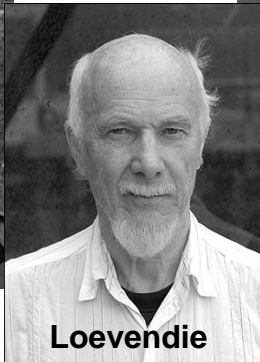
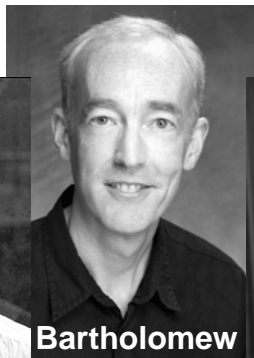


Bailey



Loevendie



Bartholomew



Eggert



Pettersson

Sunday, September 27, 2009 1:00 PM
Jan Hus Church, 351 East 74th St. NYC

Music by composers:

Greg Bartholomew
Christopher Bailey
Moritz Eggert
Theo Loevendie
SJ Pettersson

Featuring performances by:

Dr. Carl Cranmer, piano; Kiersten Cunningham, violin; Shiau-uen Ding, piano; J. C. Dobrzelewski, trumpet; Beth Griffith, voice; Amanda Hick, soprano; Angela Karschney, cello; Laura Patterson, flute; Nolan Robertson, violin; Jonathan Rose, piano

THE MUSIC

SJ Pettersson

Excerpts from the chamber opera "A Dreamplay"
The Officer and Victoria; Husband and Wife; The Promise; Ascent

Performed by

Kiersten Cunningham, violin

Jonathan Rose, piano

Angela Karschney, cello

Christa M. Long, clarinet

Laura Patterson, flute

Nolan Robertson, violin

Amanda Hick, soprano

Brian Lindgren, viola

Christopher Bailey

Untitled (World Premiere)

Performed by

Shiau-uen Ding, piano

Theo Loevendie

Sonata for Voice

Performed by

Beth Griffith, soprano

Greg Bartholomew

Summer Suite

Performed by

C. Dobrzelewski, trumpet

Dr. Carl Cranmer, piano

Moritz Eggert

One Man Band 2 (American Premiere)

Performed by

Shiau-uen Ding, piano

THE COMPOSERS

Originally from Sweden, S. J. Pettersson resides in Los Angeles where he teaches and composes music. An autodidact of sorts, he privately studied counterpoint, orchestration and orchestral scores by composers as diverse as Bach, Prokofiev, Weil and Michael Nyman eventually forging his own unique style – an anachronistic blend of 20th century minimalism with romanticism, classicism and jazz. *“The pieces in the program are all from the chamber opera “A Dream Play” based on the play of the same name by the Swedish playwright August Strindberg. It is the first non-linear play ever written and tells the story of the daughter of the God Indra who visits Earth as a human being and experiences first-hand the difficulties we face on a daily basis throughout our lives.”*
www.sjpettersson.com

Christopher Bailey's sub-par new-agey improvisations began at age 12 or so, much to his parents' horror. His first composition teacher tried to teach him Baroque counterpoint, but promptly gave up. He now thinks he knows what he is doing. For rousing recordings, aesthetic and technical essays, seedy CVs, inspirational interactivity, and other fun stuff, see <http://music.columbia.edu/~chris/>
“Untitled” starts somewhere, goes along, and ends up somewhere completely different. I enjoy the sense of “Whoa, wait a minute, how did we get here?” At a certain point, the piece seems to die off. It then tries to start over again, but gets only a short distance when it is hammered out of existence. Thanks to Shiau-Uen for learning the thing!

Theo Loevendie studied composition and clarinet at the Amsterdam Conservatory. Up to 1968 he dedicated himself almost exclusively to jazz and he performed with his own ensemble. As of 1968 Loevendie began to focus on the composing of concert music. His compositions are frequently performed both at regular concerts and at festivals all over the world.

Greg Bartholomew's music is frequently performed by highly-regarded instrumental ensembles: Third Angle New Music Ensemble; Alaska Brass; Accessible Contemporary Music; Acclaimed choral ensembles: Seattle Pro Musica; the Oratorio Society of Minnesota; and Austin Vocal Arts. He won the 2006 Orpheus Music award for *Beneath the Apple Tree* for recorder and viola da gamba. His music is available on CDs recorded by the Czech Philharmonic; Kiev Philharmonic; Connecticut Choral Artists (Concora); Ars Brunensis Chorus; and the Langroise Trio. www.gregbartholomew.com

Moritz Eggert has covered all genres in his work – his oeuvre includes 9 operas as well as ballets and works for dance and music theatre, often with unusual performance elements.

In 1994 I wrote the since then most performed piece of my Haemmerklavier“ cycle: “One Man Band”. In this piece I tried to test the limits of normal piano playing – not with massed notes but with unusual actions performed in addition to the playing on the keys. The pianist has to play with chin and foot, and percussive beating as well as stomping are integral elements of the music, often in used in a purposefully exaggerated way that makes fun of contemporary piano playing conventions. After 15 years there is now a second part to this piece: “Haemmerklavier XX: One Man Band 2”.

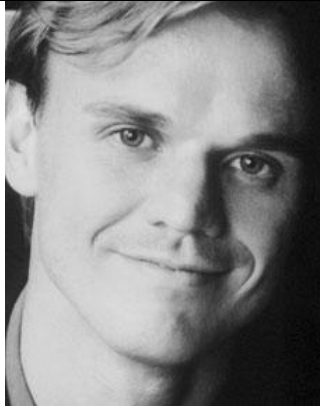
“One Man Band 2” is a much quieter and more lyrical piece in a way, though. 2 additional instruments (mouth organ and toy piano) are used, as well as a foot pedal with wood block attached.

<http://www.moritzeggert.de>

For more information including expanded biographies, interviews, scores, and pod casts, visit:

www.voxnovus.com

THE PERFORMERS



Carl Cranmer debuted with the Philadelphia Orchestra at age nine, performing Mozart's Concerto in A Major, K.488. He frequently performs chamber and concerto repertoire with equal aplomb. His unique diversity of repertoire extends from the sublime keyboard works of Sweelinck to the scintillating virtuoso piano works of the Russian composer Nikolai Kapustin and beyond. Most recently, Cranmer recorded Samuel Barber's Piano Concerto in Moscow with the Russian Philharmonic Orchestra.
www.carlcranmer.com



Originally from NY, violinist **Kiersten Cunningham** has performed with ensembles throughout North/South America and Europe. Involving herself in every genre from Classical/Opera to Jazz/Rock, Kiersten has recorded for television & radio, and performed at Lincoln Center, the Blue Note, Highline Ballroom, and the Kennedy Center. Kiersten currently works with Anthology Strings, Metropolis Opera Project, and Skybetter & Associates.



A native of Taiwan, pianist **Shiau-uen Ding** is a rising presence on the new and electro-acoustic music scenes, an original and energetic performer of traditional solo and chamber repertoire, and founding director of NeXT Ens, an ensemble dedicated to commissioning and performing live electro-acoustic music. She was called “daredevil” by *New York Times* and “a powerful force on the new music scene” by *Array*.



Dr. Jean-Christophe Dobrzelewski currently holds the position as Lecturer in Trumpet at West Chester University. He is part of the Chester Brass and freelances in the Philadelphia area. Jean-Christophe has won prizes at the Selmer Competition in Paris (1999), and the Concerto Competition at the University of Maine (2001). Born in Costa Rica and raised in Switzerland, Jean-Christophe received a “Prix de Trompette” for his undergraduate studies with Eric Aubier in Paris.

http://www.wcupa.edu/CVPA/som/am_faculty_jcdobrzelewski.html



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.



Amanda Hick: A student of Beth Roberts, she attended The Juilliard School’s Pre-College Division, Ithaca College School of Music (B.M.) and Hunter College (pursuing M.A.) Roles: ‘Fiordiligi’ (Cosi fan Tutte), ‘Mother Merie’ (Dialogues of the Carmelites), covered ‘Rosalinde’ (*Die Fledermaus*) with IC Opera; ‘Alida Slade’ (Roman Fever) with Hunter Opera Theater; and ‘Anna Karenina’ (scenes from Anna Karenina) with Opera Avanti.



Cellist, **Angela Karschney** received her Bachelor and Master of Music degrees from Manhattan School of Music. She has performed with the Philharmonic Orchestra of the Americas, New York Opera Society, and Westchester Philharmonic in New York City including Lincoln Center, Carnegie Hall and the United Nations. Angela is an avid educator and teaches in the New York tri-state area and maintains a private teaching studio.



Brian Lindgren began to play the viola at age 8. He earned a BA in performance from the Eastman School of Music where he studied with John Graham. Based in New York as a freelance violist and teacher, Brian also composes electronic music and performs with the sound art collective, Sham El Nessim. Brian is a featured composer in VoxNovus' 60x60 2009 International Mix. For more information visit:
brianlindgren.com



Laura Patterson has performed music of various genres in Rotterdam at the ICAF festival; in Peru at the Lima International Jazz Festival; and Los Angeles, California. She earned her B.M. from the University of Southern California. Laura has recently returned to New York and performs with orchestras, theater productions, and has her own teaching studio. In addition to the modern silver flute, Laura has also studied and performs on wooden and ethnic flutes of all shapes and sizes.



Violinist **Nolan Robertson** is actively involved with new music and will be performing with Group Therapy in collaboration with Skybetter & Associates and will be artist in residence at Bethany Lutheran College (MN). Nolan has taught music at the Hawaii Performing Arts Festival, Lyceum-Kennedy French American School and Bronx House School for the Performing Arts. He now runs a private studio in the New York City area.
www.nolanrobertson.com

**For more information visit our website:
www.voxnovus.com**



The ***Composer's Voice Concert Series*** is an opportunity for contemporary composers to express their musical aesthetic and personal "voice" created in their compositions.

Vox Novus collaborating with the ***Remarkable Theater Brigade*** and ***Jan Hus Church*** to produce a monthly concert series promoting the chamber works of contemporary composers.

Vox Novus produces and promotes new music. They are dedicated to contemporary music, the musicians who perform, and the composers that write the music of today. Their mission is to cultivate a music community and make their work available to the greater public.

Remarkable Theater Brigade founded by **Christian McLeer, Dan Jeselsohn** and **Monica Harte**, creates and produces new operas and musicals and takes children's versions out to special-needs and at-risk children free of charge.



Support from the ***Puffin Foundation*** "...continuing the dialogue between art and the lives of ordinary people."

For more information, visit:

www.voxnovus.com