



School of Music

presents

**KENNESAW STATE UNIVERSITY**

**Faculty String Trio and  
Friends**

Helen Kim, violin  
Sou-Chun Su, violin  
Cathy Lynn, viola  
Charae Krueger, cello  
Ted Gurch, clarinet  
Jessica Sherwood, flute

Monday, March 2, 2009  
8:00 pm

Dr. Bobbie Bailey & Family Performance Center  
Performance Hall

*Forty-sixth Concert of the 2008-2009 season*

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School of Music**

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**PROGRAM**

**New York Counterpoint (1985)**

**Steve Reich**  
(b. 1936)

Ted Gurch, clarinet

**Elegy (1946)**

**Elliott Carter**  
(b. 1908)

Helen Kim, violin    Sou-Chun Su, violin  
Cathy Lynn, viola    Charae Krueger, cello

**Vermont Counterpoint (1982)**

**Steve Reich**

Jessica Sherwood, flute

**Different Trains (1988)**

**Steve Reich**

Helen Kim, violin    Sou-Chun Su, violin  
Cathy Lynn, viola    Charae Krueger, cello

## Kennesaw State University

### Upcoming Music Events

**Tuesday, March 3, 2009**

Kennesaw State University Faculty Artist Recital

***Adam Kirkpatrick, tenor***

8:00 pm • Bailey Performance Center Performance Hall

**Thursday, March 5, 2009**

Kennesaw State University Guest Artist Recital

***Jeri-Mae Astolfi, piano***

8:00 pm • Bailey Performance Center Performance Hall

**Tuesday, March 17, 2009**

Kennesaw State University

***Chamber Singers***

8:00 pm • Bailey Performance Center Performance Hall

**Wednesday, March 18, 2009**

Kennesaw State University

***Wind Ensemble and Concert Band***

8:00 pm • Bailey Performance Center Performance Hall

**Thursday-Sunday, March 26-29, 2009**

Kennesaw State University Opera

***The Merry Wives of Windsor***

***by Otto Nicolai***

Bailey Performance Center Performance Hall

**Saturday, April 4, 2009**

Kennesaw State University Faculty Artist Recital

***Oral Moses, bass-baritone***

8:00 pm • Bailey Performance Center Performance Hall

For the most current information, please visit

<http://www.kennesaw.edu/arts/events/>

## PROGRAM NOTES

### New York Counterpoint

*New York Counterpoint* was commissioned by The Fromm Music Foundation for clarinetist Richard Stoltzman. It was composed during the summer of 1985. The duration is about 11 minutes. The piece is a continuation of the ideas found in *Vermont Counterpoint* (1982), where the soloist plays against a pre-recorded tape of him or her self. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of *Music for 18 Musicians* (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, *Piano Phase* (for 2 pianos or 2 marimbas) and *Violin Phase* (for 4 violins) both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly *Sextet* (1985). *New York Counterpoint* is in three movements: fast, slow, fast, played one after the other without pause. The change of tempo is abrupt and in the simple relation of 1:2. The piece is in the meter  $3/2 = 6/4 (=12/8)$ . As is often the case when I write in this meter, there is an ambiguity between whether one hears measures of 3 groups of 4 eight notes, or 4 groups of 3 eight notes. In the last movement of *New York Counterpoint* the bass clarinets function to accent first one and then the other of these possibilities while the upper clarinets essentially do not change. The effect, by change of accent, is to vary the perception of that which in fact is not changing.

~Steve Reich

### Elegy

An early list of Carter's works includes two string quartets, dating from 1935-1937. These, along with much of the music Carter composed before the 1940's, have been disowned by their composer: even at this stage, he was well out of an early, experimental period in his output, following the tenets of, on the one hand, Boulanger-inspired neoclassicism, and on the other, the overt Americanism with which many artists responded to the economic and social crises of the time. The *Elegy* is perhaps Carter's closest realization of the teachings of Nadia Boulanger, its continuous arch of melody set in a restrained contrapuntal context. Originally composed in 1943 for cello and piano, the quartet version dates from

1946. It has become fashionable to plunder Carter's earlier music for hints of his mature style: in this case, the exercise is not rewarding. The *Elegy* is more remarkable for what it fails to reveal of the future development of a composer already in his fourth decade.

~David Harvey

### **Vermont Counterpoint**

*Vermont Counterpoint* (1982) was commissioned by flutist Ransom Wilson and is dedicated to Betty Freeman. It is scored for three alto flutes, three flutes, three piccolos and one solo part all pre-recorded on tape, plus a live solo part. The live soloist plays alto flute, flute and piccolo and participates in the ongoing counterpoint as well as more extended melodies. The piece could be performed by eleven flutists but is intended primarily as a solo with tape. The duration is approximately ten minutes. In that comparatively short time four sections in four different keys, with the third in a slower tempo, are presented. The compositional techniques used are primarily building up canons between short repeating melodic patterns by substituting notes for rests and then playing melodies that result from their combination. These resulting melodies or melodic patterns then become the basis for the following section as the other surrounding parts in the contrapuntal web fade out. Though the techniques used include several that I discovered as early as 1967 the relatively fast rate of change (there are rarely more than three repeats of any bar), metric modulation into and out of a slower tempo, and relatively rapid changes of key may well create a more concentrated and concise impression.

~Steve Reich

### **Different Trains**

*Different Trains*, for String Quartet and pre-recorded performance tape, begins a new way of composing that has its roots in my early tape pieces *It's Gonna Rain* (1965) and *Come Out* (1966). The basic idea is that carefully chosen speech recordings generate the musical materials for musical instruments.

The idea for the piece came from my childhood. When I was one year old my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged divided custody, I travelled back and forth by train frequently between New York and Los Angeles from 1939 to 1942 accompanied by my governess. While the trips were exciting and romantic at the time I now look back and think

Piano and String Quartet in November 1998 at the Library of Congress's Coolidge Auditorium in Washington, followed by four performances throughout Europe and the U.S. Recent works include *Asko Concerto*, written for Holland's ASKO ensemble, and *Tempo e Tempi*, a song cycle on Italian texts for soprano, oboe, clarinet, violin, and cello. Recent premieres of chamber works include the playfully humorous *Mosaic*, with the Nash Ensemble in 2005 as well as three premieres in 2006: *Intermittences*, a piano solo co-commissioned by Carnegie Hall Corporation and The Gilmore International Keyboard Festival and performed by Peter Serkin, *In the Distances of Sleep*, with Michelle DeYoung and the MET Chamber Ensemble under James Levine, and *Caténaires*, a solo piano piece performed by Pierre-Laurent Aimard. Looking ahead, a new horn concerto is set to premiere in the fall of 2007

Bridge Records recently released Vol. 7 of the extensive series of recordings entitled "The Music of Elliott Carter," which includes *Asko Concerto*, and world premiere recordings of Grammy-nominated *Boston Concerto*, *Cello Concerto*, and 2005 Pulitzer finalist *Dialogues*. Volume 6, released in 2005, included *Violin Concerto*, *Holiday Overture*, and *Four Lauds*

A native of New York City, Carter has been compared as an artist to another New Yorker, Henry James, with whom he is seen to share multifaceted richness of vision and fastidiousness of craft based on intimate familiarity with Western (and in Carter's case, non-Western) artistic traditions. Like Henry James, Carter and his work reflect the impress of a lasting and deeply felt relationship with Europe, a relationship dating from adolescent travels with his father, nourished by study of the fruits of European artistic and intellectual culture, and cemented by a 3-year course of musical training in Paris with Nadia Boulanger during the period 1932-1935. Enriched through wide acquaintance with European artists, including many, such as Bartók and Stravinsky, who came to America during World War II, Carter has seen his work as widely appreciated and as actively encouraged overseas as in his own country. In 1987 the Paul Sacher Foundation moved to acquire all Carter's musical manuscripts, to be permanently maintained in a public archive in Basel alongside similarly comprehensive deposits of the manuscripts of Stravinsky, Boulez, Bartók, Hindemith, Strauss and other universally acknowledged 20th-century masters

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on Deutsche Grammophon. It is paired with Carter's lively and playful Clarinet Concerto (1996), which has traveled widely in performances by the Ensemble InterContemporain, Orpheus, London Sinfonietta, Ensemble Modern, and several other distinguished ensembles. Those works were followed by a pair of works for the Chicago Symphony Orchestra: Cello Concerto (2000), premiered by Yo-Yo Ma with the orchestra, and Of Rewaking (2002), an orchestral cycle of three songs on texts by William Carlos Williams; Daniel Barenboim led the premieres of both works. Boston Concerto, commissioned by the Boston Symphony Orchestra and premiered by the ensemble under Ingo Metzmacher, also made its debut in 2003 and has recently been nominated for the 49th Annual Grammy Awards in the category "Best Contemporary Composition."

The composer's astonishing late-career creative burst has continued unabated: the first few weeks of 2004 brought a pair of acclaimed new scores: Micomicon, a witty concert-opener for the Boston Symphony Orchestra, and the incisive Dialogues for piano and large ensemble, commissioned by the London Sinfonietta. France enjoyed the world premiere of Réflexions at Cité de la Musique in February of 2005 and celebrated Carter's work with multiple ovations. Back in the United States, the Boston Symphony Orchestra brought Carter's Three Illusions for Orchestra to life in October 2005, a piece which the Boston Globe calls "surprising, inevitable, and vividly orchestrated," while in the same month Daniel Barenboim assumed both the role of conductor and of pianist in the world premiere of Soundings with the Chicago Symphony Orchestra

Carter's first opera, What Next?, commissioned by the Staatsoper Unter den Linden in Berlin, was introduced there in 1999 under Daniel Barenboim and made its staged premiere in July of 2006 at the Tanglewood Music Festival under James Levine. The 45-minute work, to a libretto by Paul Griffiths, comments wryly on the human condition as its six characters, unhurt but confused, confront the aftermath of an auto accident. What Next? has been hailed by critics from around the world for its wit, assured vocal writing, and refined orchestration and has been issued by ECM, paired with Asko Concerto

Carter continues to show his mastery in smaller forms as well. Along with a large number of brief solo and chamber works, his later years have brought major essays such as Triple Duo (1983), Quintet (piano and winds, 1991), and String Quartet No.5 (1995), composed for the Arditti Quartet. Another dedicated advocate of Carter's music, Ursula Oppens, joined forces with the Arditti Quartet to give the premiere of Quintet for

that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape I did the following:

Record my governess Virginia, then in her seventies, reminiscing about our train trips together.

Record a retired Pullman porter, Lawrence Davis, then in his eighties, who used to ride lines between New York and Los Angeles, reminiscing about his life.

Collect recordings of Holocaust survivors Rachella, Paul and Rachel, all about my age and then living in America – speaking of their experiences.

Collect recorded American and European train sounds of the '30s and '40s.

In order to combine the taped speech with the string instruments I selected small speech samples that are more or less clearly pitched and then notated them as accurately as possible in musical notation.

The strings then literally imitate that speech melody. The speech samples as well as the train sounds were transferred to tape with the use of sampling keyboards and a computer. Three separate string quartets are also added to the pre-recorded tape and the final live quartet part is added in performance.

Different Trains is in three movements (played without pause), although that term is stretched here since tempos change frequently in each movement. They are:

America - Before the war  
Europe - During the war  
After the war

The piece thus presents both a documentary and a musical reality and begins a new musical direction. It is a direction that I expect will lead to a new kind of documentary music video theatre in the not too distant future.

## PERFORMER BIOGRAPHIES

### **Helen Kim**

*violin*

Helen Kim joined the music faculty of Kennesaw State University in 2005, with a stellar performance background. A native of Canada, she made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras. Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. While at Juilliard, she was concertmaster of the Juilliard Orchestra, with which she also appeared as a soloist.

She is the recipient of more than one hundred national and international awards. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival. Ms. Kim has appeared with many leading orchestras in Canada, the United States, the United Kingdom, Germany and Poland.

A dedicated recitalist and chamber music performer, Ms. Kim has toured extensively throughout Canada and the United States. She has performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, Hilary Hahn, and the Orion String Quartet. A featured performer during the 1988 Olympics Arts Festival, she has given command performances for the Governor General and prime Ministers of Canada.

Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Her performances have been aired on NPR and CBC radio networks. Ms. Kim served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra.

### **Sou-Chun Su**

*violin*

A native of Taiwan, Mr. Su began his violin studies at the age of three with his father and received numerous local and national awards.

Immigrating to the US in 1981, Sou-Chun attended the Lassiter High School in Marietta and was concertmaster of both the Atlanta Symphony Youth Orchestra and Georgia Music Educators Association

leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award, bestowed by the Principality of Monaco, and was one of a handful of living composers elected to the Classical Music Hall of Fame

December 11, 2008, Carter's 100th birthday, was celebrated worldwide. In collaboration with G. Schirmer, Boosey & Hawkes has launched a centenary website, [www.carter100.com](http://www.carter100.com), to chronicle and announce the exciting 100th birthday season. It will, no doubt, prove to be even more successful than his 95th birthday celebration season, which brought salutes from performing organizations around the world. Concerts in Boston, London, Los Angeles, Minsk, New York, Washington DC, and other cities observed the milestone, as significant recordings were issued on the ECM, Naïve, and Mode labels

First encouraged toward a musical career by his friend and mentor Charles Ives, Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking compositions for the string quartet medium, and was soon thereafter hailed by Stravinsky for his Double Concerto for harpsichord, piano and two chamber orchestras (1961) and Piano Concerto (1967), both of which Stravinsky dubbed "masterpieces". While he spent much of the 1960s working on just two works, the Piano Concerto and Concerto for Orchestra (1969), the breakthroughs he achieved in those pieces led to an artistic resurgence that gathered momentum in the decades that followed. Indeed, one of the extraordinary features of Carter's career is his astonishing productivity and creative vitality as he reaches the midpoint of his tenth decade. Critics agree that his recent scores are among the most attractive, deeply-felt and compelling works he has ever written.

This creative burst began in earnest during the 1980s, which brought major orchestral essays such as Oboe Concerto (1986-87), Three Occasions (completed 1989) and his enormously successful Violin Concerto (1990), which has been performed in more than a dozen countries. A recording of the latter work on Virgin Classics, featuring Oliver Knussen conducting the London Sinfonietta with soloist Ole Böhn, won Carter a Grammy for Best Contemporary Composition of 1994. New recordings of Carter's music appear continually, making him one of the most frequently recorded contemporary composers. Carter's crowning achievement as an orchestral composer may be his 50-minute triptych *Symphonia: sum fluxae pretium spei* [ "I am the prize of flowing hope"], which received its first integral performance on April 25, 1998 with Oliver Knussen conducting the BBC Symphony Orchestra as part of the ISCM World Music Days in Manchester. A prize-winning recording of *Symphonia* by Knussen and the BBCSO has been released

Steve Reich's 70th-birthday year (2006) was marked with festivals and special concerts organized by companies around the world. In the composer's hometown of New York, the Brooklyn Academy of Music (BAM), Carnegie Hall, and Lincoln Center joined forces to present complementary programs of his music, and in London, the Barbican mounted a major retrospective. Concerts were also presented in Amsterdam, Athens, Brussels, Baden-Baden, Barcelona, Birmingham, Budapest, Chicago, Cologne, Copenhagen, Denver, Dublin, Freiburg, Graz, Helsinki, Los Angeles, Paris, Porto, Vancouver, Vienna and Vilnius, among others. In addition, Nonesuch Records released its second box set of Steve Reich's works, *Phases: A Nonesuch Retrospective*, in September 2006. The five-CD collection comprises fourteen of the composer's best-known pieces, spanning the 20 years of his time on the label. In 2005 Nonesuch released the premiere recordings of *You Are Variations* and *Cello Counterpoint*, featuring the LA Master Chorale conducted by Grant Gershon and cellist Maya Beiser.

Reich's recent works continue to demonstrate warm late period in his compositional style. *Daniel Variations* (2006) was co-commissioned by the Barbican Centre, Carnegie Hall, Daniel Pearl Foundation, Cite de la Musique, and Casa da Musica, and was based on the writings of disappeared journalist Daniel Pearl. The work was premiered to great critical acclaim at the Barbican in London and has subsequently been performed in New York, Paris, Munich, Porto, Los Angeles, Toronto, Boston, Miami, and Tokyo, with a praised recording available on Nonesuch. His *Double Sextet* (2007) features six musicians playing against a recording of themselves and was written for the ensemble eighth blackbird for a premiere in March 2008

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### **Elliott Carter**

"Elliott Carter is one of America's most distinguished creative artists in any field." -- Aaron Copland nominating Elliott Carter for the Gold Medal of the National Institute of Arts and Letters for Eminence in Music (1971).

Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made "Commandeur dans l'Ordre des Arts et des Lettres" by the Government of France, Elliott Carter is internationally recognized as one of the

All-State Orchestra. His teacher was David Arenz, the Principal Second Violin of the Atlanta Symphony Orchestra, who is now his stand partner.

Mr. Su received his Bachelor of Music from the Cleveland Institute of Music where he studied with David Cerone, Bernhard Goldschmidt, and Daniel Majeske, both late principals of the Cleveland Orchestra. He also attended the Encore School for Strings where he studied with Victor Danchenko and David Updegraff. At the CIM, he served as concertmaster under Kurt Masur, Christoph von Dohnanyi, Otto-Werner Mueller, and Pierre Boulez. From 1985-90, he was a member of the Kosumast String Quartet and worked extensively with the members of the Juilliard, Guarneri and Tokyo string quartets. In 1990, immediately follow his graduation, Mr. Su was appointed to his current position as the Associate Principal Second Violin of the Atlanta Symphony Orchestra. At the time, he was the youngest member of the ASO at the age of 22.

Mr. Su has been featured as soloist with the Atlanta Symphony Orchestra, the CIM Symphony Orchestra, The Ohio Ballet Orchestra, and the National Repertory Orchestra in Colorado. As a chamber musician, Mr. Su has performed with the Georgian Chamber Players, the Emory Chamber Music Society, the Riverside Chamber Players, and is the founding member of the Amadeus String Ensemble. In the summer months, Mr. Su is on the faculty of the Stringendo School for Strings in West Palm Beach, Florida. He also participates in the Grand Teton Music Festival in Jackson Hole, Wyoming. Extending his interests beyond classical music, Mr. Su also participates frequently in the local recording scene. He has recorded on albums for the artists R. E. M., the Indigo Girls, Kelly Price and has commercials credit for Disney, Delta, Coke, IBM, Georgia Power and many others.

He is married to violinist Sheela Iyengar and has two young children, Julia and Joshua. During his leisure time, Mr. Su enjoys cooking, traveling abroad, and watching sports events.

### **Catherine Lynn**

*viola*

Catherine Lynn is in her sixth season with the Atlanta Symphony Orchestra and Atlanta Chamber Players. She joined the faculty at Kennesaw State University in 2004. Recent solo engagements include performing a concerto with the KSU Symphony Orchestra last year and performing on Mercer University's 2004-2005 ASO Soloist Series.

Prior to coming to Atlanta, Ms. Lynn performed with the Rosseels String Quartet and was a frequent guest violist with the Michigan Chamber

Players. She served as Principal Viola of the Flint Symphony Orchestra in Michigan and as a faculty member of the Ann Arbor School for the Performing Arts. She also performed with the innovative IRIS Orchestra, founded and conducted by Michael Stern and based in Germantown, TN

### **Charae Krueger**

*cello*

Charae Krueger received her training in cello studies at the New England Conservatory of Music where she studied with Laurence Lesser and Colin Carr and received a Bachelor of Music degree in cello performance. She also holds an Artist Diploma from the Longy School of Music in Cambridge, Massachusetts. Ms. Krueger received her chamber music training with Eugene Lehner of the Kolisch Quartet, as well as with Robert Mann and Samuel Rhodes of the Juilliard String Quartet. She has also coached with such artists as Menahem Pressler of the Beaux Arts Trio, Louis Krasner, Felix Galimir and Leon Kirchner. She has played in masterclasses with Aldo Parisot, Janos Starker and Tsuyoshi Tsutsumi at the Banff School for the Arts.

Since moving to Atlanta five years ago, Ms. Krueger has been appointed principal cellist of the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She also performs frequently with the Atlanta Symphony Orchestra and the Chamber Orchestra of Tennessee, where she will be featured as soloist this season. She enjoys playing chamber music with various ensembles throughout the city, performing with the Amadeus String Ensemble, the Musica Da Camera, the Chamber Music Society of Atlanta and the Lyra String Quartet. Ms. Krueger was recently appointed cello professor at Kennesaw State University and is a member of the faculty string trio in residence there as well.

While living in Boston, Ms. Krueger was principal cellist for ten years with the Cape Cod Symphony Orchestra and also performed with the Vermont Symphony, Nashua New Hampshire Symphony and the New England Chamber Orchestra.

She was a founding member of the Arden String Quartet, a nationally managed group who, in 1996, succeeded the Borromeo and Ying Quartets by receiving the Arthur W. Foote Emerging Artist award. The Quartet was formed under the sponsorship of the Longy School of Music, where they were in residence from 1993-1996. As a member of the Arden Quartet, Ms. Krueger performed up and down the eastern U.S., playing in such venues as Lincoln Center, Merkin Hall, Rockefeller University, Brown University, the Seaside Institute, MIT, Harvard Musical Association, Tufts University and NEC's Jordan Hall. She has given U.S. premieres of works by Elliott Carter, Gunther Schuller,

Academy of Music for guitarist Pat Metheny; Spoleto Festival USA, West German Radio, Cologne; Settembre Musica, Torino, the Fromm Music Foundation for clarinetist Richard Stoltzman; the Saint Louis Symphony Orchestra; Betty Freeman for the Kronos Quartet; and the Festival d'Automne, Paris, for the 200th anniversary of the French Revolution.

Steve Reich's music has been performed by major orchestras and ensembles around the world, including the London Symphony Orchestra conducted by Michael Tilson Thomas, New York Philharmonic conducted by Zubin Mehta; the San Francisco Symphony conducted by Michael Tilson Thomas; The Ensemble Modern conducted by Bradley Lubman, The Ensemble Intercontemporain conducted by David Robertson, the London Sinfonietta conducted by Markus Stenz and Martyn Brabbins, the Theater of Voices conducted by Paul Hillier, the Schoenberg Ensemble conducted by Reinbert de Leeuw, the Brooklyn Philharmonic Orchestra conducted by Robert Spano; the Saint Louis Symphony conducted by Leonard Slatkin; the Los Angeles Philharmonic conducted by Neal Stulberg; the BBC Symphony conducted by Peter Eötvös; and the Boston Symphony Orchestra conducted by Michael Tilson Thomas

Several noted choreographers have created dances to Steve Reich's music, including Anne Teresa de Keersmaeker ("Fase," 1983, set to four early works as well as "Drumming," 1998 and "Rain" set to "Music for 18 Musicians"), Jiri Kylian ("Falling Angels," set to "Drumming Part I"), Jerome Robbins for the New York City Ballet ("Eight Lines") and Laura Dean, who commissioned "Sextet". That ballet, entitled "Impact," was premiered at the Brooklyn Academy of Music's Next Wave Festival, and earned Steve Reich and Laura Dean a Bessie Award in 1986. Other major choreographers using Mr. Reich's music include Eliot Feld, Alvin Ailey, Lar Lubovitch, Maurice Bejart, Lucinda Childs, Siobhan Davies and Richard Alston

In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres. The year 2000 brought five additional honors: the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, the Regent's Lectureship at the University of California at Berkeley, an honorary doctorate from the California Institute of the Arts. In 2007, Mr. Reich was awarded the Polar Music Prize by the Swedish Academy of Music.



possesses an absolutely harrowing emotional impact." In 1990, Mr. Reich received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet on the Nonesuch label. He won a second Grammy award in 1999 for his piece *Music for 18 Musicians*, also on Nonesuch. In 1997, the label released a 10-CD retrospective box set of Mr. Reich's compositions, featuring several newly-recorded and re-mastered works

In July 1999 a major retrospective of Mr. Reich's work was presented by the Lincoln Center Festival. Earlier, in 1988, the South Bank Centre in London, mounted a similar series of retrospective concerts. Plans are already underway for an international celebration of the composer's 70th birthday in 2006

*The Cave*, Steve Reich and Beryl Korot's music theater video piece exploring the Biblical story of Abraham, Sarah, Hagar, Ishmael and Isaac, was hailed by Time Magazine as "a fascinating glimpse of what opera might be like in the 21st century." Of the Chicago premiere, John von Rhein of the Chicago Tribune wrote, "The techniques embraced by this work have the potential to enrich opera as living art a thousandfold....*The Cave* impresses, ultimately, as a powerful and imaginative work of high-tech music theater that brings the troubled present into resonant dialogue with the ancient past, and invites all of us to consider anew our shared cultural heritage

*Three Tales*, a three-part digital documentary video opera, is a second collaborative work by Steve Reich and Beryl Korot about three well known events from the twentieth century, reflecting on the growth and implications of technology in the 20th century: Hindenburg, on the crash of the German zeppelin in New Jersey in 1937; Bikini, on the Atom bomb tests at Bikini atoll in 1946-1954; and Dolly, the sheep cloned in 1997, on the issues of genetic engineering and robotics. *Three Tales* is a three act music theater work in which historical film and video footage, video taped interviews, photographs, text, and specially constructed stills are recreated on computer, transferred to video tape and projected on one large screen. Musicians and singers take their places on stage along with the screen, presenting the debate about the physical, ethical and religious nature of technological development. *Three Tales* was premiered at the Vienna Festival in 2002 and subsequently toured all over Europe, America, Australia and Hong Kong. Nonesuch's DVD/CD of the piece, released in fall 2003, appeared on many critics' 'Best of the Year' lists

Over the years, Steve Reich has received commissions from the Barbican Centre London, the Holland Festival; San Francisco Symphony; the Rothko Chapel; Vienna Festival, Hebbel Theater, Berlin, the Brooklyn

Herschel Garfein, Victor Ullman, and Alexander Mnatekanyan. She has also enjoyed playing chamber music in such groups as the Boccherini Ensemble, Trillium (a flute-oboe-cello trio) and the Speakeasy String Quartet (a jazz string quartet).

Ms. Krueger plays on a cello made by Abraham Prescott in Concord, New Hampshire in 1830.

### **Ted Gurch**

*clarinet*

Ted Gurch, Associate Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra since 1989, joined the faculty at Kennesaw State University in 2006. Prior to coming to Atlanta, he served for three seasons as Principal Clarinetist with the Mississippi Symphony Orchestra. He attended the Eastman School of Music where he studied with Stanley Hasty and Charles Neidich, earning a Bachelor's Degree and the Performer's Certificate. While at Eastman he was active as a saxophonist in the school's jazz program, and was a member of the award-winning Eastman Jazz Ensemble. He continues to play saxophone on jazz, pop and classical programs, and has appeared as a concerto soloist with the ASO on saxophone as well as clarinet. An active chamber musician, Mr. Gurch is a member of the contemporary music ensemble Sonic Generator, based at Georgia Tech and devoted to the intersection of music and technology. He also performs with Bent Frequency, an Atlanta-based new music group. In addition to his duties at KSU, Mr. Gurch coaches the clarinet section of the Atlanta Symphony Youth Orchestra.

### **Jessica Sherwood**

*flute*

Jessica Peek Sherwood has been an advocate of new music since attending college at the University of Michigan. She is a founding member of Sonic Generator--the contemporary music ensemble-in-residence at the Georgia Institute of Technology. She recently performed as a guest musician in New Music Detroit's Strange Beautiful Music II marathon, including a premiere of a new work by Steve Everett for flute and live electronics. An active free-lance musician, she has performed with the Atlanta, Alabama, and Charleston Symphony Orchestras, and the Atlanta Opera Orchestra. Prior to moving to Atlanta, Ms. Sherwood performed extensively throughout the South Florida region, including work with the New World Symphony and the Naples Philharmonic. She was also a member of the Spoleto Festival Orchestra in Charleston, South Carolina, and Spoleto, Italy. She currently serves as the director of wind chamber music for the Georgia Youth

Symphony Orchestra (Kennesaw, Georgia) and teaches a large studio of private flute students. Additionally, she teaches Irish flute through the Atlanta Irish Music School in Roswell, Georgia. Her primary teachers include the late Clement Barone, Kazuo Tokito, and David Cramer.

## COMPOSER BIOGRAPHIES

### Steve Reich

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Steve Reich has been called "...America's greatest living composer." (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker) and "...among the great composers of the century" (The New York Times). From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London).

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

During the summer of 1970, with the help of a grant from the Institute for International Education, Mr. Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem.

In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to 18 members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Mr. Reich's 1988 piece, *Different Trains*, marked a new compositional method, rooted in *It's Gonna Rain* and *Come Out*, in which speech recordings generate the musical material for musical instruments. The New York Times hailed *Different Trains* as "a work of such astonishing originality that breakthrough seems the only possible description...."