

“RATED X”

JEAN KOPPERUD

clarinet & bass clarinet

STEPHEN GOSLING

piano

11-13-08

Mandeville Recital Hall

8pm

PROGRAM

DAVID FELDER

Rare Air (2008)

*Clarinet, bass clarinet, piano & electronics World premieres Nov. 2008
(In six short movements interspersed in the concert)*

Movement 1

ERIC MOE

Grand Prismatic (2007)

Clarinet & piano

World premieres Nov. 2008

PAOLO CAVALLONE

(Dis)tensioni (2008)

Clarinet & piano

World Premieres Nov. 2008

DAVID FELDER

Movement 2

STEVE RICKS

Amygdala (2008)

*Clarinet, bass clarinet, piano & electronics U. S. premieres Nov. 2008
(World premiere Belgium fall 2008)*

INTERMISSION

JAMES PRIMOSCH

Times like These (2008)

Clarinet & piano

World premieres Nov. 2008

DAVID FELDER

Movement 3

JASON ECKARDT

Bass clarinet & piano

Rendition (2006)

World premieres Nov. 2008

HARVEY SOLLBERGER

Clarinet & piano

Nemesis (2008)

World premieres Nov. 2008

DAVID FELDER

Movement 4

*Thanks for their generous help for the commission and recording funds to the
Morris Creative Arts Fund Grant, the College of Arts and Sciences,
Bruce McCombe, Dean of the University at Buffalo*

PROGRAM NOTES: RATED X

David Felder

"Rare Air" (October 2008)

A number of short movements with a theatrical bent.

Eric Moe

"Grand Prismatic" (2007)

Grand Prismatic is named after Yellowstone Park's Grand Prismatic Spring, one of the most striking of the wonders of nature in the park. The prismatic brightness of the colors of the spring are the result of thermophiles, microorganisms that only thrive in extreme environments (in this case, boiling water). The listener is invited to meditate on the similarities between thermophiles and other creators of breath-taking beauty who toil away in apparently hostile environments. The work was written for Jean Kopperud, one of the extraordinary musicians of our time, whose playing I have had the pleasure of hearing and admiring for several decades. I am grateful also to the Montana Artists Refuge, where the work was composed in the summer of 2007.

Paolo Cavallone

"(Dis)tensioni" (February 2008)

(Dis)tensioni is a collection of eight short pieces. The oxymoron expressed by the title (Dis)tensioni (Italian for tension and relaxation) describes the main peculiarity of the entire work. The musical fragments, which represent tiles of an idealized "sonorous mosaic," influence one another generating different "objects" simultaneously complementary one to another. From a broader perspective, with a wider zoom, the ambiguity of each consequent configuration (coming from the continuous "opening" of gestural proliferations) tends to generate a sort of palette constituted by "archetypes/colors" (therefore, open to the unknowable in its relation with the "history/culture"). Thereby, the "short" pieces—or better, "compressed" pieces—gain an abstract/metaphysical and improvisative character. I think that only in a metaphysical environment—therefore in an abstract and hypothetically superior dimension in comparison with actual reality—it is possible to overcome the "thing itself" (gesture, idea and its realization) and achieve self-strengthening and liberation.

Steve Ricks

"Amygdala" (September 2008)

The amygdalae are two almond-shaped neuron clusters in the brain that, among other things, deal with processing and remembering emotional stimuli, such

as fear and pleasure. I was drawn to the singular form of the word: amygdala. Following additional research, I felt that many characteristics of the amygdala related to ideas I was exploring in the piece I was writing for Jean Kopperud and Stephen Gosling, so the title stuck. Rather than a direct mapping of scientific data, my piece is an abstract, emotional response to my study of the amygdala and my personal reflection on its functions.

The first four movements of *Amygdala* are relatively short, and are conceived of as short works that are intimately intertwined and (almost) closed off in their formal structure. The fifth movement is much longer, and is meant to suggest a less rational and more emotional "way" of dealing with things. A sort of symmetry permeates the piece--between clarinet and piano, between live instruments and electronics, and between various sections of the piece--but it is an unbalanced, crippled symmetry that seems connected (in my mind) to the effect emotions have on the human experience.

Amygdala was commissioned by the Utah Arts Council for the Kopperud/Gosling duo, and is dedicated to them.

James Primosch "Times like These" (October 2008)

These five brief studies, played without pause, embody challenging times in their mercurial rhythms. I wrote these with confidence in the extraordinary virtuosity of the players who would bring the piece to life. But any piece involves multiple contexts, more than just the framework created by its performers. How much the work is about the times of the music and how much about the music of the times I leave for the listener to decide.

-James Primosch

Jason Eckardt "Rendition" (2006)

Beginning in the mid 1990s, the CIA instituted a program of extraordinary rendition, wherein foreign nationals suspected of terrorist activity were detained, without legal process, and then covertly transported to countries where regulations for interrogation were less stringent than those imposed in the United States and elsewhere or completely absent. The program was dramatically escalated after the September 11 attacks and has been defended vigorously by the Bush administration. Former CIA agent Robert Baer describes renditions bleakly: "If you want a serious interrogation, you send a prisoner to Jordan. If you want them to be tortured, you send them to Syria. If you want someone to disappear--never to see them again--you send them to Egypt."

The etymology of "extraordinary rendition" can perhaps be traced to the meaning of the verb *rend*: to tear, to remove from a place by violence, to wrest. Other meanings include to tear (the hair or clothing) as a sign of anger, grief, or despair, to lacerate with painful feelings, and to pierce with sound.

Harvey Sollberger

"Nemesis" (September 2008)

In Greek mythology, the goddess of retribution, who punishes human transgression of the natural, right order of things and the arrogance that causes it. (Subtitle "Facilis descensus Averni" "The way to Hell is easy")

"Nemesis was written as a personal response to my perception of developments in this country over the past eight years. I leave it to the listener to deduce from the music whether those developments might be viewed as hopeful and positive or otherwise. Without wanting to tip my/the piece's hand too much, I note that Nemesis's first performances will take place immediately after the Presidential election, perhaps the last and only chance the American people will have to call our recent past to account and set a positive course for the future. However that goes - and I hope very much that Barack Obama will be our new President - Nemesis is my own attempt to reflect and bear witness to what I and, I think, many Americans have seen, felt and experienced."

BIOGRAPHIES: RATED X

JEAN KOPPERUD (clarinet & bass clarinet):

"The American clarinetist **JEAN KOPPERUD** was absolutely smashing" (New York Post). Reviewers have called Kopperud "superhuman", "magnificent", "unforgettably visual", "staggering", "sensational", "dazzling", "wonderful", "the total clarinetist" and the list goes on. But possibly Allan Kozinn of the New York Times says it best. "It began brilliantly, with an overdriven, virtuosic clarinet line that Jean Kopperud played with the power, texture and coloration that have become her trademark...Ms. Kopperud has the technique and imagination to make nearly anything sound interesting."

A graduate of The Juilliard School and former student of Nadia Boulanger in France, Kopperud has toured the United States, Canada, Europe, Japan, China, the Caribbean and Australia as concert soloist and chamber musician. Presently she is performing with The New York New Music Ensemble, Omega, Ensemble 21, Washington Square Chamber Players and University at Buffalo's Sinfonietta. She

has recorded for Deutsche Grammophon, Bridge Records, CRI, Albany Records, Mode, G M Recording, Koch, Musical Heritage, New World Records and Centaur Records.

Kopperud is also a performer on the cutting edge of the Music-Theater genre. National acclaim for her presentations of Karlheinz Stockhausen's "Harlekin", the demanding performance work for dancing clarinetist, resulted in her Avery Fisher Hall debut presented by the New York Philharmonic. Each holiday season, she takes part in the Twelfth Night Festival in Westerly, Rhode Island, where she is seen starring in unusual performance art roles. Working with Broadway director, Tom O'Horgan, Jean Kopperud developed "CloudWalking" a music-theater work that previewed at ClarFest in 1988 and toured for three years. "Cloud Walking" is a reference to Kopperud's passion for skydiving. She found a way to include even that in her show, which amused and amazed audiences with her very special combination of musical and athletic abilities.

Currently Ms. Kopperud is a tenured Associate Professor at SUNY Buffalo. (Formerly on the New York University and Columbia faculties and 18 years with Juilliard's Music Advancement Program.) She also teaches a class called "On the Edge" in the Evening Division at the Juilliard School. "On the Edge" is a course to practice performing that is also done in workshop around the country.

The Winnipeg Free Press reviewed a past project that Kopperud toured, which might describe her newest adventure called "Rated X" doing its premiere performances this fall on the West coast. "You can expect to have your head bent a little. You will stay awake. You will be fascinated and infuriated...and exhilarated by what you have heard." "Rated X" is seven clarinet and piano works written for Kopperud asking composers to dare to stretch the medium.

STEPHEN GOSLING (piano):

Pianist **STEPHEN GOSLING'S** playing has been hailed as "electric" and "luminous and poised" (New York Times), and possessing "utter clarity and conviction" (Washington Post) and "extraordinary virtuosity" (Houston Chronicle). A native of Sheffield, England, Mr. Gosling moved to New York in 1989 to study with Oxana Yablonskaya at the Juilliard School, where he earned his Bachelor's, Master's and Doctoral degrees. During his time at Juilliard he was awarded the Mennin Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship. He was also featured as concerto soloist an unprecedented four times. Energetically committed to the music of our time, Mr. Gosling has been a member of the New York New Music Ensemble since 1999. He is also a

member of Ensemble Sospeso, Columbia University's Sinfonietta Moderna, and Ne(x)tworks, a group dedicated to the realization of aleatory scores

Mr. Gosling is a prolific recording artist, and may be heard on New World Records, Bridge, CRI, Mode, Innova, Albany, Centaur, Morrison Music Trust and Rattle Records.usic Mobile, Absolute Ensemble, the New Juilliard Ensemble, Da Camera of Houston, and Bang on a Can. He has recorded for Decca, Altarus, Rattle Records (New Zealand) and New World Records.

DAVID FELDER (composer):

DAVID FELDER has long been recognized as a leader in his generation of American composers. His works have been featured at many of the leading international festivals for new music including Holland, Huddersfield, Darmstadt, Ars Electronica, Brussels, ISCM, North American New Music, Geneva, Ravinia, Tanglewood, Aspen, Music Factory, Bourges, Vienna Modern, IRCAM Agora, Musique En Scenes, ISCM World Music Days, and many others, and earns continuing recognition through performance and commissioning programs by such organizations as the New York New Music Ensemble, BBC Orchestra, Arditti Quartet, American Composers Orchestra, Buffalo Philharmonic, American Brass Quintet and Ensemble InterContemporain. Felder's work has been broadly characterized by its highly energetic profile, through its frequent employment of technological extension and elaboration of musical materials and its lyrical qualities. Felder has received numerous grants and commissions including many awards from the National Endowment for the Arts, two New York State Council Commissions, a New York Foundation for the Arts Fellowship, Guggenheim, Koussevitzky, and two Fromm Foundation Fellowships, two awards from the Rockefeller Foundation, Meet the Composer "New Residencies" as Composer-in-Residence with the Buffalo Philharmonic (1993-1996) and two commissions from the Mary Flagler Cary Trust.

Currently, Felder is Professor of Composition at SUNY, Buffalo, where he has held the Birge-Cary Chair in Composition since 1992, and has been Artistic Director of the "June in Buffalo" Festival from 1985 to the present. In 2006, he founded the "Center for 21st Century Music" at the University at Buffalo and assumed the Directorship in 2006.

ERIC MOE (composer):

ERIC MOE (1954-), composer of what the NY Times calls "music of winning exuberance", has received numerous grants and awards for his work,

including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, and Meet-the-Composer USA; fellowships from the Wellesley Composer's Conference and the Pennsylvania Council on the Arts; and residencies at the MacDowell Colony, Yaddo, Bellagio, the Virginia Center for the Creative Arts, the Millay Colony, the Ragdale Foundation, the Montana Artists Refuge, the Carson McCullers Center for Writers and Musicians, and the American Dance Festival.

A founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the Music on the Edge new music concert series in Pittsburgh. He is currently Professor of Composition and Theory at the University of Pittsburgh, where he directs the graduate program in composition and the department's electroacoustic music studio.

PAOLO CAVALLONE (composer):

PAOLO CAVALLONE (b. 1975, Italy) After a decade devoted to improvisation, at the age of seventeen Mr. Cavallone began to study composition at the State Conservatory Alfredo Casella in L'Aquila, Italy with Mauro Cardi, Guido Baggiani and Alessandro Sbordonì. He earned degrees in Composition, Piano and Instrumentation for band.

Mr. Cavallone currently lives in Buffalo, working on his Doctorate in Composition with David Felder, at the State University of New York. His works, edited by RAI Trade and Domani Musica (Rome), were well received in Italy and abroad and broadcasted by RAI (Italian broadcasting corporation) and Radio Capodistria, and raised the interest of Italian magazines and newspapers. As a pianist, he performed both as a soloist and as part of chamber ensembles, performing classical and contemporary repertoire as well as his own. In 2002, Mr. Cavallone's works were released on monographic CD, *Contrasto* (Domani Musica). Musicologist, he is a member of the Istituto Abruzzese di Storia Musicale and since 2005 of Nuova Consonanza.

STEVEN L. RICKS (composer):

STEVEN L. RICKS (b. 1969) received his early musical training as a trombonist in Mesa, AZ. He holds degrees in composition from Brigham Young University (B.M.), the University of Illinois at Urbana-Champaign (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Study from King's College London in 2000, supported by a Graduate Research Fellowship

from the University of Utah. His teachers have included Morris Rosenzweig, Sir Harrison Birtwistle, Bill Brooks, and Michael Hicks.

Mr. Ricks' prizes and honors include First Prize in the 1999 SCI/ASCAP Student Composition Competition, four Barlow Endowment Commissions, and a Utah Arts Council grant. He has been a fellow at JUNE in Buffalo and the Composers Conference at Wellesley College, and his works have been performed by many leading contemporary music ensembles and performers including the New York New Music Ensemble, Earplay, the California EAR Unit, the Talujon Percussion Quartet, flutist Rachel Rudich, pianist Ian Pace, and violinist Curtis Macomber. He is currently on the Board of Advisors of the Barlow Endowment, and an Assistant Professor of Music Theory and Composition at BYU where he directs the Electronic Music Studio.

JAMES PRIMOSCH (composer):

When honoring him with its Goddard Lieberson Fellowship, the American Academy of Arts and Letters noted that "A rare economy of means and a strain of religious mysticism distinguish the music of **JAMES PRIMOSCH**...

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, two prizes from the American Academy-Institute of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoecker Prize of the Chamber Music Society of Lincoln Center, a 2002 Fellowship from the Pennsylvania Council on the Arts, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. Primosch has received commissions from the Koussevitzky and Fromm Foundations, the Chicago Symphony, the Mendelssohn Club of Philadelphia, the Folger Consort, the Philadelphia Chamber Music Society, Speculum Musicae, pianist Lambert Orkis, the Barlow Endowment, Town Hall, the New York Youth Symphony, the Network for New Music, and the New York Camerata. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of his music have appeared on the CRI, Centaur, Bard, Albany, and New World labels.

Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

JASON ECKARDT (composer):

JASON ECKARDT (b. 1971) played guitar in rock and jazz bands until, upon first hearing the music of Webern, he immediately devoted himself to composition.

Since then, his music has been influenced by his interests in perceptual complexity, performance virtuosity, and self-organizing processes in the natural world. He has been recognized through commissions and awards from Carnegie Hall, Tanglewood, Guggenheim, Rockefeller, Koussevitzky, and Fromm Foundations, the Guggenheim Museum, the ISCM, Deutschen Musikrat, and percussionist Evelyn Glennie. Eckardt's music has been performed at major festivals and recorded on the CRI, Helicon, Metier, Albany, and Mode labels. An active promoter of new music, Eckardt is a co-founder and the Executive Director of Ensemble 21, the contemporary music group. He lives in New York.

HARVEY SOLLBERGER (composer):

HARVEY SOLLBERGER, M.A. Columbia University. Composer, Conductor, Flautist. Sollberger is the conductor for SONOR, the faculty new music ensemble, and for SIRIUS, the graduate student new music ensemble. He co-founded (with Charles Wuorinen) the Group for Contemporary Music in New York and directed that ensemble for 27 years. He has been Composer-in-Residence at both the American Academy in Rome and with the San Francisco Contemporary Music Players. Sollberger's work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the San Francisco Symphony, the Fromm Foundation, the National Endowment for the Arts, the Walter W. Naumberg Foundation, Music from Japan, and the New York State Council for the Arts. Before joining the UCSD faculty, Sollberger has taught at Columbia University, the Manhattan School of Music, and Indiana University.