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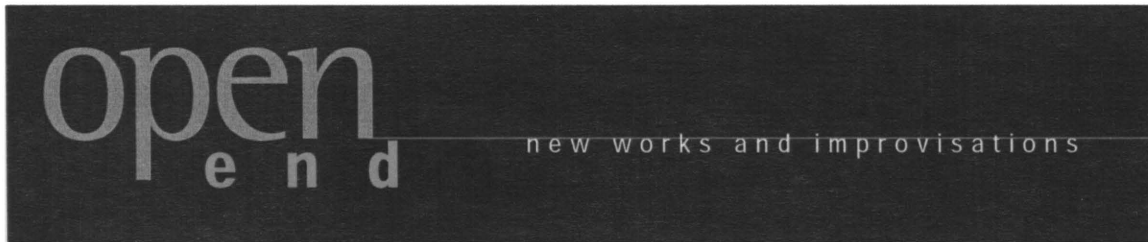
Setnor School of Music, Syracuse University. Open End: New Works and Improvisations. 2-20-2008
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Syracuse University
College of Visual and Performing Arts

Setnor School of Music

presents



Wednesday Evening, February 20, 2008, 8:00 pm,
Setnor Auditorium

Improvisation

Tales of Home (2007), for piano trio

Andrew Waggoner

- I. New Orleans Then...
- II. South Humboldt Avenue
- III. West 181st Street
- IV. ...And Now

Improvisation

Ricordanza-Speranza (2006)

Daniel S. Godfrey

(b. 1949)

for piano quintet

Open End is:

Michael Jinsoo Lim & Andrew Waggoner, violins

Melia Watras, viola

Caroline Stinson, 'cello

Molly Morkoski, piano

Program Notes

Memory, Word, Mystery, Presence was composed in 2005. The title has, more than anything else, acted as a catalyst for me, a set of glyphs that taken together suggest an itinerary for exploring the deepening experiences of time and memory that seem to come with the passing of childhood. I want in this music to move down and into that place where memory moves us in multiple time-directions at once, to an experience of ourselves, of our own histories, that is resonant and enfolding. The piece is basically a set of variations on the opening mass of material, a few fragments that seem to move autonomously, without conscious intention. These open out eventually into gestures that develop distinct personalities, all the while being pulled toward a kind of harmonic vortex that opens up in the piano, a center of gravity that just barely holds together the varied, changeable melodic strands that swirl above it.

Tales of Home was composed late in '06, and lives in much the same expressive world as several other recent pieces of mine composed since the hurricanes in my home town, though now the frame of memory is expanded to include Minneapolis and New York, with *New Orleans then... ..and now* as bookends. The piece moves from an embracing, overwhelming dream New Orleans (marked "with a rhythm of night"), to a haunted house on South Humboldt ave. in Minneapolis, to the constant hoo-ha of West 181st street in Manhattan, finally to a new dream of the old city (marked "like a rhythm of nature), in which the music finds its way, just barely, to a new sense of time, of motion, of continuance. *Tales of Home* is dedicated to my mother.

The personal upheavals that drove the composition of *Ricordanza/Speranza* prompted an intense looking back and a looking forward, as reflected in the title (trans. Recollection-Hope). The three movements are played without pause, and there is much in the music itself that looks forward or back from one part of the work to another. (For example, the adagio piano solo that begins the third movement reframes the violin solo that opens the first movement.) Ultimately, though, the work is shaped by a sense that while memory and hope may endure, they remain elusive and at odds.

Bios

Open End was formed in 2004, the branchchild of several interconnected musical friendships. Equally committed to new chamber music, particularly by composers with no easily-pegged stylistic affiliations, and to free improvisation, the ensemble is made up of players well-known in other group contexts whose collective experience spans the whole of Western instrumental literature, from the oldest to the newest. Essential to the Open End mission is the reclaiming of improvisation as the birthright of all musicians. Open End has played over the last three seasons in New York, Syracuse, New Orleans, France and Italy, and will give a concert on the MOSA Sunday Series in New York on April 20th.

Violinist **Michael Jinsoo Lim** enjoys a dynamic musical career as a soloist, chamber musician, orchestral performer, recording artist, and teacher. Widely known for his work as co-founder of the renowned Corigliano Quartet, he is in demand as a chamber musician and as a performer of new and experimental music. Lim also holds a first violin position in the American Ballet Theatre Orchestra in New York City. Lim's solo engagements have included appearances with the Indianapolis Symphony Orchestra, the International Chamber Orchestra of Girona, Spain, the Indiana University Philharmonic, the Evansville Philharmonic Orchestra, and the Lafayette Symphony Orchestra as well as a performance in Weill Recital Hall for a tribute concert for celebrated American composer John Corigliano.

As a member of the Corigliano Quartet, Lim has enjoyed critical acclaim across the U.S. and abroad and has won numerous awards, including the Grand Prize at the Fischhoff

Chamber Music Competition and the ASCAP/CMA Award for Adventurous Programming. The Corigliano Quartet has performed in the nation's leading music centers, including Carnegie Hall, Weill Recital Hall, and the Kennedy Center. Lim was born in Lafayette, Indiana and began playing the violin at the age of four, studying with his mother, Sun Boo Lim. He went on to study at Indiana University, where for many years he was a pupil of the legendary violinist and teacher Josef Gingold. He held a faculty position at Indiana as a Visiting Lecturer and has taught chamber music at the Juilliard School as an assistant to the Juilliard String Quartet. He currently serves on the faculty of Cornish College of the Arts, where he teaches violin, viola, and chamber music and he holds a chamber music faculty position at the Seattle Conservatory. Lim also maintains a private studio of violin and viola students.

Lim has recorded for DreamWorks, Albany Records, CRI, Bayer Records, and Aguava New Music, and appears on numerous television and film soundtracks. He has performed live on WFMT-Chicago's Live From Studio One and has been heard on NPR programs such as Performance Today and All Things Considered. Most recently he was featured with the Corigliano Quartet as Naxos Artist of the Week and has made radio and television appearances in the U.S., Spain, Costa Rica, and Korea. Lim currently lives in Seattle with his wife, violist Melia Watras. He performs on a violin made by Tomaso Balestrieri in Cremona, Italy in 1774 .

Andrew Waggoner was born in 1960 in New Orleans. He grew up there and in Minneapolis and Atlanta, and studied at the New Orleans Center for Creative Arts, the Eastman School of Music and Cornell University. He has received grants and prizes from ASCAP, Yaddo, The New York State Council on the Arts, Meet the Composer, New Music Delaware, the Eastman School of Music and Syracuse University. He has also been awarded the Lee Ettelson Composer's Award from Composers Inc., in San Francisco, has been nominated for three prizes from the American Academy of Arts and Letters, and was awarded a Guggenheim Fellowship for 2005. Most recently he was awarded the Roger Sessions Prize for an American composer by the Liguria Study Center in Bogliasco, Italy, and will be in residence at Bogliasco in the spring of 2008.

Called "the gifted practitioner of a complex but dramatic and vividly colored style" by *The New Yorker*, Waggoner's music has been commissioned and performed by the Saint Louis Symphony Orchestra, the Los Angeles Philharmonic, the Denver Symphony, the Syracuse Symphony, the Winnipeg Symphony, the Cassatt, Corigliano, Miro, and Degas Quartets, the Pittsburgh New Music Ensemble, the California EAR Unit,

pianist Gloria Cheng, violist Melia Watras, 'cellist Robert Burkhart, the Bohuslav Martinu Philharmonic of Zlin, Czech Republic, Sequitur, the Emyrean Ensemble, Buglisi-Foreman Dance, the Athabasca Trio, CELLO, Flexible Music, and Ensemble Accroche Note, of France.

He has two CD's on CRI, both now available on the New World label, and can also be heard on the Vienna Modern Masters Music From Six Continents series. In addition to his concert works, Waggoner has also composed extensively for theatre and for film, and is an active violinist. He was a founding Director of the Seal Bay Festival of American Chamber Music in Vinalhaven, Maine, and is currently Composer-in-Residence at the Setnor School of Music of Syracuse University, teaching regularly also at NOCCA Riverfront in New Orleans. With his wife, the 'cellist Caroline Stinson, he has recently formed Open End, giving concerts over the past three seasons in New York, Syracuse, Strasbourg and Florence. More on his music can be found at www.andrewwaggoner.com.

Described as "staggeringly virtuosic" by *The Strad*, violist **Melia Watras** has been hailed by audiences and critics alike for her electrifying and vibrant performances. She has long been at the forefront of the American new music scene, performing numerous commissions and world premieres as a soloist and co-founder of the award-winning Corigliano Quartet. Ms. Watras has performed in Carnegie Hall, Weill Recital Hall, Alice Tully Hall and the Kennedy Center and at festivals such as Aspen and Ravinia. As the violist of the Corigliano Quartet, she has received awards such as the Grand Prize at the Fischhoff Competition and the ASCAP/CMA Award for Adventurous Programming.

Ms. Watras's debut solo CD, *Viola Solo*, was released by Fleur De Son (www.fleurdeson.com) and earned high praise from the media. *Strings* remarked, "Watras is a young player in possession of stunning virtuosic talent and deserving of the growing acclaim." *The Strad* called her "excellent" and "authoritative," while the *American Record Guide* proclaimed, "Watras is a terrific violist." For the CD, Watras adapted John Corigliano's *Fancy on a Bach Air* for viola. Her edition of this work is published by G. Schirmer, Inc. With the Corigliano Quartet, she has recorded for Naxos, Albany, Bayer, CRI, Riax, and Aguava and has appeared on NPR's *All Things Considered* and *Performance Today* and WFMT-Chicago's *Live from Studio One*.

Watras attended Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's

Certificate. While at Indiana, she served as Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School, while also teaching as an assistant to the Juilliard String Quartet. In 2004 she was appointed Assistant Professor of Viola at the University of Washington School of Music, where she teaches viola and chamber music. For more information on Melia Watras, please visit www.meliawatras.com.

Winner of the 2007 J.B Watkins Prize from the Canada Council for the Arts, cellist **Caroline Stinson** was born in Edmonton, Canada, and currently lives in New York City. As a performer, she appears in Canada, the United States and Europe each season as a soloist and chamber artist. She holds a Bachelor's degree with honours from the Cleveland Institute of Music and a Performance Diploma with Distinction from the Hochschule für Musik, Köln, in Germany, where she lived for three years, performing across the continent and where she was awarded first prize in the Hohnen Foundation Cello Competition.

Ms. Stinson has performed at Carnegie Hall's Weill Recital Hall, New York's Alice Tully and Merkin Halls, Miller Theatre, at the Museum of Modern Art Summergarden Series and in European venues such as the Koelner Philharmonie and the BeethovenHalle Bonn, in Germany. While living in Cologne from 1997-2000, she performed throughout Germany, France and Holland and has since been invited to perform at the Manchester International Cello Festival in England, the Olivier Messiaen Festival in Germany and as a returning featured artist to the Winnipeg Symphony Orchestra's International New Music Festival in Canada. There, she appeared in 2006 in multiple solo and chamber music performances broadcast nationally on CBC Radio. This fall she premiered the concerto *Stretched on the Beauty* by Andrew Waggoner alongside Daniel Hege and the Syracuse Symphony Orchestra with the cello quartet, CELLO. Caroline is also crafting programs for virtuoso cello, incorporating 19th century cellist-composers and new compositions for solo cello; she presents the second of these, entitled *Compositional Sages and Students*, this year in recital.

From 2000-3, she was a member of the Cassatt String Quartet, with whom she performed and taught extensively, and premiered some two dozen new works. Through solo and ensemble work, Caroline has enjoyed the privilege of close work with composers George Crumb, Peter Eötvös, John Harbison, Aaron Jay Kernis, George Rochberg, Steven Stucky, Joan Tower and Anna Weesner. She is a member of the original cello quartet CELLO, the Athabasca String Trio, the

Contrasts Quartet, and the new music and improvisation ensemble Open End, which she founded with her husband and composer Andrew Waggoner. She has recorded for Albany, Bridge, Koch, and Naxos, as well as CBC Radio Canada, Radio France and WAMC New York, and is on the faculties of Syracuse University (NY) and Kean University (NJ). She recently performed the *Triple Duo* of Elliott Carter in New York with Pierre Boulez conducting, and was chosen by maestro Boulez to perform the work again this summer at the Lucerne Festival in Lucerne, Switzerland.

Pianist **Molly Morkoski** has performed as a soloist and collaborative artist throughout the US, Europe, and Japan. Molly Morkoski's playing has been recognized by the New York Times as "*strong, profiled, nuanced.....beautifully etched.*" The Boston Globe called her "*outstanding.*" She has been a featured soloist on the *Making Music* series at Carnegie Hall and the Tanglewood, Bang-on-a-Can, and Pacific Rim festivals, and has appeared as soloist with the Raleigh and Asheville symphony orchestras. An avid chamber musician, she has performed at the Aspen, Norfolk, and Tanglewood festivals; is a member of the Zankel Band and Open End Ensemble; and has collaborated with the NY Philharmonic Chamber Players, St. Louis Symphony Chamber Players, New World Symphony, Speculum Musicae, Brooklyn Chamber Music Society, and Orpheus Chamber Orchestra. She has worked with some of today's leading musicians including Dawn Upshaw performing concerts in California and Oregon and, most recently, in South Carolina. She was a featured soloist on a prelude concert in Carnegie's Stern Auditorium for the Emerson String Quartet's 'Perspectives' series offering Beethoven's Bagatelles, Op. 126. Her performances have been broadcast internationally, and she has recorded on the Bridge and Indiana University record labels. Recent releases include George Perle's *Inventions* for solo piano and the 'lullabies for disaster relief effort' with soprano, Courtenay Budd Caramico, *Sleep is behind the Door*, to benefit children affected by the tsunami disaster of 2004.

Recognized for her insights into new music, Ms. Morkoski has worked with John Adams, Louis Andriessen, David Del Tredici, Lukas Foss, John Harbison, Aaron Jay Kernis, David Lang, Oliver Knussen, George Perle, Steve Reich, and Charles Wuorinen. Last fall, she was invited to work in Vienna with Peter Sellars on John Adams' newest opera, *A Flowering Tree*, as part of the New Crowned Hope Festival celebrating Mozart's 250th birthday. In November of 2007, Ms. Morkoski performed on Columbia's Miller Theater Composer Portrait Series offering the world premiere of Gerald Barry's newest piano work, "Los Angeles." In March of 2008, this concert will be offered at the Gardner Museum in Boston. And, in

May of this year, she will be premiering Martin Kennedy's Piano Concerto with the Tuscaloosa Symphony Orchestra.

Ms. Morkoski was a Fulbright scholar to Paris, France where she was apprentice with the Ensemble Intercontemporain and she is also a recipient of the Teresa Sterne Career Grant and the Thayer-Ross Award. She holds degrees from the University of North Carolina at Chapel Hill, Indiana University in Bloomington, and a Doctorate degree from SUNY-Stony Brook. Ms. Morkoski currently lives in New York City.

Daniel S. Godfrey (b. 1949) received B.A. and M.M. degrees in composition from Yale University, and a Ph.D. from the University of Iowa. He is Composer-in-Residence at Syracuse University's Setnor School of Music, and he has also held visiting faculty appointments at the Eastman School of Music, the Indiana University School of Music, and the University of Pittsburgh.

Godfrey has earned awards and commissions from the J. S. Guggenheim Memorial Foundation, the American Academy of Arts and Letters, the Koussevitzky Music Foundation, the Fromm Music Foundation, the Barlow Endowment for Music Composition, the Indiana State University/Louisville Orchestra Competition, the National Repertory Orchestra/US West Foundation Competition (First Prize), the Maine Arts Commission, the New York Foundation for the Arts (Met Life Fellowship) and the Pennsylvania Council on the Arts, among others. He is founder and co-director of the Seal Bay Festival of American Chamber Music (on the Maine coast) and is co-author of *Music Since 1945*, published by Schirmer Books. The *New Yorker* has listed Koch International Classic's 2004 release of Godfrey's String Quartets as one of 2004's top eleven classical CDs. Other Godfrey works are recorded on Albany, CRI, GM, Innova, Klavier, and Mark compact disks. His music is available through publishers Carl Fischer and G. Schirmer.

Godfrey's works have been performed by the Saint Paul Chamber Orchestra, Austin Symphony, Buffalo Philharmonic, Chautauqua Symphony, Honolulu Symphony, Kansas City Symphony, Louisville Orchestra, National Repertory Orchestra, New Mexico Symphony, Syracuse Symphony, U.S. Marine Band, Chamber Music Society of Lincoln Center, Chicago Ensemble, Da Capo Chamber Players, Earplay, Ensemble X, Kentucky Center Chamber Players, Pittsburgh New Music Ensemble, Society for New Music, St. Louis Symphony Chamber Series, and the Cassatt, Degas, Lark, Manhattan and Portland string quartets, among others. Included are performances in Canada, Europe, Latin America, and Japan.

Witold Lutoslawski was indisputably one of the major composers of the twentieth century. Born in Warsaw in 1913, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland so his plans for further study in Paris were replaced by a period which included military training, imprisonment by the Germans and escape back to Warsaw, where he and his compatriot Andrzej Panufnik played in cafes their own compositions and transcriptions.

After the war, the Stalinist regime banned his first symphony (1941-47) as 'formalist', but he continued to compose and in 1958 his *Musique Funèbre*, in memory of Bartok, established his international reputation. His own personal aleatoric technique whereby the performers have freedom within certain controlled parameters was first demonstrated in his *Jeux Venitiens* (1961) and is to be found in almost all the later music

Over the years, Witold Lutoslawski was frequently inspired by particular ensembles and artists including the London Sinfonietta, Sir Peter Pears, Heinz and Ursula Holliger, Dietrich Fischer-Dieskau, Mstislav Rostropovich and Anne-Sophie Mutter. His Symphony No. 4 was commissioned by the Los Angeles Philharmonic Orchestra and received its world premiere in February 1993 under the baton of the composer. A powerful work, it reflected his increasing concern with expansive melody.

Among many international prizes awarded to this most modest man were the UNESCO Prize (1959,1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), in the last year of his life, the Swedish Polar Music Prize and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contemporary European music, and, posthumously, the International Music Award for best large-scale composition for the fourth symphony.

Lutoslawski's contribution to the musical world was enormous and his loss in February 1994, at the age of 81, will continue to be deeply felt.

In the aftermath of the Second World War, many composers of **Luciano Berio's** generation felt obliged to wipe the slate clean. To a composer with roots as deep in the achievements of the past four centuries as Berio, this was never an option.

His work constantly re-invented continuities where others saw only the possibilities of rupture. Not that he was ever tempted by the assorted nostalgias that haunted some part of the music of the last century. On the contrary, he maintained an insatiable curiosity about the explorations of his contemporaries - musical or otherwise. But his dialogues with literature, with linguistics, with structural anthropology, with ethnomusicology always proved to be the most inventive of piratical raids - seizing the materials that he needed as a musician, and drawing from them creative consequences often far removed from their original context. They are a fraternal "homage", not an imitation. Beyond his apprentice years of the late forties and early fifties, much the same might be said of his response to his musical contemporaries. His oblique relationship to the post-Webernian mainstream was the first instance of a trait that has remained central to his work ever since. Seizing with relish upon its demonstrations of inexhaustible metamorphic potential, he expanded this into a basic principle: you may always re-write what is already written. The exuberant melodic confidence of his work from the late fifties and sixties - whether the nervous brilliance of the flute *Sequenza I*, or the by now classic lyrical intensity of works written for Cathy Berberian, such as *Circles* or *Sequenza III* - bears witness to the confident authority with which he grasped these means. Equally, the series of *Chemins* that revisit solo *Sequenzas* demonstrate not just a Joycean "work in progress", but our obligation to treat each completed work as a "listening in progress". But the sixties also saw the first indices of an unwillingness to side-line issues central to his rigorous sense of musical tradition. Where some contemporaries seemed content to treat harmony as simply a sub-category of "texture", Berio insistently returned to the harmonic dimension as central to his larger musical aspirations. Training his own and his listeners' ears to find their way through the harmonic jungle was at first a matter of brilliantly alert intuition - in, for instance, *Sequenza IV* for piano - but was soon absorbed into a focussed framework, first in *O King*, but then in many subsequent works of the early seventies, by exploring the consequences of harmonic projections from a line. The fruits of this patient process of exploration came in the major works of the eighties and nineties, where harmony resumed its rights as the organising force behind such major theatre works as *La vera storia*, *Un re in ascolto*, and *Outis*, but could equally determine the masterly concision of *Sequenza XIII* for accordion. Although Berio drew admiration in the late fifties as an exuberant explorer of electronic resources, his vivid empathy for the risks and rewards of live performance tended to gain the upper hand over any disembodied search for "new sounds". However fragile and temporary the community created in the concert-hall by a brilliant performance, it is one that Berio served with singular fixity of purpose. Since the sixties a vigorous

inhabitant of McLuhan's "global village" (of which any concert-hall or radio station may propose itself as a temporary microcosm) he asserted music's obligation not only to its own singular history, but also to the re-statement of human concerns that, without such patient and committed reiteration, could so easily evaporate. His is a music that "refuses to forget".

(Berio sketch by David Osmond-Smith)