

CALLITHUMPIAN CONSORT

WED @ 7 OCTOBER 21, 2015

Conrad Prebys Concert Hall

A Mind of Winter (Seasons I d) – Roger Reynolds

Ryoanji – John Cage

Hockey – John Zorn

intermission

Tracking Pierrot – Earle Brown

Aural Hypothesis – Lei Liang

SARAH BRADY, Flute

GARY GORCZYCA, Clarinet

JEFF MEANS, Percussion

MIKE WILLIAMS, Percussion

YUKIKO TAKAGI, Piano

GABRIELA DÍAZ, Violin

STEPHEN MAROTTO, Cello

DAVID GOODCHILD, Bass

STEPHEN DRURY

Conductor & Artistic Director

PAUL HEMBREE

Computer Musician

Roger Reynolds – *A Mind of Winter SEASONS Cycle Id (2009)*

SEASONS is a cycle of eight shorter works in two groups of four. Each is a trio with an additional performer who acts as a commentator: either a computer musician or a vocalist. Both cyclical and progressive influences are present, providing for connectivity and flexibility, while insuring change. The subjects of the cycle are the four stages of human life (infancy, youth, maturity, age) in relation to the four stages of weather during a year (spring, summer, autumn, winter).

Reading through a range of poets – Stevens, Frost, Ashbery, Coleridge, Milosz, Borges – I searched for pertinent passages, absorbing the characteristics they associated with each of my seasonal types. Copying out those passages that stuck me, I looked for convergences among them. There were some surprises, but what I eventually distilled in each case felt convincing.

A Mind of Winter I is the last of the cycle, exploring Winter and Age. Four aspects I identified for the former are solitariness, glitter, freezing and distance; for the latter, recurrence, grieving, grotesquery and resolution. I then mused on these successions of ideals as fuel for the compositional process.

The computer musician comments on an instrumental trio (flute, cello, and percussion) by exercising four algorithmic ideals – each of which has a variety of variables that are controlled in real-time – as a member of the ensemble. Passages performed by the instrumentalists have been captured and serve as “seeds” for the algorithms, which generate malleable musical textures that then interweave with and influence the instrumentalists’ interplay. Gratitude to Jaime Oliver, Paul Hembree, and to Ian Saxton for their invaluable assistance in instantiating my algorithmic ideals.

A Mind of Winter was premiered on 29 March 2009 by the New Music Concerts Ensemble, with real-time computer sound processing by Jaime Oliver. “Roger Reynolds and His Protégés” took place at Isabel Bader Theatre, Toronto, Canada. SEASONS: Cycle I is co-commissioned by New Music Concerts, the Randy Hofstetler Living Room Fund, National Gallery of Art

– Roger Reynolds

John Cage – *Ryoanji (1984)*

Each two pages are a “garden” of sounds. The score is a “still” photograph of mobile circumstances. That is, where there are two or more parts active at the same time their relationship in time need not be exactly the one delineated.

– John Cage

John Zorn – *Hockey* (1978)

Written in 1978 the composition *Hockey* has produced some of the strangest music ever conceived. By limiting each improviser's personal language to five sounds and carrying them through a complex structure of solos, duos and trios, *Hockey* forces its interpreters to focus on timing, economy and context. (www.tzadik.com)

Earle Brown – *Tracking Pierrot* (1992)

The title comes from the closeness of instrumentation and my admiration for the instrumental writing in Arnold Schoenberg's *Pierrot Lunaire*. I do not refer to the angst or "moon-madness." The conducting is basically one of cueing entrances, exits, changes of tempi and dynamics, etc. as in many of my previous "open-form" works for ensembles and orchestras. This is basically a "closed form piece with 'open' interior structures." All of the instrumental music is composed by myself and notated and scored in a "mobile" context.

The "poetics" of this performance (never to be repeated and unique to this time and place) reflect the special talents, sensitivity and musicality of the conductor.

There is a chord progression on page 6 of the score which is a kind of "homage" to Olivier Messiaen, and the very first and very last pages are a remembrance of Morton Feldman.

– Earle Brown

Lei Liang – *Aural Hypothesis* (2010)

Professor Chou Wen-chung once made the remark, "Calligraphy is music in ink, and music is calligraphy in sound." Recalling many inspiring conversations with him, *Aural Hypothesis* is a quasi-fantastical study on how lines may find expression in sound. The lines in this piece, however, are not modeled after traditional Chinese calligraphy; they are something more basic or primal: a simple curve or a straight line, drawn with intense attentiveness or explosive speed.

With a grant generously provided by the Jebediah Foundation, *Aural Hypothesis* was commissioned by Boston Musica Viva and dedicated to Prof. Chou Wen-chung. The first performance was given by Boston Musica Viva on October 1, 2010 at the Tsai Performance Center in Boston, MA.

– Lei Liang

FALL COMPOSITION JURIES

Friday, October 23, 2015 7:00PM
Conrad Prebys Concert Hall

Moving Surfaces II – Anahita Abbasi

Vile Jelly – Tobin Chodos

schulen wexe derk – Justin Murphy-Mancini

8x∞ – Celeste Oram

[d]ifférance III: aporetics – Theocharis Papatrechas

Order to be announced from the stage

CALLITHUMPIAN CONSORT

SARAH BRADY, Flute
GARY GORCZYCA, Clarinet
JEFF MEANS, Percussion
MIKE WILLIAMS, Percussion

YUKIKO TAKAGI, Piano
GABRIELA DÍAZ, Violin
STEPHEN MAROTTO, Cello
DAVID GOODCHILD, Bass

STEPHEN DRURY
Conductor & Artistic Director

Moving Surfaces II consists of different layers and situations and sound qualities in which they are constantly moving, changing and transforming even if we are not able to hear them in some moments.

The abstract below is taken from Wikipedia and is a great example of how the layers, materials, parameters and sound objects are unfolding within/ around/ upon each other.

Water is continually moving around, through, and above the Earth. It moves as water vapor, liquid water, and ice. It is constantly changing its form. Water on Earth is known by different terms, depending on where it is and where it came from.

* Meteoric water - is water in circulation

* Connate water - "fossil" water, often saline.

* Juvenile water - water that comes from the interior of the earth.

* Surface water - water in rivers, lakes, oceans and so on.

* Subsurface water - Groundwater, connate water, soil, capillary water

* Groundwater - exists in the zone of saturation, and may be fresh or saline.

The movement of water is referred to as the global water cycle (hydrologic cycle). Precipitation, evaporation/transpiration, and runoff (surface runoff and subsurface infiltration) are the primary phases in the hydrologic cycle. The global water budget is based on the recycling (movement, storage, and transfer) of the Earth's water supply.

The direct process by which water changes from a liquid state to a vapor state is called evaporation. In transpiration, water passes from liquid to vapor through plant metabolism. Plants are classified as hydrophytes, phreatophytes, mesophytes, or xerophytes. Hydrophytes take their nutrients directly from the water. Mesophytes are plants that grow under well-balanced moisture supplies. Xerophytes are plants that are adapted to dry conditions. Phreatophytes are long rooted plants that absorb water from the water table or directly above it.

– Anahita Abbasi

Vile Jelly is intimately connected to the jazz music I grew up playing. Its structure, harmonic palate and general spirit are all direct products of the years I have spent learning that idiom. Yet much of what animates jazz – its rhythmic nuance, its unpredictable and personally expressive character – is difficult to notate using conventional methods. In Vile Jelly I attempt to solve this by mixing standard notation with English prose as a way of specifying complex rhythms and articulations. It is my hope that, beyond being visually concise, this technique will capture something of the communicative power that I value so much in the jazz tradition.

– Tobin Chodos

schulen wexe derk is oriented at the expressivity of utter catastrophe, but so many composed barriers are interposed between the expressive goal and the work that only ruins and ashes result. – Justin Murphy-Mancini

8x8 Inc. is a United States communications technology company that provides VoIP telephony services. 8x8 services include cloud-based voice, call center, video, mobile and unified communications solutions for medium to enterprise-sized businesses and multinational distributed enterprise customers. Some of 8x8's services are offered under the brand Packet8.

8x∞ is a chamber work for mixed octet with fixed eight-channel audio by contemporary New Zealand composer Celeste Oram. The score comprises eight unique audio-video tracks which provide each musician with demonstrative prompts for their actions. All sound media heard in performance has been individually pre-recorded by the eight musicians who appear live onstage. Eight full takes of the score are superimposed directly over one another. 8x∞ is a piece about the idea of unison. – Celeste Oram

[d]ifférance III: aporetics is the third piece in a series of pieces that investigates the behavioral profiles of a specific kind of musical material, or as I call it: immaterial (i.e. fragile, disembodied, transparent, inconcrete sounds), within rhythmically complex states within relatively simple formal shapes.

[d]ifférance III: aporetics is the first piece in the series that carries out the investigation using a larger instrumental synthesis. – Theocharis Papatrechas

STEPHEN DRURY, PIANO

Monday, October 26, 2015 7:00

Conrad Prebys Concert Hall

Sonata in E, Opus 109 – Ludwig Beethoven

Etudes Australes, book I (Etudes I - VIII) – John Cage

intermission

Sonata #2, “Concord, Mass. 1840-1860” – Charles Ives

- I. Emerson
- II. Hawthorne
- III. The Alcotts
- IV. Thoreau

Program Notes

The score of John Cage's **Etudes Australes** contains not a single suggestion for tempo or dynamics, leaving all such decisions to the performer. This blank canvas demands the performer's own invention to give life to the music. But if this element of fantasy seems to float detached above the surface of the music, the generative structure lies buried even more deeply than in conventional music. John Cage has long used chance as a major creative tool in his work, following his decision to let sounds be sounds independent of the composer's desire for self-expression.

The pitches in *Etudes Australes* began life as the positions of stars on an astronomical atlas. Through a series of chance operations, selected stars became pitches in the chromatic scale and were then projected throughout the range of the keyboard. Certain notes were expanded into chords, and the odds of a single note becoming a chord increases with each succeeding elude. (In *Etude 1*, roughly one out of sixty-four notes becomes a chord; by *Etude VIII* chance operations yield a possible eight chords from sixty four notes. This continues through *Etudes IX - XXXII* in Books 2 - 4). This whole process was gone through for each hand independently of the other, with the result that each etude is actually two etudes, one per hand, performed simultaneously. The performance can be quite athletic, as the hands are continually crossing over and under each other.

I think of the *Etudes* as a kind of piano transcription of Cage's orchestral work *Atlas Eclipticals*, also written with the aid of star maps. In both pieces, most of the notes are very short, with only an occasional sustained tone. There is, however, an additional element in the *Etudes* which transforms them into one of Cage's profoundest creations. A different set of keys at the bottom of the piano are held down silently with rubber wedges throughout each elude. The open strings ring sympathetically with the sounded tones, creating a kind of hovering cloud which changes color for each etude. This cloud is often so faint that we can't really hear where it ends, and we end up listening to the quiet sounds of the environment, or silence, as an integral part of the piece. Cage has often expressed his desire to write music in such a way as to not interrupt the silence which already exists. Here, weaving an incredible variation on his famous silent piece *4'33"* of 1952, Cage creates a continuum which extends from the loudest note played to the silence of the environment, indiscernible from the "silence" of Cage's own creation.

– Stephen Drury

Charles Ives' **Concord Sonata** looms over the firmament of twentieth-century composition—not only music by American composers, not only music for the keyboard, but over the whole realm of concert music experience. Ives would have been the first to deny the possibility of a single “greatest” piece of music, but it is extremely difficult to refute the power that Concord exerts over both listener and performer. Ives' imagination, compositional technique, and spiritual vision come together to create an impact which is unique and unprecedented.

Concord has a rich history. The individual movements evolved from a series of orchestral overtures under the heading “Men of Literature” which Ives had planned (of which only the Robert Browning Overture was completed). The Emerson Overture was conceived as a piano concerto; Ives describes “the orchestra [as] the world and people hearing, and the piano cadenza was Emerson.” “Hawthorne” at one point was imagined as requiring “a piano or a dozen pianos,” reflecting differing aspects of Hawthorne's fiction, but never, as Ives says, the writer's “basic theme [that has] something ... to do with the influence of sin upon the conscience ... This fundamental part of Hawthorne is not attempted in our music (the 2nd movement of the series) which is but an “extended fragment” trying to suggest some of his wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms.” “The Alcotts” and “Thoreau,” shorter pieces, had their seeds in music for string quartet, flute, and organ.

Ives' sonata, a piece which contains some of the earliest, most notorious, and most striking passages of sustained dissonance, begins with a perfect consonance—the opening B-natural octave. From this singular sound emerges a quickly expanding wedge, inside of which a web of counterpoint anticipates the entire motivic structure of the opening movement. “Emerson” sustains the most controlled and intricate design of any of the sonata's movements, with all of its motives heard in the course of the first two and a half lines of music. The composer himself writes of the two principal themes—the “human faith melody” (begun, but not yet completed, from the fifth note of the piece) and the famous quote from Beethoven's Fifth Symphony, developed as the accented notes work their way down, landing on the C octave at the work's first barline. Ives describes the intention behind his reference:

We would place its translation above the relentlessness of fate knocking at the door, above the greater human-message of destiny, and strive to bring it towards the spiritual message of Emerson's revelations—even to the “common heart” of Concord—the Soul of humanity knocking at the door of the Divine mysteries, radiant in the faith that it will be opened—and the human become the Divine!

Program Notes

(Ives – Concord Sonata cont'd)

Jan Swafford describes “Emerson’s” work’s central, radical nature: “the expression of the program, the leading idea, becomes an endless process of composition. The music is an analogue of Emerson’s endless quest.”

“Hawthorne” shows both a much more discernable and broader formal outline coupled with a vastly more freewheeling thematic approach. (This seems an appropriate response to Nathaniel Hawthorne’s contribution to the Concord literary achievement, Hawthorne being the most self-consciously “artistic” of the group, equally or more attentive to the art construct per se, as to its underlying philosophy.) “Hawthorne,” as John Kirkpatrick and others have pointed out, creates a large, more or less symmetrical arch, traveling from phantasmagoria, through nocturne and ragtime to the central chorale/march reality check, and then backwards to the final virtuoso outburst. Woven through this arch (along with the Beethoven and “human faith” themes) are stretches of sheer virtuosity, evocative effects (the quiet chords of the chorale emerging from underneath *fff* passages of sustained chromatic density), sounds of bells and waltzes, polyrhythms, and several of Ives most remarkable keyboard inventions.

The formal construction of “The Alcotts” and “Thoreau” are simpler than “Emerson” but equally radical in their way. The first large arch of “The Alcotts” builds to Beethoven’s theme in his original key of c minor, returning abruptly to the opening B-flat major before descending to the subdominant (and relative major of c minor) for the “old Scotch air” played by Beth Alcott (before “playing at” the Fifth Symphony). Once again the music builds, this time heading to a triumphant C major, sounding the “human faith melody” culminating in Beethoven’s four notes, before descending back again and coming to rest on a plain four-part C major chord. It is here that we hear Concord’s greatest and most secret revelation. The simple C major triad is transformed into the luminescent harmony which opens “Thoreau”—the complex, bi-tonal “mist and haze” rising from Walden Pond. With this juxtaposition of the simplest and the most complex we hear the reified kernel of Transcendentalism—the unity of the daily and the visionary, the life of the spirit and the life of the body, “to see” as Blake has it, “a World in a Grain of Sand,” or, in Ives’ words, “a conviction in the power of the common soul which, when all is said and done, may be as typical as any theme of Concord and its transcendentalists.” This juxtaposition is no less than the great, central truth of Transcendentalism—the simple, plain, easily overlooked domestic virtues and experiences of daily life as windows into a great spiritual vision.

– Stephen Drury; excerpted from the Dover edition re-print of Ives’ Concord Sonata

Pianist and conductor **STEPHEN DRURY** has performed throughout the world with a repertoire that stretches from Bach to Liszt to the music of today. He has appeared at Carnegie Hall, the Kennedy Center, the Barbican Centre and Queen Elizabeth Hall in London, the Cité de la Musique in Paris, and the Leipzig Gewandhaus, and from Arkansas to Seoul. A champion of contemporary music, he has taken the sound of dissonance into remote corners of Pakistan, Greenland and Montana.

In 1985 Stephen Drury was chosen by Affiliate Artists for its Xerox Pianists Program, and performed in residencies with symphony orchestras in San Diego, Cedar Rapids, San Angelo, Spokane, and Stamford. He has since performed or recorded with the American Composers Orchestra, the Cologne Radio Symphony Orchestra, the Vienna Radio Orchestra, the Brooklyn Philharmonic, the Boston Philharmonic, the Boston Pops, the Springfield (Massachusetts) and Portland (Maine) Symphony Orchestras, and the Romanian National Symphony. Drury was a prize-winner in the Carnegie Hall/Rockefeller Foundation Competitions in American Music, and was selected by the United States Information Agency for its Artistic Ambassador Program and a 1986 European recital tour. A second tour in the fall of 1988 took him to Pakistan, Hong Kong, and Japan. He gave the first piano recitals ever in Julianehaab, Greenland, and Quetta, Pakistan. In 1989 the National Endowment for the Arts awarded Drury a Solo Recitalist Fellowship which funded residencies and recitals of American music for two years. The same year he was named “Musician of the Year” by the Boston Globe.

Drury has commissioned new works for solo piano from John Cage, John Zorn, John Luther Adams, Terry Riley, and Chinary Ung with funding provided by Meet The Composer. He has performed with Zorn in Paris, Vienna, London, Brussels, and New York, and conducted Zorn’s music in Bologna, Boston, Chicago, and in the UK and Costa Rica. Drury has recorded the music of John Cage, Elliott Carter, Charles Ives, Karlheinz Stockhausen, Colin McPhee, John Zorn, John Luther Adams and Frederic Rzewski, as well as works of Liszt and Beethoven, for Mode, New Albion, Catalyst, Tzadik, Avant, MusicMasters, Cold Blue, New World and Neuma.

Drury is artistic director and conductor of the Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Performance Practice at New England Conservatory. Drury earned his undergraduate degree for Harvard College, and has also earned the New England Conservatory’s select Artist Diploma. His teachers have included Claudio Arrau, Patricia Zander, William Masselos, Margaret Ott, and Theodore Lettvin, and conducting with Donald Thulean. He teaches at New England Conservatory, where he has directed festivals of the music of John Cage, Steve Reich, and (in 2010) Christian Wolff.

About the Performers

SARAH BRADY, flute, called “enchanting” (Boston Globe) and “clairvoyantly sensitive” (New Music Connoisseur), is principal flute with the Boston Modern Orchestra Project and Opera Boston, and appears with the Boston Symphony Orchestra, Boston Ballet, Portland Symphony Orchestra, Firebird Ensemble, Boston Musica Viva, and the Michigan-based Brave New Works. She has premiered and recorded new music from many of today’s leading composers, including new music commissioned by Yo-Yo Ma and the Silk Road Project. Sarah recently enjoyed a sold out debut at Carnegie Hall’s Zankel Hall with pianist Oxana Yablonskaya. Her solo, chamber and orchestral recordings can be heard on the Albany, BMOP?Sound, Naxos, Oxingale and Cantalope labels. Sarah teaches at the Boston Conservatory and the University of Massachusetts at Lowell.

Georgia native **GABRIELA DÍAZ** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Gabriela received her Bachelor’s and Master’s degrees from New England Conservatory, studying with James Buswell. As a cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. Gabriela was a recipient of a grant from the Albert Schweitzer Foundation which enabled her to begin organizing chamber music concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. Devoted to contemporary music, Gabriela has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Roger Reynolds, Alvin Lucier, John Zorn, Steve Reich, Brian Ferneyhough, and Helmut Lachenmann. In 2012 Gabriela joined the faculty of Wellesley College. Gabriela can be heard on New World, Naxos, Centaur, BMOPSound, Mode, and Tzadik records. Gabriela plays on a Vuillaume violin generously on loan from Mark Ptashne and a viola made by her father, Manuel Diaz.

DAVID GOODCHILD has performed with the Vermont Symphony Orchestra, the Boston Pops, the Boston Philharmonic Orchestra, and Sound Icon as well as being a regular member of the Callithumpian Consort. He earned his B.M. and M.M. at the New England Conservatory of Music studying under Donald Palma and Lawrence Wolfe. Currently, he is pursuing his MBA at the Yale School of Management.

GARY GORCZYCA began his musical career on the heels of an education from New England Conservatory, Boston University and Indiana University of Pennsylvania. Shortly afterward he received fellowships to attend the Norfolk Chamber and Contemporary Music Festival as well as the Tanglewood Music Center, where he was awarded a Jackson Prize for outstanding musical achievement. Previously a member of the Auros Group for New Music, Boston Musica Viva and the Fromm Players at Harvard, other chamber music experience includes the Rockport Chamber Music Festival, Callithumpian Consort, Chameleon Arts, Harvard's Fromm Players, BMOP, Firebird Ensemble and Sound Icon.

For 10 years, Mr. Gorczyca was a first call substitute with the Boston Symphony where he earned solo bows in both Carnegie and Symphony Halls. Additionally, he has been a soloist with the Angelica International Festival, Boston Modern Orchestra Project and Jordan Winds. It is his goal to continue the advancement of the clarinet through meaningful endeavors.

PAUL HEMBREE'S (PhD, UC San Diego) work explores the boundaries between the perceptual categories of sounds in a search for uncanny or sublime hybrids. His recent projects include Ikarus-Azur, a La Jolla Symphony and Chorus commission, Light: Frozen and Refracted, premiered by Ensemble Intercontemporain, and several audio-visual works integrating music psychology and computational automata. His music has been performed at events including IRCAM's ManiFeste, June in Buffalo, and the SEAMUS and NIME conferences. Since 2011, Hembree has collaborated with composer Roger Reynolds as a computer music researcher and performer, working alongside Irvine Arditti, the JACK Quartet, Ensemble Signal, and others.

Cellist **STEPHEN MAROTTO** is a native of Norwalk, Connecticut, and began his musical studies at age 8. Stephen has received a Bachelors degree with honors from the University of Connecticut, a Masters degree from Boston University, and is currently a candidate for a Doctorate of Musical Arts degree at BU under the direction of Michael Reynolds. Stephen's formative teachers include Kangho Lee, Marc Johnson, and Rhonda Rider. As a passionate advocate of contemporary music, Stephen has worked with numerous composers, and has played with several new music ensembles in the Boston area. Stephen has attended music festivals at the Banff centre, SoundSCAPE in Maccagno, Italy, and the Summer Course for New Music in Darmstadt, Germany. Stephen has played in master classes for artists such as the Arditti Quartet and JACK Quartet. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electronic music. In his spare time, Stephen is an avid hiker and outdoorsman.

About the Performers

JEFFREY MEANS is a conductor and percussionist specializing in contemporary music. He has conducted many new music ensembles in Boston and elsewhere, including the Firebird Ensemble, Talea Ensemble, Ludovico Ensemble, Dinosaur Annex, Callithumpian Consort, East Coast Contemporary Ensemble and others. Means has worked with some of the most prominent composers of our time, including Helmut Lachenmann, Salvatore Sciarrino, Steve Reich, Pierluigi Billone, Philippe Leroux, Roger Reynolds, Chaya Czernowin, Jonathan Harvey, and many others. Means is artistic director of Sound Icon, whose 2012 performance of Georg Friedrich Haas' *In Vain* was named best new music performance of the year by the Boston Globe. He has conducted at contemporary music festivals in France, Italy, Argentina, and Finland, and has played percussion at such festivals as the Casals Festival in San Juan and Tanglewood. Means was one of two conductors selected to study with Pierre Boulez in 2009 at the Lucerne Festival Academy, and was invited back in 2011. He will return to Lucerne to act as conductor of the Roche Young Commissions program from 2015 to 2017. Jeffrey holds two degrees from New England Conservatory, where he received the 2005 John Cage Award, 2006 Tourjee Alumni Award, and 2008 Gunther Schuller Medal. Means is currently assistant professor of conducting at Berklee College of Music.

YUKIKO TAKAGI received Bachelor's and Master's degrees from the New England Conservatory where she studied with Veronica Jochum and Stephen Drury. While a student at the Conservatory she was selected to perform in several Honors programs and appeared regularly with the NEC Contemporary Ensemble. Ms. Takagi has performed with the orchestra of the Bologna Teatro Musicale, the John Zorn Ensemble, the Auros Group for New Music, Santa Cruz New Music Works, the Harvard Group for New Music and the Chameleon Arts Ensemble.

She performs regularly with the Eliza Miller Dance Company and the Ruth Birnberg Dance Company and gives frequent duo-piano concerts with Stephen Drury. Ms. Takagi is a featured performer with the Callithumpian Consort. Her recording of Colin McPhee's *Balinese Cerimonial Dances* was released by MusicMasters. At New England Conservatory Yukiko Takagi has appeared on the First Monday series at Jordan Hall, and is a teacher and guest artist for NEC's Summer Institute for Contemporary Piano Performance.

MIKE WILLIAMS has been hailed by The Boston Globe as “one of the city’s best percussionists.” He has performed throughout North America and Europe and is a regular performer in the Boston area. An advocate for contemporary music, he is a member of the new music sinfonietta Sound Icon and is the percussionist and artistic director of Guerilla Opera with whom he has commissioned and premiered thirteen new chamber operas since 2007. He has also performed with groups including the Boston Modern Orchestra Project, Ludovico Ensemble, Callithumpian Consort, Chameleon Arts Ensemble, and Harvard Group for New Music. Williams has worked with many of the leading composers of our time including Pierluigi Billone, Philippe Leroux, Salvatore Sciarrino, and Gunther Schuller and been involved in numerous recordings on labels including Cantaloupe, BMOP Sound, Albany, and Northwest Classics.

As an orchestral musician he has performed with the Netherlands Radio Chamber Orchestra, Portland Symphony, Boston Modern Orchestra Project, New Hampshire Symphony, Springfield Symphony, and in the summer of 2010 toured North America with the Star Wars: In Concert Symphony Orchestra. He was awarded a fellowship from the Tanglewood Music Center and attended The Institute and Festival for Contemporary Performance in New York. In addition he has performed at the Festival de Mexico, Gaudeamus Music Week, Rockport Chamber Music Festival, New Hampshire Music Festival, Monadnock Music, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

Williams holds degrees from The Boston Conservatory, where he won top prize in the Concerto Competition. He also attended SUNY Stony Brook and completed a year of advanced study at the Conservatorium van Amsterdam during which time he regularly performed with the Netherlands Radio Chamber Orchestra under Peter Eötvös. His principal teachers include Peter Prommel, Pat Hollenbeck, Nancy Zeltsman, and Salvatore Rabbio. Williams is on the Music Theory faculty at The Boston Conservatory.

Production Staff

Daniel E. Ross, Public Events Manager
Scott Nielsen and Jeremy J. Olson, Assistant Events Managers

Josef Kucera, Chief Recording Engineer
Daniel McFarland and Ulysses Nieto, Recording Assistants
Kimberly Vazquez, Box Office Lead

Stage Crew:
Daniel Barbarita, Nhuxuan Ho, Kevin Moses,
ChenYu Wang, Gigi Yip

Stage Crew, trainees:
Iris Jia, Gabriel Rangel

Front of House Crew:
Victoria Harris, Cindy Salmeron, Nathan Thai

Jessica C. Flores, Production Manager
Jennifer Bewerse, Promotions Design
Rachel Beetz, Program Associate