

# Tomorrow's Music Today

## Concert 1

Friday, May 12, 2006, 7:30pm  
The University of Chicago, Fulton Recital Hall

**Contempo:** *eighth blackbird*; Pacifica Quartet

***Sublimation* (2006)**

**Eric Brinkmann (b.1981)**

Maccaferri, Pacifica Quartet

***Tendrils* (2006)**

**Steve Winfield (b.1978)**

- I. Ice
- II. Tarantula
- III. Dilapidation

Barth, Photinos

**String Quartet (2006)**

**Carmel Raz (b.1982)**

Pacifica Quartet

———— **Intermission** ————

***Around Circles* (2006)**

**Füsün Köksal (b.1973)**

Maccaferri

***Swell* (2006)**

**Simon Fink (b.1980)**

Barth, Maccaferri, Kaplan, Albert, Photinos

We hope that tonight's audience will join us on May 19 for the second *Tomorrow's Music Today*, to be followed by a festive reception honoring all composers on our *Tomorrow's Music Today* concerts. All attendees of the concert are cordially invited:

Friday, May 19, 2006, 7:30pm  
Roosevelt University, Rudolph Ganz Memorial Hall  
430 South Michigan Avenue

Please hold your applause.

# ABOUT CONTEMPO

**D**edicated exclusively to the performance of contemporary classical music, the University of Chicago's Contempo is one of the oldest and most successful professional new music groups in the world. Over its 41-year history, Contempo has earned an enviable reputation for its outstanding performances of music by living composers. It has given over eighty world premieres, and even more Chicago premieres, of works by both established and emerging composers, including Roger Sessions, John Harbison, George Perle, Pulitzer Prize-winning faculty member Shulamit Ran, and MacArthur fellows and emeriti faculty members John Eaton and the late Ralph Shapey.

Contempo was founded by Shapey as the Contemporary Chamber Players in the fall of 1964. A composer and conductor of wide renown, Shapey continued to direct the ensemble until 1994, when he became Music Director Laureate. He was succeeded by Stephen Mosko, who held the position of Music Director from 1994 to 1998. Seeking to integrate its artistic vision with its educational mission, the Contemporary Chamber Players underwent a major restructuring by the Department of Music in 1998. Over the next four seasons, conductors Cliff Colnot, Barbara Schubert, and Carmen Helena Tellez served alternately as Resident Conductors, with the award-winning Pacifica Quartet and *eighth blackbird* joining as Artists-in-Residence in 1998 and 2000, respectively. In 2002 Shulamit Ran was appointed Artistic Director, and in 2004—the

ensemble's 40th season—the group began moving to downtown and northside venues under the new alias of Contempo and added to its season an annual double bill with outstanding musicians from outside the classical sphere. This year Contempo has been delighted to initiate partnerships with the Museum of Contemporary Art and the Chicago College of Performing Arts (Ganz Hall) at Roosevelt University.

In planning each season, Ran collaborates closely with Acting Faculty Director Martha Feldman and other faculty members in the Department of Music, as well as with conductor Cliff Colnot and the two resident ensembles. In addition to its Artists-in-Residence, Contempo often features musicians who perform regularly with the Chicago Symphony Orchestra and the Lyric Opera. Since its inception, the ensemble has dedicated itself to the performance of works by countless composers whose name recognition may not yet equal their talent, including the University's own doctoral candidates in composition. The latter practice has greatly enhanced the living art of composition, as young composers participate in the rehearsal process and hear their work realized by a world-class professional ensemble.

# Artistic Director

## Shulamit Ran

**S**hulamit Ran, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel's most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello Joio. In 1973 she joined the faculty of the University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

Ran has been awarded most major honors given to composers in the United States, and her numerous prizes, fellowships and commissions include those from the Guggenheim Foundation, the Fromm Music Foundation, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, the American Academy and Institute of Arts and Letters, the Philadelphia Orchestra, the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and the Koussevitzky Music Foundation. Her *Symphony* earned both the 1991 Pulitzer Prize and the first place 1992 Kennedy Center Friedheim Award. Ran's music has been performed by many of the world's most prestigious organizations, and her works are

recorded on eleven different labels. In 1990 Ran was appointed by Daniel Barenboim to be Composer-in-Residence with the Chicago Symphony Orchestra as part of the Meet the Composer Orchestra Residencies Program, a position she held for seven seasons. From 1994 to 1997 she also served as the fifth Brena and Lee Freeman Senior Composer-in-Residence with the Lyric Opera of Chicago. Ran is the recipient of five honorary doctorates and is an elected Fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters.

## In Residence

### *eighth blackbird*

Molly Alicia Barth—flutes  
 Michael J. Maccaferri—clarinets  
 Matthew Albert—violin/viola  
 Nicholas Photinos—cello  
 Matthew L. Duvall—percussion  
 Lisa Kaplan—piano

**O**ne of the premier new music groups in the world, *eighth blackbird* promises its ever-increasing audiences provocative and engaging performances. It is widely lauded for its unusual performing style—often playing from memory with virtuosic and theatrical flair—and its efforts to make new music accessible to wide audiences. The sextet has been the subject of profiles in the *New York Times* and on NPR's *All Things Considered*; it has also been featured on CBS's *Sunday Morning*, *St. Paul Sunday*, APR's *Weekend America*, and *The Next Big Thing*. Since its founding in 1996, *eighth blackbird* has been active in commissioning new works from eminent composers—most notably Frederic Rzewski

and George Perle—as well as groundbreaking compositions from Jennifer Higdon, Derek Bermel, David Schober, Daniel Kellogg, Carlos Sanchez-Gutierrez, and the Minimum Security Composers Collective. The group is looking forward to premiering new commissions by Steve Reich and Bang on a Can composers Michael Gordon, David Lang, and Julia Wolfe in the spring of 2008. *eighth blackbird* was the recipient of the first BMI/Boudleaux-Bryant Fund Commission and has received grants from Chamber Music America, Meet the Composer, and the Greenwall Foundation, among others. The ensemble is also enjoying acclaim for its three CD's released to date on Cedille Records. A fourth recording, entitled *Strange, Imaginary Animals*, is scheduled for release on the same label in Fall 2006. The winner of both the Naumburg Chamber Music Award and the Concert Artists Guild International Competition, where it was the first contemporary ensemble to win first prize, *eighth blackbird* is also a three-time recipient of the CMA/ASCAP Award for Adventurous Programming. The members of the group hold degrees in music performance from Oberlin Conservatory, the University of Cincinnati College-Conservatory, and Northwestern University. The name *eighth blackbird* is derived from the Wallace Stevens poem "Thirteen Ways of Looking at a Blackbird," the eighth stanza of which reads:

*I know noble accents  
And lucid, inescapable rhythms;  
But I know, too,  
That the blackbird is involved  
In what I know*

## Pacifica Quartet

Simin Ganatra—violin  
Sibbi Bernhardsson—violin  
Masumi Per Rostad—viola  
Brandon Vamos—cello

The Pacifica Quartet celebrated its 10th anniversary in the 2004-2005 season with its first tour of Japan, its first appearance at Wigmore Hall in London, a performance of all five Elliott Carter quartets for San Francisco Performances, a concert at Lincoln Center's Alice Tully Hall, the release of the complete Mendelssohn string quartets on the Cedille label, and more than sixty concerts across the country. The current season includes a European tour, a three-concert series in Chicago, two concerts at Lincoln Center in New York, two in Washington DC, and concerts across the country from Boston to New Orleans to Tucson. Winner of three of chamber music's most important international awards—Grand Prize at the 1996 Coleman Chamber Music Competition, top prize at the 1997 Concert Artists Guild Competition, and the 1998 Naumburg Chamber Music Award—the Quartet was subsequently honored in 2002 with Chamber Music America's prestigious Cleveland Quartet Award and was appointed a member of The Chamber Music Society of Lincoln Center's CMS Two program for gifted musicians. An ardent advocate of contemporary music, the Pacifica has commissioned and performed as many as eight new works a year, and has performed Elliott Carter's five quartets in New York, Los Angeles, San Francisco, Cleveland, Chicago, and at the Edinburgh International Festival. The Pacifica Quartet serves as Faculty Quartet-in-Residence at the University of Illinois at Urbana-Champaign and Quartet-in-Residence at the University of Chicago.

# THE COMPOSERS

## Eric Brinkmann

**E**ric Brinkmann is currently in his second year at the University of Chicago, where he is pursuing a PhD in composition. He grew up in Palo Alto, California and learned to play piano, saxophone and bassoon at a young age. In 2003 he received a BA in music, *summa cum laude*, from Princeton University, and he has studied composition with both Paul Lansky and Marta Ptaszynska.

## Steve Winfield

**S**teve Winfield attended Illinois Wesleyan University from 1996-2000 and holds a BM in composition and theory. During his time at IWU, Winfield studied composition with David Vayo and Philippe Bodin. From 2000-2002, he attended Butler University, where he received an MM in composition. His primary teachers there were Michael Schelle and Frank Felice, and he served as a teaching assistant in freshman and sophomore music theory. Winfield is currently in his fourth year of the doctoral program in composition at the University of Chicago, where he has studied with Shulamit Ran, Jan Radzynski, Elzbieta Sikora and Bernard Rands.

## Carmel Raz

**C**armel Raz was born in 1982 in the United States, but grew up in Israel. Through her involvement with Daniel Barenboim's West Eastern Divan Workshop, she was invited to study at the Hochschule

für Musik "Hanns-Eisler" in Berlin, where she focused on composition, theory, and violin. As a violinist, Raz has performed with both the Berliner Symphoniker and the Symphonie Orchester Berlin. She also served as a member of the Gustav Mahler Jugendorchester for two years and toured with Claudio Abbado. During the summers of 2004 and 2005, Raz performed with the Lucerne Festival Academy Orchestra and participated in concerts, seminars, and workshops with Pierre Boulez, Harrison Birtwistle, Helmut Lachenmann, and Cliff Colnot. Her music has been performed in Germany and Israel, notably at the opening of the concert series "Musikakzente 21" in Berlin, the Landestag des Saarlandes and Clairmont Hall in Tel-Aviv. She is a recipient of the Mellon Graduate Achievement Fellowship and the Hanns Eisler Prize, as well as stipends from Italy's "Fondazione Musica e Gioventù" and scholarships from Tel-Aviv University and the America-Israel Cultural Foundation. Raz is presently studying composition at the University of Chicago, where her teachers include Shulamit Ran, Bernard Rands, and Howard Sandroff.

## Fusun Köksal

**F**usun Köksal was born in Turkey in 1973. After receiving her bachelor's degree in music theory and composition from Bilkent University in Ankara, she studied at the Hochschule für Musik Köln under Krzysztof Meyer and the Kunstlerische Tonsatz under Johannes Schild. In 1998 Köksal received second prize in Cologne's Third International

German-Polish Composition Competition, and in 2005 she was selected as a finalist in the Second International Composer's Competition in Reggello, Italy. Köksal was also recently commissioned by the YOUrope Together Project, organized by Philharmonie Essen. Her music has been featured at Detmold's Young Composers in New Music festival and London's Turkkfest. After serving three years as Chair of Composition studies at Bilkent University, Köksal moved to Chicago. Currently, she is pursuing a PhD in composition at the University of Chicago and is studying with Marta Ptaszynska.

## Simon Fink

**S**imon Fink began taking violin lessons at the age of three after his parents found an orphaned 1/4-sized violin on

a bus. Ten years later his passion for writing music was sparked when he took up the guitar and formed an original rock band in Chapel Hill, North Carolina. Fink studied composition in high school and received his diploma from the North Carolina School of the Arts in Winston-Salem, majoring in Violin Performance. In 2002 he earned both a BA in History and a BM in Music Composition from Rice University in Houston. He has participated in several new music programs, including the Carnegie Hall Workshop with Pierre Boulez, and Music01 and Music03 in Cincinnati. Fink has also collaborated on multimedia projects with the New York City arts groups *Uniondocs* and *Counts Media*. Currently working towards his PhD in Composition at the University of Chicago, Fink's teachers have included Shulamit Ran and Kotoka Suzuki.

# ABOUT THE PROGRAM

## ***Sublimation***

The composer writes:

I wrote *Sublimation* for the Pacifica Quartet and Michael Maccaferri in 2005-2006. It is in one continuous movement, though it contains several distinct sections and a cadenza for bass clarinet. The title here refers not to Freud but to the physical process of phase change, though the musicians and listeners are, of course, free to interpret the piece through the lens of the latter meaning if they so desire.

## ***Tendrils***

The composer writes:

*Tendrils* is a three-movement work for flute and violoncello. My purpose in writing it was to explore the timbres and expressive capabilities of this combination of instruments while developing its musical materials in a meaningful and satisfying way. The title of the piece and each of its movements do not have specific descriptive functions other than to make reference to the vague imagery and ideas that were going through my mind while I was writing the music: tones and timbres as three-dimensional objects, each with their own texture, shape, density, and so on, moving through a large three-dimensional space. The first movement consists of many long notes that move through and against each other to create changing harmonic and spatial textures. These long notes eventually give

way to more and more complicated melodic figures. The second movement contains the most rhythmic energy. This movement starts somewhat slowly but eventually moves into a brief, dance-like section in 12/8, after which the rhythmic energy and harmonies gradually dissipate. The third movement features more soloistic melodic passages and contains some material that is common to the other two. The underlying harmonic sonority that determines much of the harmonic and melodic material is, from the bottom up, as follows: F-B-E. *Tendrils* has a duration of approximately nine minutes.

## **String Quartet**

The composer writes:

This piece explores the interval of a major seventh. The opening gesture features a series of descending major sevenths, which collapse into a tremolo cluster in the upper strings over a pizzicato line in the cello. This idea returns throughout the piece, as the wide, dissonant intervals are developed linearly and horizontally, interrupted by quasi recitativo sections featuring pizzicato and tremolo.

## ***Around Circles***

The composer writes:

Made up of two contrasting/complementary sections, this work is based on a very simple musical idea: trills. While in the first section

there are long-trilled passages in different registers, in the second section the trills occur between vivacious melodic lines. In that sense the first section can be understood as a plain background, and the second section as a curvy mobile of melodic lines on the background, which reminds me strongly of Kandinsky's *Around the Circle* from 1940.

## ***Swell***

The composer writes:

*Swell* tracks one basic musical motive, a dynamic swell, through three distinct scenes. In Scene 1 the swell evolves from plain and 'naked' to ornamented and complex. The earnest forward momentum of this scene finally erupts into the hard-driving piano line of Scene 2. In Scene 2 the swell motive remains static, as if it had been sampled from the beginning of the first scene. Here it plays

a secondary role, serving to punctuate important downbeats. Scene 2 has at least as much energy as Scene 1, but its forward motion seems automatic and turns on or off on a whim. In the end the rhythmic drive of Scene 2 simply switches off in favor of a contrasting melodic texture which first appears in static, 'sampled' snippets and soon transforms (in the hands of the flute and clarinet) into a more liquid transition to Scene 3. Scene 3 begins with a sudden halting of the pace of the music and a condensing of the musical material into minute fragments. Here the swell plays together with material from both of the previous scenes in an environment that recalls the natural growth of the first scene, but also incorporates the start/stop irony of the second scene. The various fragments act as puzzle pieces, together forming a propulsive mural of repeating gestures.