

GUEST ARTIST RECITAL

STEVE PARKER, Trombone

The Language and Sound Project

Sunday, January 24, 2010

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Spoletude (2006) *John Kennedy*

Part 1. Acoustic Trombone

Two-Eyed Elk (2009) *Naftali Schindler*

Sometimes Words (2008) *Richard Lavenda*

*Here is a sequence of signs,
each having a sound
and a meaning* (2008) *Timothy McCormack*

Charades (2008) *Arthur Gottschalk*

Part 2. Electro-Acoustic Trombone

Bach Speaks (2008) *Gene Pritsker*

Gavagai (2008) *Kamala Sankaram*

What Jesus Looks Like (2009) *Michael Vincent*

Chimpanzees (2008) *Corey Dargel*

Part 3. Trombone with Video

I was like WOW *Jacob ter Veldhuis*
Video by Jan Willem Looze

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

PROJECT CONCEPT

*I have always been fascinated by the intersection of language and sound. From the melody of human conversation to the **Sequenzas** of Berio, I have continued to find interesting parallels in these two areas.*

To this end, I have commissioned ten composers to write me pieces that explore the concept of language and sound. My only requirement for each commission was that the duration last less than five minutes and somehow explore the theme of language and sound. The results have been extremely surprising and varied.

Each piece approaches this theme from a unique angle: one composer created a piece that explores the language of chimpanzees. Another composed a work written in the Tuvan-style of throat singing. Still another took statements made by J.S. Bach and intertwined them with melodies played by the trombone.

BIOGRAPHY

Trombonist STEVE PARKER is an active soloist, chamber musician, and educator. An advocate of new music, he has commissioned or premiered over a hundred works in the United States and Europe. He is currently a Harrington Scholar at the University of Texas at Austin and was previously engaged as a Fulbright Scholar in Germany.

*Mr. Parker has been a featured soloist at the Spoleto Festival USA, Santa Fe New Music, Bowerbird (Philadelphia), Red Room (Baltimore), and Roulette (New York City). He played the American premiere of David Lang's **Men** for solo trombone, ensemble, and video and has presented recitals at several universities in the United States.*

In the orchestral realm, Steve Parker worked for three summers with Pierre Boulez and Ensemble InterContemporain at the Lucerne Festival in Switzerland and has received fellowships with the Music Academy of the West, Spoleto Festival, and the National Repertory Orchestra. He has performed with the Jacksonville Symphony, New World Symphony, Charleston Symphony, and Sarasota Opera.

Mr. Parker is a member of Second Instrumental Unit (NYC) and performs with Signal Ensemble (NYC). Recent concerts include performances at Le Poisson Rouge, the Massachusetts Museum of Contemporary Art, and the Bang on a Can Marathon.

Steve Parker received a Master of Music degree from the Shepherd School and a Bachelor of Arts/Bachelor of Music degree from Oberlin College in Applied Mathematics and Music.

ABOUT THE COMPOSERS

Composer and conductor JOHN KENNEDY is a dynamic and energetic figure in American music. Recognized for his artistic leadership, imaginative programming, audience development, and expertise in the music of our time, Mr. Kennedy has conducted celebrated performances of opera, ballet,

standard orchestral and new music. His own compositions, from operas to chamber works, are praised for their new lyricism and luminous sound.

John Kennedy presently serves as the Artistic Associate to Spoleto Festival USA, in a central role planning and leading many of the Festival's "highly regarded presentations of music" (The Wall Street Journal, 2007). He is the Artistic Director of Santa Fe New Music, which presents diverse and contextualized programming to wide sectors of the community. He has guest conducted for many organizations including the New York City Ballet and the Lincoln Center Festival, and in 2010 will be a Guest Conductor in Residence at the Oberlin Conservatory. Mr. Kennedy has led countless premieres and worked with many leading composers of our time in performances of their work, including Robert Ashley, Henry Brant, John Cage, Lou Harrison, and Steve Reich. He has conducted numerous American premieres of leading international composers, including orchestral works by Michel van der Aa, Brett Dean, Pascal Dusapin, Michael Nyman, So-meï Satoh, and Dmitri Yanov-Yanovsky.

NAFTALI SCHINDLER was born in Boston in 1982, but grew up in Israel. He began his musical studies at age fifteen, studying piano and composition with Shlomo Schnall. Upon returning to the United States in 2001, he studied composition and theory at Boston University, graduating summa cum laude with a Bachelor of Music degree. His teachers at Boston University included Martin Amlin and Theodore Antoniou. He presented his work in master classes given by Lukas Foss, Samuel Adler, and David Liptak, among others. He is currently pursuing a Master of Music degree at Yale University, studying with Aaron Jay Kernis, Martin Bresnick, Ezra Laderman, and David Lang.

His music has been performed across the United States, including performances by The Travers Siblings, Alea III, Yale Philharmonia, Pykka Quintet, and a performance of his Petrarch sonnets by the Boston University Symphony Orchestra, as part of the 2006 B.U. honors concert. He has been commissioned by Alea III, Norfolk Chamber Music Festival, and Steve Parker, among others. He is a member of Pi Kappa Lambda and Eliezer Society, and is a recipient of the John Day Jackson Prize. Naftali is also an aspiring throat-singer in the Tuvan manner.

*RICHARD LAVENDA's music has been played by orchestras, choruses, chamber ensembles, and soloists throughout the United States, Europe, and Australia. These include the Houston Symphony Orchestra, the Slovak Radio Orchestra, Da Camera of Houston, the Fischer Duo, the Pierrot Plus Ensemble, Earplay, the Sun String Quartet, Duo Synergy/Prague, the Cluster Ensemble, and Bricolage. He has been featured as a guest composer on many campuses and concert series, and at festivals in Prague, Adelaide, Stuttgart, Lviv, Ljubjana, and Turku, Finland. Dr. Lavenda's opera, **Barricade**, which was staged by the Shepherd School in 1995, won a major award from the National Opera Association. His music is published by Norruth Music, Inc.*

A native of New Jersey, Richard Lavenda received his education at Dartmouth College, Rice University, and The University of Michigan,

where he completed a doctorate in 1983. He is currently Associate Professor of Music at The Shepherd School of Music. In addition to composition, he teaches courses in undergraduate theory, graduate analysis, aesthetics, pedagogy of theory, and a Practicum in Contemporary Music, where composers and performers collaborate on the creation of new works.

The music of TIMOTHY McCORMACK is largely informed by his conviction that the aural experience is a profoundly subjective one. In his music, certain techniques are presented as autonomous of the instrument itself, thereby creating a complex, destabilized and ever-changing aural terrain.

His music has been commissioned and performed by the ELISION Ensemble, the JACK Quartet, the Formalist Quartet, Christopher Redgate, Richard Craig, Mark Menzies, Steve Parker, and Amie Weiss, among others. Mr. McCormack currently resides in England, where he studies with Aaron Cassidy and Liza Lim at the University of Huddersfield.

ARTHUR GOTTSCHALK attended The University of Michigan at Ann Arbor, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently Chair of the Department of Music Theory and Composition at The Shepherd School of Music, where he directed the university's electronic and computer music laboratories until 2002. Among other awards, he is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center and for the Piccolo Spoleto Festival. He has been recently honored with Special Recognition by the ASCAP Rudolph Nissim Awards, the First Prize of the Concorso Internazionale di Composizione Originale - Corciano, Italy, and with the First Prize of the Ridgewood Symphony Orchestra composition competition.

Composer, guitarist, and rapper GENE PRITSKER has written over three hundred compositions, including chamber operas, orchestral and chamber works, electro-acoustic music, songs for hip-hop and rock ensembles, and more. All of his compositions employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures. He is the founder and leader of Sound Liberation - an ensemble performing hip-hop, chamber music, jazz, rock, and more, currently releasing a new CD for Col Legno records. Other organizations he is associated with include Composers' Concordance (advisory board since 1996 and Associate Director since 2004), Absolute Ensemble (co-founder and composer-in-residence from 1993-96), and International Street Cannibals (co-director and composer-in-residence).

KAMALA SANKARAM has written music for concert, theater, and film. Her work has been featured as part of the Font Festival of New Trumpet Music, the Music with a View Festival at the Flea Theater, the Serial Underground Series at the Cornelia Street Cafe, the Non Sequitur Series, and in the article "More Song, Less Art(ifice): The New Breed of Art Song" in

New Music Box magazine. Current projects include music for *Sounding* (directed by Kristin Marting and written by Jennifer Gibbs, premiering at HERE in Winter 2010) and a commission from the Flexible Orchestra. She is also an artist-in-residence at HERE, developing *Let's Watch*, a multi-media chamber operetta, for production in late 2010. As a singer and multi-instrumentalist, Ms. Sankaram has performed with artists as diverse as the Philip Glass Ensemble (*Einstein on the Beach*), the Wooster Group (*La Didone*), and the Albany Symphony Orchestra. As a voice over artist, she has created characters for Comedy Central and the Cartoon Network.

Billed as "one of Canada's most audacious new composers" (The Western Front), MICHAEL VINCENT has collaborated in a number of contexts spanning from concert music to large-scale theatre productions. His most noted projects include collaborations with the Juno Award-nominated Orchid Ensemble, plunderphonics composer John Oswald, and famed author Douglas Coupland. In 2003, he was honoured with the Allan Award in Electroacoustic composition, and in 2004, the Simon Fraser University Arts Service Award. Mr. Vincent holds advanced degrees from Concordia University and Simon Fraser University and is currently working towards his doctorate in music composition at the University of Toronto under Christos Hatzis.

COREY DARGEL is a Texas-born, Brooklyn-based composer, writer, and singer. Mr. Dargel's newest album, *Other People's Love Songs* (2008, New Amsterdam Records), was recently profiled on NPR's *Weekend Edition*. *Removable Parts*, Mr. Dargel's music-theater piece about love and voluntary amputation (yes, voluntary amputation), won the 2007 New York Innovative Theatre Award for Outstanding Performance-Art Production and was hailed by The New York Times as "almost perversely pleasurable... with an intelligent grace that is as moving as it is impressive." Dargel has received awards and residencies from Creative Capital (MAP Fund), the American Composers Forum, the American Music Center, the Jerome Foundation, the Frederick Loewe Foundation, HERE Arts Center, the MacDowell Colony, New Dramatists, and the Atlantic Center for the Arts.

Dutch "avant pop" composer JACOB TER VELDHUIS started as a rock musician and studied composition and electronic music at the Groningen Conservatory, where he was awarded the Composition Prize of the Netherlands in 1980. He became a full time composer and soon made a name for himself with melodious compositions, straight from the heart and with great effect. "I pepper my music with sugar," he says. Long queues at the box office of the four-day Jacob TV Festival in Rotterdam in 2001 already attested to his growing popularity. The NRC called him the "Jeff Koons of new music" and his "coming-out" as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*, premiered the day after 9/11 and released on CD and DVD by British record label Chandos.



RICE