum, the Cygnus Ensemble, Tara Helen O'Connor, Noa Even, Oren Fader, The New Millennium Ensemble, John McDonald and Tufts University. Recordings can be found on the Innova, Capstone, Bridge, and Vox Novus labels.

Barbara Monk Feldman was born in Canada and studied composition with Bengt Hambraeus at McGill University in Montreal, and with Morton Feldman at the State University of New York at Buffalo. Her works have been performed in Asia, Europe and North America. After living many years in Germany, she moved to Santa Fe, NM, where she founded the Time Shards Music Series at the Georgia O'Keeffe Museum in 2001 and has since served as its artistic director.

Beth Griffith has appeared with Sequentia, Musikfabrik, Ensemble13, L'Art pour L'Art, Cologne Radio Symphony Orchestra, and the Paris Nouvel Orchestra Philharmonique and has worked with composers John Cage, Morton Feldman, Mauricio Kagel and Karlheinz Stockhausen. Her one-hour, solo recording of Feldman's "Three Voices" was awarded the German Record Critics Prize.

Christian McLeer is currently in his 5th season as artistic director of Remarkable Theater Brigade, which he co-founded with Monica Harte and Dan Jeselsohn, where they recently produced their 6th major production, Glory Denied. Christian is the artist-in-residence for the National Chorale at PS70, IS71, Brooklyn Tech HS

and Fort Hamilton HS where he teaches chorus. He is also in his second year as the musical director for Jan Hus Church. He is the sound engineer for the TV show Nova Rock, currently being filmed and has just completed the original score for the short independent film in between written and produced by Gail Bell. Christian was musical director for the Natchez Opera Festival's educational outreach tour last April, which performed his opera SHOT.

David Morneau does not compose his music with a 'poetic power' that emphatically discharges from his work enchanting you in a hallucinogenic state of borderline exaltation. He does not intensely attempt to infuse symbolism into his work and shows no melodic motivation whatsoever. This is not David. So you ask, 'Well, then what does this so-called proclaimed musical talent propose to do?' David is a composer of an entirely undecided genre. He works in a variety of media and has an affinity for creative collaboration including: experimental music video, dance, video game, and much more. David recently completed 60x365, a year-long podcast project for which he composed a new one-minute piece every day. Do not think of him as yet another one of those 'unique composers' but rather a provider of exclusive unprecedented experiments.

Wolfgang von Schweinitz was born in 1953 in Hamburg, where he studied with Ligeti at the State Music Conservatory. He worked for a year at the Center for Computer Research in Music and Acoustics at Stanford University, California, and was resident at the German Academy in Rome on a scholarship from 1978-79. Since September 2007 he is based in southern California, in the western tip of the Mojave Desert, 30 miles north of the California Institute of the Arts, where he was invited to assume the succession of James Tenney (Roy E. Disney Family Chair in Musical Composition)

Robert Voisey is a composer and impresario of electroacoustic and chamber music. Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences. Voisey's compositions have been performed at the A*Devantgarde festival, Electronic Music Midwest festival, the International Electroacoustic Festival at Brooklyn College, and the Spark Festival. Voisey is the founder of Vox Novus, vice-president of programs at the Living Music Foundation, artistic director of the 60x60 project, and co-director of the Composer's Voice Concert Series. His mission is the promotion and dissemination of contemporary new music.

Piece of Work (2005) uses a Max/MSP patch designed for live improvisation using samples of toy piano notes.

The Gentlest Chord by Barbara Monk Feldman 1991 Text: Rainer Maria Rilke

Only he whose bright lyre has sounded in shadows may, looking inward, restore his infinite praise.
Only he who has eaten poppies with the dead will not lose ever again the gentlest chord.
Though the image upon the pool often grows dim: know [it] and be still.
Inside the double world all voices become eternal [and] eternally mild.

Sehr Kleiner Drachen by Wolfgang von Schweinitz 1992 Text: Sarah Kirsch

Das Blatt einer
purpur Weide aus meinem
nahezu baumlosen
Landstrich auf den
Fluegeln des Winds
haltbar erdachten
von hier bis Osaka

Experiences II by John Cage 1948 Text: e.e. cummings

NOTE: The last two lines have been omitted.

It is at moments after I have dreamed
of the rare entertainment of your eyes,
when (being fool to fancy) I have deemed

With your peculiar mouth my heart made wise;
At moments when the glassy darkness holds

The genuine apparition of your smile
(It was through tears always) and silence moulds
Such strangeness as was mine a little while;

Moments when my once more illustrious arms
Are filled with fascination, when my breast
Wears the intolerant brightness of your charms;

One pierced moment whiter than the rest

-Turning from the tremendous lie of sleep
I watch the roses of the day grow deep.

Boop Boop Beep exists at the nexus between the Credo of John Cage and the Legend of Zelda, between the sonic structures of Edgard Varese and the geometric structures of Tetris, between the electronic world of Kraftwerk and the mushroom-fueled world of Mario. It is the gateway to a dreamworld of two-dimensional perfection complete with power-ups, extra lives, and vicious turtles. It is the soundtrack for a left-to-right path toward enlightenment. It is Terry Riley vs. Donkey Kong. And it blasts at you in glorious 8-bit sound.