

# Stony Brook Soundings

Volume Two

1. **Sheila Silver: Twilight's Last Gleaming** (25:50)  
I War Approaching (9:55)  
2. II Souls Ascending (6:48)  
3. III Peace Pretending (9:07)
- Gilbert Kalish and Christina Dahl, pianos*  
*Eduardo Leandro and Kevin Dufford, percussion*
4. **Tyler Capp: Stranger Variations** (9:12)  
*Claudia Schaer, violin*
- Peter Winkler: Fantasy (for cello septet)** (14:21)  
5. I Surge (4:32)  
6. II Presto—Recitativo (5:28)  
7. III Slow Drag (4:21)
- Colin Carr, solo cello, with the Stony Brook Cello Ensemble:*  
*Charlotte Muir, Jonathan den Herder, Heather Tuach, Adiel Shmit,*  
*Amber Docters van Leeuwen, Aron Zelkowitz, cellos*
8. **Daria Semegen: Vignette** (7:28)  
*Cathy Callis, piano*
9. **Margaret Schedel: The Beautiful Don't Lack the Wound** (11:41)  
*Esther Lamneck, táragató, with interactive electronics*

## Stony Brook Soundings Vol. II

Notes by Judy Lochhead



Since the Department of music at Stony Brook's founding in the mid-1960s, composers, performers, and musicologists have worked together to provide a supportive environment in which new musical works can be created, performed and studied. In 1988 the Department began sponsoring an annual premieres concert in which composers from across the United States are commissioned to write chamber works for the Stony Brook Contemporary Chamber Players, currently co-directed by Professors Gilbert Kalish and Eduardo Leandro.

What connects these stylistically diverse pieces, is the wide-range of expressive tools that each composer employs. The pieces do not adhere to any orthodoxy but rather reflect the richly textured musical environment that at the turn of the millennium has been a great boon to musical creativity.

**Sheila Silver:** *Twilight's Last Gleaming* was composed between 2005 and 2007 and conceived for the performers who premiered the work in November 2007: pianists Gilbert Kalish and Christina Dahl and percussionists Eduardo Leandro and Kevin Dufford. The work, as suggested by its reference to a textual phrase in the United States' national anthem, responds to the dire global circumstances during the time of its composition, including the Iraq and Afghanistan wars, numerous acts of global terrorism, and divisive sentiments of religious and nationalistic extremism. The work is scored for a large array of percussion instruments: tuned nipple gongs and glocken, Oshiwadaiko and taiko drums, a Tibetan singing bowl, High Temple Bell, timpani, glockenspiel, chimes, cymbals, marimba, vibraphone and crotales. The percussive character of the pianos is emphasized in *Twilight's Last Gleaming*, but throughout, moments of melody flicker in the texture as chant, and in the final movement, quotations from the *Star-Spangled Banner* emerge in the pitched instruments. As Silver writes: "As I worked on this piece, various images passed through my mind: tanks lumbering through villages and deserts spewing death and destruction; bells and chimes calling up the souls of fallen soldiers; insincere smiles of lying and corrupt statesmen." The first movement, "War Approaching," begins ominously with low rumbling gestures in the pianos with responses from various pitched and non-pitched percussion. This gives way to passages dominated by bells and punctuated by bell-like gestures in the pianos. A chant emerges in the pianos in the middle of the movement only to give way to the ominous rumblings that began the movement. The second movement, "Souls Ascending," is dominated by chimes and other bell-like sounds, with rising piano gestures and airy textures that evoke a non-worldly realm. In the concluding movement,

"Peace Pretending," the musical quotations are set in counterpoint to music that recalls the strife of the first movement as well as the transcendence of the second. After a big build up, the texture thins to the point where the melodic quotation for the words, "...and our flag was still there" quietly appears. This quotation falls off in mid-sentence, omitting the final two pitches that would have represented "still there," "This," Silver writes, "is a wake-up call for our country to embody the ideals for which it claims to be fighting." It is not too late to reshape our American and global destiny.

**Tyler Capp:** *Stranger Variations* was completed in early 2008 and premiered shortly thereafter by violinist Claudia Schaer. As the title suggests, the piece is a set of variations on the traditional American tune "Poor Wayfaring Stranger." After the initial statement of the tune—played, as the score suggests, with a "high, lonesome rubato"—there are four variations with interludes between each. The variations and interludes explore the tune through a combination and juxtaposition of concert and fiddle styles. The compositional premise of the piece is, as Capp writes, his "attempt to reconcile my love for two seemingly distinct kinds of music; contemporary concert and American folk music." Using the tune as a basis for stylistic variations, Capp weaves together these two kinds of approaches in each of the variations and interludes. The first variation, "Contrapunctus insolitus" or strange counterpoint, embeds the tune within slow chromatic lines; the second variation is a spirited and rhythmic jig that starts out in a clearly defined fiddle style and then seamlessly mutates into a concert style, ending in music that refracts the rhythmic simplicity of its beginning. The third, a perpetual motion variation, has a rhythmically driving character that through constant metric transformations arrives at the fourth

variation, a *Hoedown*. The interludes after the first, second, and third variations serve not only to move seamlessly between the differing characters of each variation but also to modulate between the two styles, effectively wedding them into a sonically diverse but continuous spectrum of styles.

**Peter Winkler:** *Fantasy* was composed in the latter part of 2007 and premiered in February of 2008 by Colin Carr and the Stony Brook Cello Ensemble. The work had its inception in the relaxed ragtime dance of the last movement, the "Slow Drag." In this movement, the solo cello plays the tune accompanied by a pizzicato rhythm section and a "backup" trio which, Winkler writes, was "inspired by the Temptations, that wonderful Motown group." While the *Fantasy* has three distinct movements, they are tightly woven together by the tune of the "Slow Drag" which is threaded throughout the texture. In the first movement, "Surge," an impassioned solo melody rises up from the deepest register, as the ensemble reflects and echoes the soloist's notes in undulating, surging waves. This culminates in a number of recitatives for the solo cello in the second *Presto* movement. Throughout the *Fantasy* the great expressive power of the cello—its ability both to sing and cry and to serve as the rhythmic foundation of a multi-voice ensemble—is center stage as the music carries us through a broad range of moods, colors, and affects.

**Daria Semegen:** *Vignette* was premiered in 1997 by pianist Cathy Callis as a commission by the College Music Society International Conference in Vienna, Austria. This single movement work explores the expressive qualities of the piano through the resonance and decay characteristics of the concert grand. Semegen's fascination with the sonorous potentials of the modern

concert piano grow from her long-standing involvements with electronic music and its open-ended timbral possibilities. Semegen's electronic works musically engage issue of noise, pitch, silence, and space and these engagements are manifest in this work for acoustic piano.

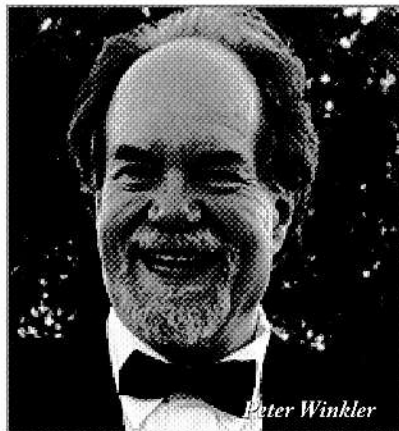
**Margaret Schedel:** *The Beautiful Don't Lack the Wound* was premiered in 2009 by clarinetist Esther Lamneck who in this work plays the tárogató, a Hungarian single-reed instrument that has ancient roots in Turkey. The title of the piece is taken from a poem, *On Beauty*, by Irish poet Nick Laird, and the second part of this two-part piece relies on the rhyme structure of the poetry as a formal basis for its structured improvisation. In addition to the tárogató, the work involves electronic generation and manipulation of sounds. Throughout the first part of the piece, the miked tárogató interacts with a progression of electronic chords based loosely on the sonorities that structure the *Miserere Mass* by Gregorio Allegri, which itself was based on Psalm 51 and commissioned by Pope Urban VIII. The cycling through the electronic chords is triggered by the length of the tárogató player's breath or silence, and hence there is some indeterminacy built into the performance of the piece. The second part of the work is a structured improvisation based on the formal scheme of Laird's poem, a broken pantoum. The repetitions of lines in the poem serve as the basis for musical repetitions within the improvisational structure of the piece. In addition to these structural bases of *The Beautiful Don't Lack the Wound*, the piece relies on electronic spatializations of sound that help to create a sense of sonic circling. Schedel dedicates the piece to Allen Strange, the American electronic music composer who died in 2008.



**Sheila Silver**, Professor of Music at Stony Brook, writes for a wide range of genres: chamber and orchestra music, opera, and film music. Silver has been described as one of “only a few composers in any generation [whose music] enlivens the art form.” Her compositions have been commissioned and performed by numerous orchestras, chamber ensembles, and soloists throughout the world. Silver’s many honors include: the 2007 Sackler Prize in Music Composition for opera; Bunting Institute Fellowship; the

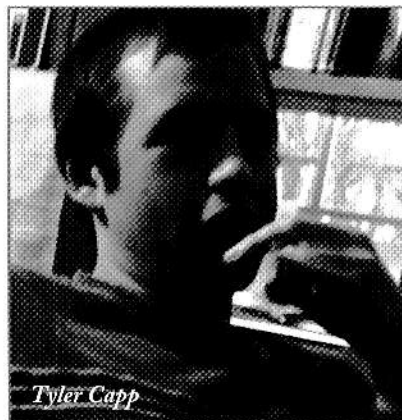
Rome Prize; the American Academy and Institute of Arts and Letters *Composer Award*; ISCM National Composers Competition (twice). She has also received awards and commissions from the Rockefeller Foundation, the Camargo Foundation, the MacDowell Colony, New York State Council of the Arts, the Barlow Foundation, the Paul Fromm Foundation, the National Endowment for the Arts, and the Cary Trust. Her music is published by Lauren Keiser Music Publishing, Marimba Productions, and Argenta Music, and is recorded on the Naxos, CRI, Mode, Leonarda, and Albany labels.

**Peter Winkler**, Professor of Music at Stony Brook, writes both concert works and popular music, and typically his music involves a synthesis of these two styles. While initially trained in the classical tradition, Winkler began serious study of various popular music traditions in the mid-1960s—with particular emphasis on music of the Beatles and Motown; his study affected not only his compositional output but set him on a research path.



Winkler has published several influential articles on popular music topics, and nowadays his teaching and research deals with the history and theory of popular music as well as traditional composition and theory. As a pianist, Winkler appears in New York City with Rhoda Levine’s opera improvisation group, “Play it by Ear”, and with his wife, violinist Dorothea Cook, in the duo “Silken Rags,” who have released a CD of original works.

**Tyler Capp**, who received a masters degree in composition from Stony Brook, writes music for a wide array of genres. His composition teachers have included Jennifer Margaret Barker, at the University of Delaware, and Peter Winkler. On a commission from the



University of Delaware Wind Ensemble, Capp composed *Jig* (2005) which has been recently published by the Tuba-Euphonium Press. His piano reduction

of Michael Torke's *Rapture*, a concerto for percussion, was recently commissioned by Torke and published through his website.

**Daria Semegen**, Professor of Music at Stony Brook, composes instrumental, vocal and electronic music, but she is probably best known for her pioneering work in electro-acoustic music, which is the subject of a dissertation by Hinkle-Turner. Semegen has received many awards and commissions, including the



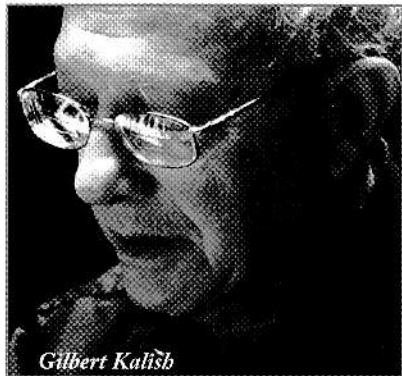
ISCM International Electronic Music Prize, six National Endowment for the Arts grants, a National Academy of Recording Arts & Sciences prize, Fulbright grant, BMI awards, a National Chamber Music Competition prize, Yaddo and Macdowell fellowships, the Pennsylvania Institute for the Arts & Humanities award. In 1987 Semegen was the first woman awarded the McKim Commission from the Library of Congress. In 1994, Semegen was awarded the Alumni Achievement Award from Eastman School of Music, and then in 2009 the Susan B. Anthony Lifetime Achievement Award from the Anthony Center for Women's Leadership, University of Rochester.

**Margaret Anne Schedel**, Professor of Music at Stony Brook, is a composer and cellist specializing in the creation and performance of interactive digital media. Schedel's music has been performed throughout the United States as well as in several international venues. Schedel won the first Ruth Anderson Prize in 2009 from the International



Alliance for Women and Music for her interactive installation *Twenty Love Songs and a Song of Despair*, prior to that her interactive opera *A King Listens* was profiled at Apple.com. Schedel serves as the musical director for Kinesthetech Sense and sits on the boards of 60x60 Dance, the BEAM Foundation, the Electronic Music Foundation Institute, the International Computer Music Association, and *Organised Sound*. Recent articles on digital music have been published in the *Cambridge Companion to Electronic Music* and *Contemporary Music*

*Review*. Schedel is a core faculty member of the Consortium for Digital Arts and Culture and serves as the Co-Director of the Computer Music Studios at Stony Brook.



**Gilbert Kalish**, pianist and Professor of Music at Stony Brook University, leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in myriad performances and recordings has established him as a major figure in American music mak-

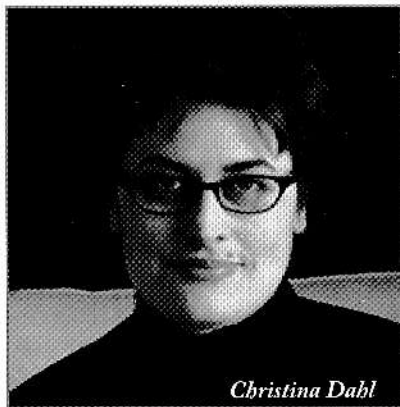
ing. Kalish performs frequently with the world's most distinguished musicians and chamber ensembles throughout the world. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. Kalish maintains long-standing duos with the cellists Timothy Eddy and Joel Krosnick, and appears frequently with soprano Dawn Upshaw.

In addition to serving as the Head of Performance Studies at Stony Brook, Kalish serves as a guest faculty at distinguished music institutions such as the Banff Centre and the Steans Institute at Ravinia. Kalish's masterclass presentations are renown throughout the world.

Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani and landmarks of

the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

**Christina Dahl**, pianist and Professor of Music at Stony Brook University, has a multi-faceted career as a chamber player, soloist and teacher. She performs throughout the United States, including at Carnegie's Weill Hall, Merkin Hall,



*Christina Dahl*

and the National Gallery in Washington DC. Summer festival affiliations have included the festivals in Aspen, Yellow Barn, and Ravinia, and at the Eastern Music Festival where Dahl served as chair of the piano department for several years. As a cultural ambassador for the U.S. State Department, Dahl performed in the capital cities of Argentina, Columbia, Paraguay and Uruguay as well as eight African countries. Spring 2002 marked her first performance at the prestigious Gilmore International Piano Festival in a duo concert with Gilbert Kalish. Dahl teaches piano and since 2000 has served as the Director of Chamber Music at Stony Brook.

**Eduardo Leandro**, percussionist, conductor, and Professor of Music at Stony Brook University, performs internationally as a soloist and chamber musician. He is part of the Percussion Duo Contexto, which has served as ensemble in residence at the Centre International de Percussion in Geneva from 1995-2005, and performs regularly with such prestigious groups as the Steve Reich



*Eduardo Leandro*

Ensemble, the Bang on a Can All-Stars, the American Symphony Orchestra, the Orpheus Chamber Orchestra, the Da Capo Chamber Players, Sequitur Ensemble, Perspectives Ensemble and the New York Chamber Symphony. Leandro performs in many international music festivals including the Suita Music Festival in Osaka, Ferienkurse für Neue Musik Darmstadt, Festspiel in Salzburg, Ars Musica in Brussels, Archipel in Geneva, Nits de Altea in Spain, Espinho Music Meeting in Portugal, Izmir

Music Festival in Turkey, Aetheneum Concert Series in Helsinki and Festival d'Automne in Paris. Leandro's several prizes and awards include first prize in the New Music Contest in Dusseldorf, Germany, the Eldorado Competition in Sao Paulo, and as a finalist with the L. H. Stevens First Marimba Competition.

As conductor, Leandro has performed many of the classic works of the twentieth century, including Schönberg's *Pierrot Lunaire* and Chamber Symphony, Ligeti's Piano and Chamber Concertos, Messiaen's *Exotic Birds*, Xenakis' *Palimpsest*, and Boulez's *Derives I*. He has conducted premieres of several new works for mixed ensembles and a great part of the percussion ensemble repertoire.

Leandro teaches percussion at Stony Brook and serves as the co-director, along with Gilbert Kalish, of the Stony Brook Contemporary Chamber Players, an ensemble of distinguished graduate student performers, and as director of the Stony Brook Percussion Ensemble.



Kevin Dufford

**Kevin Dufford**, currently a DMA candidate in percussion at Stony Brook University, performs internationally with distinguished musicians and groups as a soloist, chamber, and orchestral player. Recently he performed a series of theatrical percussion concerts in Tokyo which included the Japanese premiere of *Dressur* by Mauricio Kagel. Dufford has been a member of the Yale Percussion Group, Cavaliers Drum and Bugle Corps, and was in the Akron Steelband when they released *Live from E.J. Thomas Hall* which was nominated for a Grammy.



Claudia Schaer

**Claudia Schaer**, currently a DMA candidate in violin at Stony Brook, performs internationally as a chamber and orchestral musician. She has appeared with the Juilliard Symphony, the Juilliard Conductor's Orchestra, and the Chamber Ensemble of the Orchestra of St. Luke's. And recently, Schaer served as a Guest Professor of the Guangxi Arts College in Nanning, China. Schaer's prizes include "Most Promising Violinist" in the Calgary Kiwanis Festival, Canadian Women's Club of New York Competition, the Shean Competition, and the Canadian Music Competitions. At Stony Brook, Schaer studies with Philip Setzer, Soovin Kim, and Philippe Graffin.

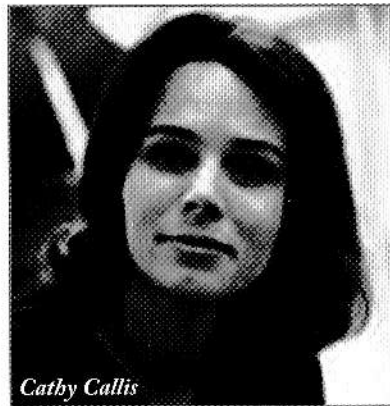
**Colin Carr**, cellist and Professor of Music at Stony Brook University, appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia,



*Colin Carr*

Montréal and all the major orchestras of Australia and New Zealand. Conductors with whom he has worked include Rattle, Gergiev, Dutoit, Elder, Skrowaszewski and Marriner. Carr has been a regular guest at the BBC Proms, has twice toured Australia, and has recently played concertos in South Korea, Hong Kong, Malaysia and New Zealand. Carr's most memorable performances include the Dvorák Concerto to close the Prague Autumn Festival, and Beethoven's Triple Concerto, with Sir Colin Davis conduct-

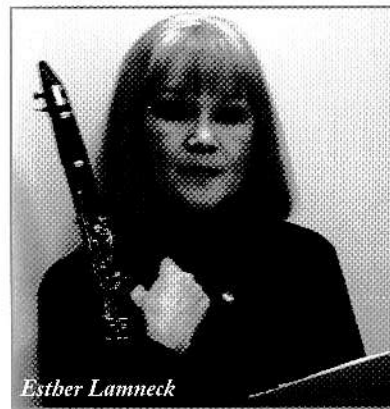
ing, at Royal Festival Hall in London. Carr is the winner of many prestigious international awards including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, and Second Prize in the Rostropovich International Cello Competition. Carr teaches cello and chamber music at Stony Brook.



*Cathy Callis*

*Cathy Callis*, pianist, is on the music faculty of Queens College. A grand prize winner of the International Recording

Competition, she specializes in both traditional and contemporary music repertory. Callis offers master classes, performance enhancement workshops and is performance consultant to individuals and organizations. She earned her DMA from the Eastman School of Music.



*Esther Lamneck*

*Esther Lamneck*, clarinetist, winner of the prestigious Pro Musicus Award, has appeared as soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned artists including Isaac

Stern. She has performed throughout the United States and Europe in featured appearances at the world's leading music festivals in Spoleto and Siena, Paris, Salzburg, Mexico City and Newport. Lamneck is a well-known chamber musician and has toured internationally with such groups as the Virtuosi Wind Quintet, the New American Trio, Saturn and the Contrasts Trio. Lamneck maintains an active career as clarinet soloist and has given recent solo concerts in Boston's Jordan Hall, the Baird Auditorium at the Smithsonian, New York City's Gould Hall, the Orange County Performing Arts Center, the Villa Medici in Rome, the Bing Theater in Los Angeles and the Opera Comique in Paris. Currently on faculty at NYU, Lamneck conducts the NYU New Music Ensemble and directs the New Music Performance and Instrumental Studies Programs. She is one of the few performers who play the Hungarian tárogató, the single reed woodwind instrument heard in Schedel's *The Beautiful Don't Lack the Wound*.



Twilight's Last Gleaming recorded October 23, 2008  
Fantasy recorded December 19, 2008  
Produced and engineered by Judith Sherman  
Engineering and editing assistant: Jeanne Velonis  
Stony Brook University, New York  
Recital Hall, Staller Center for the Arts

Graphic Design: Douglas Holly  
Cover Art: Marlin Loyato  
Executive Producers: Sheila Silver, Becky and David Starobin

Stranger Variations recorded May, 2008 by Tyler Capp, Staller Center for the Arts  
Vignette recorded July 1999 by Bernd Gottinger at Springer Hall, CUNY-Staten Island  
The Beautiful Don't Lack the Wound recorded by Paul Geluso at Harvestworks NYC,  
May 2008, Edited by Brandon Vaccaro and Margaret Schedel

Special thanks to Michael Hershkowitz and the staff of the Staller Center, Alan Inkles,  
Director, for helping to make this recording possible.

This recording was made possible through generous grants from the New York State  
Music Fund and The Ditson Fund

For Bridge Records: Barbara Bersito, Douglas H. Holly, Paige F. Hoover,  
Michael Marrero, Charlie Post, Doron Schächter, Sandra Woodruff

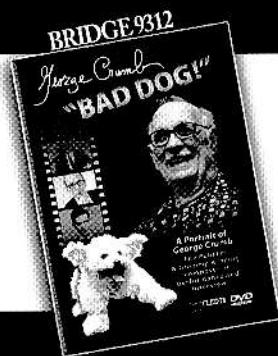
Bridge Records, Inc.  
200 Clinton Avenue - New Rochelle, NY - 10801

For information about Bridge releases and to join our mailing list:

Email: [Bridgelec@bridgerecords.com](mailto:Bridgelec@bridgerecords.com)

[www.BridgeRecords.com](http://www.BridgeRecords.com)

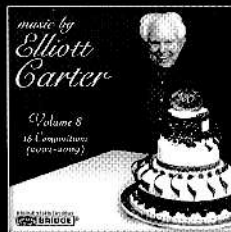
Brad Napoliello, webmaster



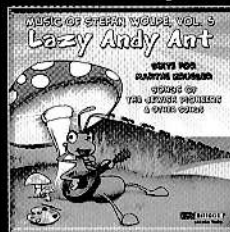
## New Film George Crumb, "BAD DOG!"

## New Music on Bridge Records

Elliott Carter



Stefan Wolpe



Yehudi Wyner



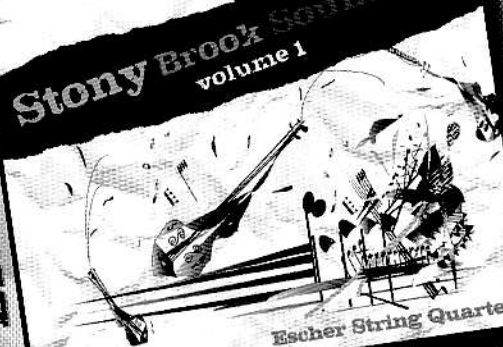
# Stony Brook Soundings



BRIDGE

DANIEL A. WEYMOUTH | MAX GITECK DUYKERS  
EUGENE DRUCKER | PERRY GOLDSTEIN | ILARI KAILA

Stony Brook Soundings  
volume 1



Escher String Quartet

BRIDGE  
BRIDGE 9318

BRIDGE 9319

[www.BridgeRecords.com](http://www.BridgeRecords.com)