



SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS

Pierrot RE:wind

Mini-Festival

April 20 & 21, 2024
Taube Atrium Theater

Message from the Artistic Director

Welcome to our spring mini-festival “Pierrot RE:wind,” which is very much a centering point in our current season. It’s a special event for us to be presenting such a mini-festival, and as a group with ‘Contemporary Music’ in our name, it’s equally exceptional that we’d be choosing to frame it around a piece that’s over a hundred years old, so this weekend’s activities come with a special purpose and inspiration that’s worth unpacking just a little...



While we tend to envision music that’s contemporary from our angle as works written within the last couple of decades, years, or even months, there are a few highly unique creations from the deeper past that for whatever combination of reasons seem to occupy a place of feeling forever ‘new’ or ‘contemporary’ - and often, it has just as much to do with the music itself as with the ways in which other, more contemporary-era composers have chosen to somehow reflect on or respond to the ideas that such works contain. Schoenberg’s *Pierrot Lunaire* is decidedly one of these - a piece for which the 2023-2024 season marks the 100th anniversary of its American premiere on Broadway, as well as the 150th anniversary of the composer’s birth.

We offer a chance to encounter *Pierrot* in a whole new light, along with a targeted sampling - curated from among myriad possibilities - of several related works that are much more contemporary in the literal sense. While *Pierrot* has been performed many times over the past century or more, our performance this Sunday will be perhaps one of the first where the piece is accompanied by a full-length animated film that responds to the world of Expressionism evoked by its music and poetry, through imagery from the same era refracted and reinterpreted, mostly the visual art of Schoenberg himself. On the same program is another moon-related set of *Lunar Songs* by American composer Jessie Montgomery, written as an homage to Bernstein’s centennial and “inspired by German art song, polyrhythmic overlays, and tone-painting.” Joan Tower’s *Petroushskates* makes musical and thematic references to *Petroushka*, the Russian adaptation of the love-sick *commedia dell’arte* puppet that exists in sideways relation to *Pierrot*, made so famous in the ballet by Stravinsky, one of Schoenberg’s contemporaries and a fellow expat in Los Angeles. Schoenberg’s own *Cabaret Songs* round out Sunday afternoon’s concert, to connect *Pierrot* as a piece back to the very genre from which it flows.

And with Saturday’s performance, we start the clock running backward from much more present-day reframings of the ‘Pierrot piece’ or concept, including those by California composers Kevin Day, Andrew Norman and Mason Bates. Along with works by Katherine Balch and Massimo Lauricella for both subsets and expansions of the *Pierrot* group, our first program brings fresh and highly individualistic takes on the possibilities still inherent in these ensemble configurations, now the stuff of long-established touring groups, composition competitions and workshops, and firmly embedded in the sound concept of what is ‘modern music.’ Please enjoy, and thank you always for being with us on the journey!

Warmest regards,
Eric Dudley



Pierrot RE:imagined

April 20, 2024

6:30 PM: *How Music is Made*, Eric Dudley with composer Mason Bates

7:30 PM: Concert

Taube Atrium Theater

Eric Dudley, Artistic Director & Conductor

Guest Artist: Winnie Nieh, soprano

PROGRAM

un(ravel)ed (2019) (Bay Area premiere)

Kevin Day (b. 1996)

Brittany Trotter, flute
Jeff Anderle, clarinet
Keisuke Nakagoshi, piano
James Beauton, percussion
Susan Freier, violin
Stephen Harrison, cello

Mine (2014)

Andrew Norman (b. 1979)

Brittany Trotter, flute
Peter Josheff, clarinet
Keisuke Nakagoshi, piano
James Beauton, percussion
Susan Freier, violin
Stephen Harrison, cello

Musica Spolia (2021) (Bay Area premiere)

Katherine Balch (b. 1991)

Brittany Trotter, flute
Keisuke Nakagoshi, piano
James Beauton, percussion
Susan Freier, violin

Mime (2014)

Andrew Norman (b. 1979)

Brittany Trotter, flute
Peter Josheff, clarinet
Keisuke Nakagoshi, piano
James Beauton, percussion
Susan Freier, violin
Stephen Harrison, cello

INTERMISSION

E Piove in Petto

una Dolcezza Inquieta (1996) (West Coast premiere)

Massimo Lauricella (b. 1961)

Winnie Nieh, soprano
Brittany Trotter, flute
Jeff Anderle, clarinet
Keisuke Nakagoshi, piano
Susan Freier, violin
Stephen Harrison, cello

Meme (2014)

Andrew Norman (b. 1979)

Brittany Trotter, flute
Peter Josheff, clarinet
Keisuke Nakagoshi, piano
James Beauton, percussion
Susan Freier, violin

Difficult Bamboo (2013)

(Bay Area premiere)

Mason Bates (b. 1977)

Tod Brody, flute
Jeff Anderle, clarinet
Divesh Karamchandani, percussion
Allegra Chapman, piano
Hrabba Atladottir, violin
Doug Machiz, cello

Text for ***E Piove in Petto una Dolcezza Inquieta***

Testo tratto da “ Ossi di seppia ” di Eugenio Montale

“Felicità raggiunta, si cammina
per te su fil di lama.
Agli occhi sei barlume che vacilla,
al piede, teso ghiaccio che s’incrina
e dunque non ti tocchi chi più t’ama.”

“Non chiederci la parola che squadri da ogni lato
l’animo nostro informe, e a lettere di fuoco
lo dichiarare e risplenda come un croco
perduto in mezzo a un polveroso prato.”

“Se un’ombra scorgete, non é
un’ombra - ma quella io sono.
Potessi spiccarla da me,
offrirvela in dono.”

Text from " Cuttlefish bones " by Eugenio Montale

"Happiness reached,
we walk for you on the edge of a blade.
To your eyes a vacillating glimmer,
to your foot, ice so tense that it cracks.
and so who loves you most does not touch you."

"Do not ask us the word that squares from every side
our formless soul, and with letters of fire
declares it and lets it shine as a crocus
lost in the middle of a dusty field."

"If you spy a shadow, it is not a shadow –
rather it is me.
Could I detach it from me,
I offer it to you as a gift."

Bios & Program Notes



Kevin Day is an internationally acclaimed composer, conductor, and jazz pianist currently based near Toronto, Canada. His music has been performed by some of the world's top instrumental soloists, wind bands, chamber ensembles, and symphony orchestras. Day has composed over 250 works, several concerti, and has had performances throughout the United States, Canada, Austria, Taiwan, South Africa, Australia, Japan, and more. He is the recipient of a MacDowell Fellowship for Music Composition, a winner of the BMI Composer Award, a three-

time ASCAP Morton Gould Finalist, a finalist for the ABA Sousa-Oswald Award, a finalist for the NBA Revelli Award, and was considered for the 2022 Pulitzer Prize in Music for his Concerto for Wind Ensemble.

Originally from Arlington, Texas, Day holds degrees from Texas Christian University (TCU), the University of Georgia, and is ABD completing his Doctor of Musical Arts in Composition at the University of Miami Frost School of Music. Day is currently Assistant Professor of Composition and Director of the Jazz Orchestra at Wilfrid Laurier University in Waterloo, Canada. He is an alum of Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

Un(ravel)ed

Un(ravel)ed is the result of my wanting to try new things and apply new techniques that I had not used previously. It features some Post -Minimalist elements, while also showcasing more pointillistic and lyrical writing. This work deals with the concept of different sounds or melodic ideas swirling in and out of each other, becoming woven and unwoven to create a beautiful tapestry. The name 'ravel' is in parenthesis because this composition is reminiscent of and inspired by composer Maurice Ravel's String Quartet .

- Kevin Day



Andrew Norman is a composer, educator, and advocate for the music of others. Recently praised as "the leading American composer of his generation" by the Los Angeles Times, and "one of the most gifted and respected composers of his generation" by the New York Times, Norman has established himself as a significant voice in American classical music. Upcoming engagements include a year as Carnegie Hall's Debs Composer's Chair (2020-2021), the premiere of his violin concerto with Leila Josefowicz and the Los Angeles Philharmonic, and an American tour with Kiril Petrenko and the Berlin Philharmonic.

Norman's work draws on an eclectic mix of sounds and performance practices. By turns experimental and traditional, lyrical, and thorny, intimate and epic, rigorously structured and freely intuitive, Norman's music casts a wide sonic and conceptual net in order to explore, reflect, challenge, and address the experiences of our own time. He believes in the transformative energy of live performance, and he is often drawn to performative acts that harness the beauty, power, and fragility of risk.

Norman has collaborated with leading ensembles worldwide, including the Berlin, Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the London, BBC, Saint Louis, and San Francisco Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, the Ensemble Intercontemporain, and many others. Norman's music has been championed by some of classical music's eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

Mine Mime Meme

Mine Mime Meme is a 9-minute work written for the chamber sextet eighth blackbird. It was inspired by an interactive installation by the art and technology collective Random International. The first two movements are intended to be spread out on a program as teasers before the third movement. All three movements should not be performed consecutively. Scenario: The cellist finds themselves in a strange environment where everything they do is mimicked by five other instrumentalists. The cellist tries out various sounds and figures in this unfamiliar sonic world, making things up as they go and listening to the result. The cellist eventually finds a soulful aria (*Meme*), and as the aria becomes more impassioned, the imitators get better and better at predicting what the cellist is going to do, eventually singing right along with the cellist as equals, subsuming the cellist into their sound and then surplanting the cellist in the leadership position. A fight/dialogue ensues, and as the cellist gradually regains their role as the primary voice, the clarinet emerges as the principal outlier/antagonist, only re-joining the task at hand with the piece's final note.

-Andrew Norman



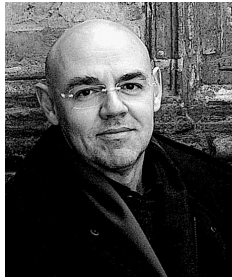
Described as “some kind of musical Thomas Edison – you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas” (San Francisco Chronicle), composer **Katherine Balch** is interested in the intimacy of quotidian objects, found sounds, and natural processes. A collector of aural delights, field recordings are often at the heart of her work, which ranges from acoustic to mixed media and installation.

A recipient of the 2020-21 Rome Prize, Balch's work has been commissioned and performed by leading international ensembles and presenting organizations including the Los Angeles Philharmonic, the London Sinfonietta, Tanglewood, Suntory Summer Arts (Japan), Huddersfield Contemporary Music Festival (UK) and the symphony orchestras of Tokyo, Darmstadt, Minnesota, Oregon, Albany, Indianapolis, and Dallas. Her music is published exclusively worldwide by Schott. Balch is Assistant Professor of Composition at Yale School of Music and holds a D.M.A. from Columbia University. When not making or listening to music, she can be found building windchimes, hiking, cooking, or taking cat naps with her feline sidekick, Zarathustra.

Musica Spolia

The city of Rome is overgrown with *spolia*, like the *campanula* and ivy that spill out of the walls, statues and ornate treasures decorate the ancient monuments haphazardly, sometimes frantically. These found, recycled, or stolen materials and their misplaced, agitated energy find their way into this short piece.

-Katherine Balch



With his first composition, *Impressions of an American Sparrow* for two pianos, **Massimo Lauricella** won the Valentino Bucchi prize of Rome in 1986 and, two years later, he won the Forum prize of Cologne with *Tremiti* for string quartet. This piece, played by the Arditti Quartet and recorded by the German radio-tv station WDR, was subsequently also awarded a prize from the Kennedy Center. In the following years, his works received much more recognition and began to be performed throughout the world with internationally renowned soloists, ensembles, and conductors. In 1992 Witold Lutoslawski awarded his symphonic work *Spectra* first prize in the International Contest of Warsaw. A performance of the work by the Warsaw Philharmonic Orchestra was highly successful, garnering praise from both the public and critics.

After two more prestigious international prizes (Jewish Culture Center of Los Angeles in 1994; Tulane University of New Orleans in 1995), the B. Barattelli Society of l'Aquila, on the occasion of their fiftieth anniversary, appointed him to compose *Imis*, a piece for seven instruments, which, among many other interpretations, was also played by the Ensemble Pierrot Lunaire at the Wien Musikverein.

E Piove in Petto una Dolcezza Inquieta

Composed in celebration of the centenary of the birth of Eugenio Montale, the work brings together a few verses taken from poems in the collection *Ossi di seppia*. It is a single movement composition in which the instrumental part prepares and modifies the expressive climate of the music in a carpet of sound that introduces motives, accompanies, and revolves around the vocal part. The voice floats over the instrumental parts, developing its own lyrical design and disappearing at the end of each strophe to reappear later with a new image.

-Massimo Lauricella



Composer of the Grammy-winning opera *The (R)evolution of Steve Jobs*, **Mason Bates** is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator. With electro-acoustic works such as *Mothership* and multimedia projects such as the animated film *Philharmonia Fantastique*, Bates has become an advocate for the modern orchestra. As the first composer-in-residence appointed by the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his series KC Jukebox using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti, Michael Tilson Thomas, Marin Alsop, and Leonard Slaktin, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. Named as the most-performed composer of his generation in a recent survey of American music, Bates has also composed for feature film, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts, and *Philharmonia Fantastique*, the soundtrack of which was awarded a 2022 Grammy Award.

Bates' current focus is *The Amazing Adventures of Kavalier & Clay* for The Metropolitan Opera. Based on the bestselling novel by Michael Chabon, the opera tells the story of two Jewish cousins in 1940's

New York who go into the cartoon business, hoping to make enough money to save their family from Prague amidst the Nazi occupation. Los Angeles Opera will premiere the opera in October 2024 followed by a 2025 production by The Metropolitan Opera.

Bates serves on the faculty of the San Francisco Conservatory of Music.

Difficult Bamboo

Music with a pronounced stylistic evolution fascinates me, and the search for imaginative conceits that can accommodate this dynamic stylistic approach has led to some unusual forms. *Difficult Bamboo's* transformation from eerie minimalism to frenetic maximalism is based on the premise of an aggressive species of running bamboo invading a bucolic landscape.

The pentatonic-tinged harmonies that open the piece, articulated by flutter-tonguing and tremolo sonorities, conjure a West Coast pastoral. But this lyrical music is quickly visited by an insidiously persistent 'bamboo replicating' music of a pulsing, bending unison. Flickering motives and out-of-tune notes quickly infect each instrument, and the harmony quickly morphs into highly chromatic territory. Even the percussionist's shaker rhythm jumps to the others' music stands. At several moments, the lyrical pastoral music returns, but the 'bamboo replicating' music (like the plant itself) is impossible to kill.

-Mason Bates

Guest Artist



Soprano **Winnie Nieh** (pronounced "near") graduated from Harvard and holds Associate diplomas from Trinity College London in piano, violin and voice. Gifted with perfect pitch, she has delighted audiences as she "fearlessly flew through the stratospheric range" and "rose thrillingly to the occasion [when called upon for] an electrifying vocal high-wire act." She has appeared as a soloist at Carnegie Hall, Lincoln Center, and the Austrian Embassy, as well as in Germany, Canada, South Korea, and Hong Kong. She made her European solo debut with legendary Maestro

Helmuth Rilling in Bach's Cantata BWV 147. She won First Place in St. Andrews Arts Council's International Aria Competition, Third Place & Audience Favorite in Madison Early Music Festival's Handel Aria Competition, was a National Finalist in New York Lyric Opera's Competition, and a runner-up in two consecutive San Francisco Classical Voice Best of the Bay polls. She has also served on the Board of Trustees of the Grammy-winning vocal ensemble, Chanticleer.

An avid proponent of new music, she has collaborated with many composers and librettists in New York, Boston, San Francisco and Los Angeles, premiering and performing their works — including David Conte, Richard Aldag, Julie Barwick, Nicholas Benavides, Matt Boehler, Erin Bregman, Monica Chew, Eric Choate, Julian Crouch, Peter Engelbert, Richard Festinger, Aaron Gervais, John Glore, Ericsson Hatfield, Kyle Hovatter, Shuying Li, Bryan Lin, Larry Lipkis, Emma Logan, Colin Martin, Michael Robert Smith, Beth Ratay, Davide Verotta, Shawne Workman, and Rita Yumeng Zhang.



Pierrot RE:encountered

April 21, 2024

3:00 PM: *How Music is Made*, Eric Dudley with mezzo-soprano Rachel Calloway and video artist Simona Fitcal

4:00 PM: Concert

Taube Atrium Theater

Eric Dudley, Artistic Director & Conductor

Guest Artists: Rachel Calloway, mezzo-soprano

Simona Fitcal, video artist

PROGRAM

Petroushskates (1980)

Joan Tower (b. 1938)

Tod Brody, flute

Peter Josheff, clarinet

Allegra Chapman, piano

Hrabba Atladottir, violin

Doug Machiz, cello

Der Genügsame Liebhaber & Mahnung

Arnold Schoenberg (1874-1951)

from Brettli-Lieder (1901)

Rachel Calloway, mezzo-soprano

Allegra Chapman, piano

Lunar Songs (2019) (Bay Area premiere)

Jessie Montgomery (b. 1981)

I. Lunar Songs

II. Oh Lenny

III. Oceanic

Rachel Calloway, voice

Hrabba Atladottir, violin 1

Susan Freier, violin 2

Kevin Rogers, viola

Stephen Harrison, cello

Richard worn, double-bass

INTERMISSION

Pierrot Lunaire (1912)

Arnold Schoenberg (1874-1951)

Part One

1. Mondestrunken (Drunk with Moonlight)
2. Colombine (Columbine)
3. Der Dandy (The Dandy)
4. Eine blasse Wäscherin (A Pallid Washerwoman)
5. Valse de Chopin
6. Madonna
7. Der kranke Mond (The Sick Moon)

Part Two

8. Nacht (Night)
9. Gebet an Pierrot (Prayer to Pierrot)
10. Raub (Theft)
11. Rote Messe (Red Mass)
12. Galgenlied (Gallows Song)
13. Enthauptung (Beheading)
14. Die Kreuze (The Crosses)

Part Three

15. Heimweh (Homesickness)
16. Gemeinheit (Foul Play)
17. Parodie (Parody)
18. Der Mondfleck (The Moon Spot)
19. Serenade
20. Heimfahrt (Journey Home)
21. O Alter Duft (O Ancient Fragrance)

Rachel Calloway, mezzo-soprano

Tod Brody, flute

Peter Josheff, clarinet

Allegra Chapman, piano

Hrabba Atladottir, violin/viola

Doug Machiz, cello

Simona Futcal, Animated Video

Brettl Lieder: Hugo Salus/English translation: Richard Stokes

Der genügsame Liebhaber

Meine Freundin hat eine schwarze Katze,
Mit weichem knisterndem Sammetfell,
Und ich, ich hab' eine blitzblanke Glatze,
Blitzblank und glatt und silberhell.

Meine Freundin gehört zu den üppigen Frauen,
Sie liegt auf dem Divan das ganze Jahr,
Beschäftigt das Fell ihrer Katze zu krauen,
Mein Gott, ihr behagt halt das sammtweiche Haar.

Und komm' ich am Abend die Freundin besuchen,
So liegt die Mieze im Schoße bei ihr,
Und nascht mit ihr von dem Honigkuchen,
Und schauert wenn ich leise ihr Haar berüh'r.

Und will ich mal zärtlich tun mit dem Schatze,
Und daß sie mir auch einmal 'Eitschi' macht,
Dann stülp' ich die Katze auf meine Glatze,
Dann streichelt die Freundin die Katze und lacht.

Mahnung

Mädel, sei kein eitles Ding,
Fang dir keinen Schmetterling,
Such dir einen rechten Mann,
Der dich tüchtig küssen kann,
Und mit seiner Hände Kraft
Dir ein warmes Nestchen schafft.

Mädel, Mädel, sei nicht dumm,
Lauf nicht wie im Traum herum,
Augen auf! ob einer kommt,
Der dir recht zum Manne frommt.
Kommt er, dann nicht lang bedacht!
Klapp! die Falle zugemacht!

Liebes Mädel, sei gescheit,
Nütze deine Rosenzeit!
Passe auf und denke dran,
Daß du, wenn du ohne Plan
Ziellos durch das Leben schwirrst,
Eine alte Jungfer wirst.

The contented suitor

My girlfriend has a black cat
With soft, rustling, velvet fur,
And I, I have a shining bald pate,
Shining and smooth and silvery.

My girlfriend's one of those voluptuous women,
She lies on the sofa all year round,
Busily stroking her cat's fur,
My God, how she loves that soft, velvet fur.

And when in the evening I visit my girlfriend,
Her pussy-cat's always on her lap,
Nibbling with her the gingerbread,
And trembling whenever I stroke its fur.

And if I become amorous with my love,
So that she might call me 'honey-bun',
I lift the cat onto my bald pate

Warning

Do not be so vain, my girl,
Do not catch a butterfly,
Search for a real man,
Who knows how to kiss you properly,
And whose strong hands
Can build you a warm nest.

Do not be a fool, my girl,
Do not live as in a dream,
Open your eyes! see if there's a man
Who'll make you a perfect match.
If one comes, then don't think twice!
Catch him in the trap.

Don't be a fool, my girl,
Gather rosebuds while you may!
Watch out, and bear in mind
That, without a plan,
You'll flutter through life aimlessly,
And become an old maid.

Lunar Songs

Texts by J. Mae Barizo

1. LUNAR SONGS

Through the evening's
floating gold
I am listening

There is a cold
clock ticking
in my mouth

The moon doesn't care
Your light glows
from the inside

In the night
a mad waltz, in
the morning
a cantata

2. OH, LENNY

Oh Lenny, the sea
folds over me—
anti-nuclear, the trees
are infrared, oh Lenny

In dreams, symphonies
pour down the page, hear
the subway trains slice thru
the air, we are so near

to Lincoln Square, the blue
stripes on your socks,
oh Lenny and all of this
an opera almost paradox-
ical. Oh Lenny, we watch
you in your sleep, the trees
tonight, the sea which sleeps

3. OCEANIC

Tell me one thing
as we collide, tell me

that your ghost will live
in a tree or better yet a forest,

blooming still in any era. That
we will be water one day or air

pressing down on earth's plates
lapping up lifeblood with
our pink and heaving tongues

(Setting begins here)

Oceanic what was lost
Ice cannot hold back the sea

All empires end; we're empire
Now. New song: disturb the peace.

To our children you will be
both past and future: a seed.

Bios & Program Notes



Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Alisa Weilerstein, Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John

Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC, among others. Her recent commissioned premieres include the cello concerto *A New Day*, the orchestral *1920/2019*, and the chamber *Into the Night*.

In 2020 Chamber Music America honored her with its Richard J. Bogomolny National Service Award; Musical America chose her to be its 2020 Composer of the Year; in 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. Tower is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2006 (along with *Tambor* and *Concerto for Orchestra*). In 2008 the album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a Grammy nomination for Best Contemporary Classical Composition.

In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-11). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was co-founder and pianist for the Naumburg Award-winning Da Capo Chamber Players from 1970-85. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University. She is Asher B. Edelman Professor in the Arts at Bard College, where she has taught since 1972.

Petroushskates

The title *Petroushskates* combines two ideas: The first refers to Stravinsky's *Petroushka*, the opening Shrovetide Fair scene of which is very similar to the opening of my piece. The celebratory character and the busy colorful atmosphere of this fair provides one of the images for this piece. The second refers to ice skating and the flowing motion that is inherent to that sport. While watching the figure skating events at the recent winter Olympics, I became fascinated with the way the curving, twirling, and jumping figures are woven around a singular continuous flowing action. Combining these two ideas creates a kind of carnival on ice – a possible subtitle for this piece.

-Joan Tower



Arnold Schoenberg: In his own words...."Whether one calls oneself conservative or revolutionary, whether one composes conventionally or progressively, whether one tries to imitate old styles or is destined to express new ideas—one must be convinced of the infallibility of one's fantasy and one must believe in one's inspiration. The desire for conscious control of the new means and forms will arise in every artist's mind, and he will wish to follow consciously the laws and rules that govern the forms he has conceived 'as in a dream'."

Schoenberg began his musical studies on violin at age 8. Although he had no formal compositional training, he began composing. In 1895, he began lessons with Alexander von Zemlinsky, only three years his elder. From 1901 to 1903 he held various conducting posts in Berlin. In 1904 he moved to Vienna, and there began teaching (Alban Berg and Anton Webern were early pupils). In 1919 he founded a society for the performance of new music, and in 1925 returned to Berlin to teach. In 1933 he was forced, as a Jew, to leave Berlin. Ironically, he had converted to Lutheranism in 1898, but after fleeing to Paris he renounced the Christian faith and returned to Judaism. In 1934 he emigrated to the United States and in 1936 began teaching at UCLA. He remained in Los Angeles until his death in 1951.

Schoenberg's early music was marked by the style of the late nineteenth century, and influences of Brahms, Mahler, and others can be seen in pieces such as his *Verklärte Nacht*. But as his compositional style developed, it became more concise and contrapuntally intricate. At the same time, Schoenberg's chromaticism intensified to the point that any strong tonal focus disappeared. Such works as *Pierrot lunaire* (1913) are in a fully atonal style. The music of this period is also marked by a style that is referred to as expressionist, and Schoenberg had contact with, and a great deal of admiration for, expressionist painters and writers (Schoenberg himself painted in an Expressionist style). These ideals can be seen in the dark and dreamlike atmosphere conveyed in *Pierrot lunaire*, based on the symbolist poetry of Albert Giraud. The kinds of internal conflicts we associate with Freud and his school of psychoanalysis are played out in exquisite musical detail.

Schoenberg's subsequent development of the twelve-tone method of composition was a turning point in 20th-century music. From 1915 to 1923, Schoenberg produced relatively few works, in part due to wartime service. At the same time, he was working on his theoretical ideas of twelve-tone writing. Starting in 1923, with his *Suite for Piano*, he began writing in a fully twelve-tone musical language. Along with this came a return to more classical means of formal organization and larger works such as his *Variations for Orchestra* (1928).

Few composers have presented as radically new an idea as Schoenberg did with what he called his "Method of Composing with Twelve Tones Related Only to Each Other." In it, he broke with a system of tonal organization that had developed over hundreds of years and had become a hallmark of Western music. Although he never abandoned these principles, he never extended them to other elements as his student Webern had. And after his move to the United States, he more freely blended tonal elements within his twelve-tone writing.

Brettl-Lieder (Cabaret Songs)

Written at the same time as *Verklärte Nacht*, the *Brettl-Lieder* (Cabaret Songs) of Schoenberg serve as cultural time capsule of Vienna's cabaret movement circa 1901. This is some of the composer's most accessible music. They abound with humor of every shade and well depict the legendary polarities of Viennese society at the beginning of the 20th century.



Winner of the 2024 Grammy Award for Best Contemporary Classical Composition, **Jessie Montgomery** is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st-century

American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post).

Montgomery's growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, *Caught by the Wind* (2016) for the Albany Symphony and the American Music Festival, and *Banner* (2014) – written to mark the 200th anniversary of The Star Spangled Banner – for The Sphinx Organization and the Joyce Foundation.

Since 1999, Montgomery has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the organization's flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded their highest honor, the Sphinx Medal of Excellence. She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

Lunar Songs

Lunar Songs was commissioned by ASCAP for the Leonard Bernstein Centennial in 2019. The text by poet and writer J. Mae Barizo pays tribute to Bernstein's iconic persona, his love for New York City, and his desire for human progress. The music is inspired by German art song, polyrhythmic overlays, and tone painting.

-Jessie Montgomery

Pierrot Lunaire

There are a few works in the Western music canon whose power and novelty have signaled the emergence of a new era in such a way that following generations could not ignore the influence, no matter how hard they might try: Monteverdi's *Orfeo*, Bach's *Art of the Fugue*, Beethoven's *Eroica*, Wagner's *Ring of the Nibelung*, and Stravinsky's *Rite of Spring* immediately come to mind. *Pierrot Lunaire* is a work that also fits into this mold. Music pre-Pierrot and post-Pierrot is decidedly different. And, like *Art of the Fugue*, the work's influence on multiple subsequent generations of composers cannot be denied.

Pierrot Lunaire is a work that defies simple categorization. As described by the composer, it is on one hand a monodrama – a theatrical work featuring a single singer. On the other hand, it is a song cycle, somewhat similar to Schubert's *Die schöne Müllerin* and *Winterreise*, or Schumann's *Dichterliebe*. Finally, the influence of pre-World War I Austro-German cabaret music is palpable.

Pierrot was commissioned in 1912 by the actor Albertine Zehme. It is a setting of poems published in 1884 by the Belgian poet Albert Giraud that bring the popular *commedia dell'arte* character "Pierrot" to life in a bizarre expressionistic world. Zehme had previously performed a piece based on Giraud's poems with music by Otto Vrieslander. Unhappy with the result, Zehme was advised to seek out Schoenberg, who was living in Berlin at that point. A notoriously fast worker when inspiration hit, Schoenberg began work on *Pierrot* in March 1912 and completed the piece on July 9th. *Pierrot* premiered at the Berlin Choralion-Saal on October 16, 1912, with Zehme at the front of the stage dressed in a *commedia dell'arte* costume and with Schoenberg conducting an ensemble of five musicians behind a sheer black curtain, invisible to the audience. Forty rehearsals were needed to bring the work to life.

When she first approached Schoenberg, Zehme was interested in music to accompany her recitation of Giraud's poems in German translation. The idea of simple recitation to music did not appeal to the composer. And, while Zehme had been an actress-singer in German theater, it was clear that she did not have the musical training requisite to managing a vocal line in a post-tonal sound world. An inventor in every sense of the word, Schoenberg developed what has come to be known as *sprechstimme*, a technique in which the vocalist uses the specified rhythms and pitches but does not sustain the pitches. The at times eerie effect of *sprechstimme* was a perfect match for the Expressionist imagery of Giraud's poems. In the composer's own words:

The melody given in notation in the vocal part (with a few specially indicated exceptions) is not intended to be sung. The performer has the task of transforming it into a speech melody, taking the prescribed pitches carefully into account... The performer's task here is at no time to derive the mood and character or the individual pieces from the meaning of the words, but always solely from the music.

Similarly, Zehme's original commission had been for a work for voice and piano only. As the composing process evolved, Schoenberg found that he needed a more varied timbral environment to reveal the world of Giraud's poems, and added one instrument after another until he arrived at the final "Pierrot ensemble": flute/piccolo, clarinet/bass clarinet, violin/viola, cello, and piano. In the mid-20th century, the "Pierrot ensemble" became a standard instrumentation for organizations dedicated to presenting new music (at times with the addition of percussion), and nearly every composer from that point forward has written at least one work for this instrumentation.

Structurally, *Pierrot Lunaire* is organized as three groups of seven poems, for a total of 21 short movements. In the first group, Pierrot sings of love, sex, and religion; in the second, of violence, crime, and blasphemy; and in the third of his return home to Bergamo, with his past haunting him. Like many of his contemporaries, Schoenberg was fascinated with numerology and the grouping of three groups of seven poems is a testament to this fascination (dare we say obsession?). To carry the importance of numerology further, Schoenberg utilizes 7-note motifs throughout the piece, additionally, each poem contains 13 lines and the opening line of each poem is heard three times. A traditionalist at heart with an adoration for the work of J.S. Bach, counterpoint abounds throughout *Pierrot*, with techniques that include canon, fugue, rondo, and passacaglia being utilized in some of the movements, creating a rich and vibrant musical texture.

Our performance this evening is distinctive in that we have commissioned an animated video from Simona Fitcal to accompany *Pierrot*. Our goal here is to bring the visual imagery of *Pierrot* to life for the audience in a manner that, to our knowledge, has not been previously achieved. The primary resource for this imagery has come from a unique source: Schoenberg's own paintings and drawings. We are eternally grateful to the Arnold Schönberg Center (Vienna, Austria) for providing access to high-resolution digital images of Schoenberg's visual artwork. Finally, incredibly special thanks also go to Lawrence and E. Randol Schoenberg for assisting us in gaining permission to use these images.

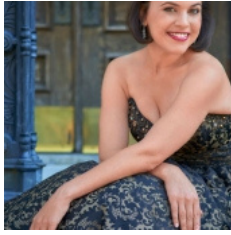
-Eric Dudley & Richard Aldag



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Guest Artists



Mezzo-soprano **Rachel Calloway** brings versatility and compelling insight to stages worldwide. Her work has been praised by the New York Times for “penetrating clarity” and “considerable depth of expression” and by Opera News for her “adept musicianship and dramatic flair.”

A dedicated interpreter of new music, Ms. Calloway has premiered hundreds of solo and chamber music works. Recent and upcoming premieres include music by Augusta Read Thomas, John Zorn, Robert Xavier Rodriguez, David Garner, Gabriela Lena Frank, Christopher Cerrone, and Annika Socolofsky. She collaborates with premiere ensembles including Third Coast Percussion, JACK Quartet, the Amernet Quartet, and Ensemble Signal. Ms. Calloway and her husband, violinist Ari Streisfeld, founded Duo Cortona, an ensemble dedicated to the creation and performance of new works for violin and voice.

She has appeared in concert with the Orlando Philharmonic, Los Angeles Philharmonic New Music Series, Charleston Symphony, the New York Philharmonic, Berkeley Symphony, Omaha Symphony, Ojai Festival, San Francisco Girls' Chorus, BAM Next Wave Festival, Bridgehampton Chamber Music Festival, Cal Performances, and Lincoln Center Festival. Ms. Calloway made her European operatic debut as Mrs. Grose in *The Turn of the Screw* at Opéra de Reims, Athénée Théâtre Louis-Jovet (Paris), and Opéra de Lille. She has performed with the late Lorin Maazel at the Castleton Festival in Virginia, and at Opera Philadelphia, Tulsa Opera, Central City Opera, Gotham Chamber Opera, The PROTOTYPE Festival, and the Glimmerglass Festival. She is also a founding member of Shir Ami, an ensemble dedicated to the performance, discovery, and preservation of Jewish music.

Ms. Calloway serves on the faculty of the University of South Carolina as Assistant Professor of Voice and Director of Spark: Music Leadership at Carolina. She joined the faculty of the Cortona Sessions for New Music (Italy) in 2014 and Summer Performing Arts with Juilliard in 2016. Ms. Calloway holds degrees from The Juilliard School (BM) and Manhattan School of Music (MM) and can be heard on Albany Records, Tzadik Records, BCMF Records, and Toccata Classics.



Simona Fitcal is a multimedia artist currently pursuing an MFA degree in Art Practice at Stanford University. She holds an MA in Digital Media from the University of the Arts Bremen, Germany and a BA from the National University of Arts Bucharest, Romania. Most of her work is based on collaborations with composers, media designers, and programmers. She created the visual part of a

series of multimedia concerts that were presented in Germany, Romania and Ireland. Some of her interactive installations have been presented in open space, as well as at indoors events.

Her visuals tackle the power of seduction specific to the cinematic spectacle by reflecting upon the ubiquitous manipulation of media and information in the consumer society. Some of her themes are inspired by globally relevant topics such as environmental issues, advertising and privacy, or cultural identity. This method is an attempt to document the present and to capture the self in relation to digital values, trends, ever-shifting environment, inter-cultural and cross-cultural communication.



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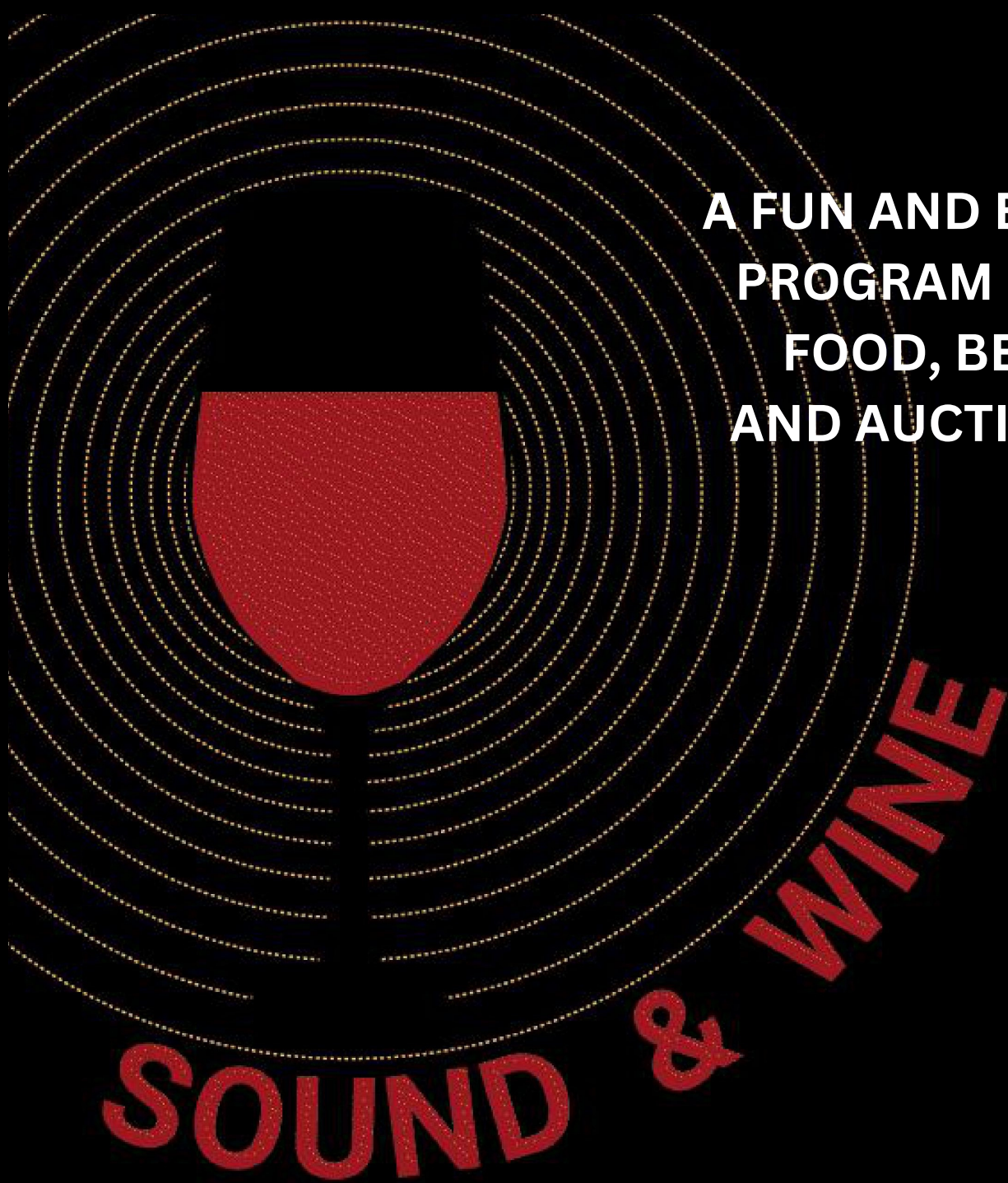
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