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— FOR —
NEW MUSIC PERFORMANCE
NEW ORLEANS

Contemporary Masters & Promising Voices

Thursday, March 12, 2020
Dixon Recital Hall
Tulane University
7:30 PM



**Tulane
University**

SCHOOL OF LIBERAL ARTS

Newcomb Department
Music *of*

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PROGRAM

Phantasy, Op. 47

Arnold Schoenberg

Three Mazurkas

Thomas Adès

Moderato, molto rubato

Prestissimo molto espressivo

Grave, espressivo

The Riot

Jonathan Harvey

Sonata for Solo Cello

György Ligeti

Dialogo – Adagio, rubato, cantabile

Capriccio – Presto con slancio

INTERMISSION

Synchornisms 12

Mario Davidovsky

Uttered

Anna-Louise Walton

Alligator Crawl Improvisation

Fats Waller

structured improvisation by our Institution Artists

Hidden Motives

David Froom

PROGRAM NOTES

Phantasy, Op. 47 (1949)

Arnold Schoenberg (1874-1951)

The title of the *Phantasy* is appropriate, given the process used in its composition: Schoenberg composed the solo violin melody first alone, and then wrote a separate piano accompaniment to go with it. The composition of the melody apart from the accompaniment was no doubt facilitated by the twelve-note idiom, applied here with the same kind of rigor as in the much earlier *Piano Pieces*, Op. 33a & b.

The *Phantasy* was composed for violinist Adolf Koldofsky, a native of Los Angeles, and was first performed by him on the International Society for Contemporary Music's concert in commemoration of Schoenberg's seventy-fifth birthday in 1949.

— John Palmer

Three Mazurkas (2009)

Thomas Adès (b. 1971)

The *Three Mazurkas* were premiered by Emanuel Ax in February at Carnegie Hall, one of the co-commissioners of the pieces along with the Los Angeles Philharmonic, the San Francisco Symphony, the Barbican Centre (London), and Het Concertgebouw NV.

After Chopin, composers were understandably satisfied to give that master the final word on the mazurka. Yet Thomas Adès, with his keen interest in early music, has sought to make a contemporary statement on this distinctly historical Polish dance form. The likeness of his *Mazurkas* to the Chopin model is seen primarily in the matters of rhythm: the three-quarter time signature is most often used, although the time changes in the second mazurka are a stylistic departure; the direction for rubato (the Chopinesque characteristic rhythmic freedom), and the use of the drone, or consecutive-repeated bass that is typical of folk music.

— Orrin Howard

The Riot (1993)

Jonathan Harvey (1939-2012)

The Riot is a work in which virtuoso exhilaration is predominant. The game is to throw around themes which retain their identity sufficiently to bounce off each other sharply, even when combined polyphonically or mixed up together in new configurations. Each theme belongs to a distinctive harmonic field characterized by about two intervals, for example the first is based on fourths and whole tones creating also minor sevenths and, as a further development, linear unfoldings in circles of fourths (or fifths). From time to time energy runs out and a mechanical repetition of an element takes over, dying away like an electronic 'delay'. Such a process in extended form provides the ending. The work was written for HET TRIO and commissioned by Bristol University Music Department, with funds provided in part by South West Arts, especially for the Colston Symposium 1994.

— Jonathan Harvey

Sonata for Solo Cello (1948-53)

György Ligeti (1923-2006)

The two movements of this nine-minute sonata were written five years apart in very different character, though the composer refers to this period of his stylistic development as "prehistoric." "Dialogo," composed in 1948, consists of alternating statements of pizzicato chords – brief, submissive, conciliatory – and lyrical outpourings – expansive, reflective, ruminative. "Capriccio" is a virtuosic display of madly scurrying fragments of varying lengths that exploit to the fullest the cello's enormous range.

Due to the repressive Hungarian regime under which Ligeti lived until 1956 (when he fled the country) and to his unsettled life for years thereafter, the first public performance of the sonata was given only in 1983. The score was published in 1990 and first recorded that year.

— Matt Haimovitz

Synchronism 12 (2006)

Mario Davidovsky (1934-2019)

During the "Sixties," I mentioned to Allen Blustine, a good friend of mine, my desire to write for him a new Synchronisms. When I recently retired from Harvard, the composer, Eric Chaselow, took upon himself the task of getting other ex-students of mine to commission the piece which was by then almost forty years overdue. I was pleased and honored when SEAMUS (Society for Electro-Acoustic Music in the United States) took over the project. I completed the clarinet piece at Rice University, assisted by Kurt Stallmann, the Director of REM LABS, the computer music studio. The difference between this Synchronisms and the previous ones is that all the "electronic" sounds were originated by sampling different sounds from the clarinet and subjecting them to processes of additive synthesis and editing via the dazzling technology available today. I very much wanted to write a concise virtuoso piece with a celebratory mood to honor, through one of its members, the exceptional accomplishments and contributions of Speculum Musicae to our artistic world.

— Mario Davidovsky

A member of the Louis Moreau Institute's Advisory Council, Mario Davidovsky died this past August at age 85. We present his last Synchronisms in loving memory and recognition of his creative, ground-breaking compositions, his inspirational teaching, and his unrelenting dedication as an advocate for new music.

Uttered (2018)

Anna-Louise Walton (b. 1991)

Many of the gestures in this piece are based on the rhythms and cadence of speech. The piano "speaks" the most clearly, while the clarinet and cello at times orchestrate the piano, creating a super-instrument, and at other times provide imitation and counterpoint.

— Anna-Louise Walton

Alligator Crawl Improvisation

Fats Waller (1904-1943)/Louis Armstrong (1901-1971)

Alligator Crawl was written as a solo piano piece by Fats Waller early in 1927. In May of the same year, Louis Armstrong and The Hot Seven recorded their version

of the same work, but the two have little in common other than the use of the characteristic main motive in Waller's original. It's generally assumed that Lil Hardin, the Hot Seven's pianist, and arranger of many of their tunes, laid out the structure, harmonies, and general strategy for their version of this number. Although time has diminished the distinction between divergent approaches to jazz in its early years, several distinctive styles existed at the time and rarely comingled, among these, a highly syncopated, very polyphonic style associated New Orleans, Blues, a lyric, 12-bar genre which originated in rural areas, and music that departed only slightly from a European approach . The Hot Seven rendition of this tune is significant in that it was one of the earliest recordings, and possibly the first, to incorporate these three prominent styles that existed at that time into a single work. Our approach to Alligator Crawl is taken from Hardin/Armstrong's basic framework laced with our improvisations. After a brief opening call, two choruses of blues follow, the second of which contains the main motive and tune. The following section consists of reconfigured march-style music in several 8-bar units, during which our rendition includes elements of funk and a pinch of the harmonic approach used in Free Jazz. An echo of the guitar solo from Armstrong's 1927 recording can be heard in the following section, played by pizzicato violin and cello in even, regular phrasing with an understated, limited use of syncopation. The last section is a highly polyphonic out-chorus with an abstract return of the main tune.

— Morris Rosenzweig

Hidden Motives (2018)

David Froom (b. 1951)

"Hidden Motives" was commissioned for the 21st Century Consort's 2018-2019 season by Andy and Janice Molchon to honor their 50th wedding anniversary. The premiere performance, October 20, 2018, was planned to connect to an exhibition of work by Trevor Paglen at the Smithsonian American Art Museum. Paglen's images include landscapes upon which have been imposed secret governmental instruments of surveillance that present as violations of the peaceful scenery while, from certain perspectives, contributing to a kind of eerie beauty. My work (seven movement-like sections lasting altogether 11 minutes) unfolds motives of pitch, rhythm, tempo, timbre, and register that generate a set of fierce initial gestures, then bury themselves beneath the surface, reemerging (verbatim or transformed) in a variety of postures to provide a sense of overall coherence while disrupting the peace of straightforward expectations.

— David Froom

INSTITUTION ARTISTS

Georgia Bourderinonnet, Cello

New Orleans-born French-American cellist Georgia Bourderinonnet has performed in a variety of orchestral, solo, and chamber music settings across the USA and France as well as in Canada and South Korea. She appears as a section cellist in Miami's New World Symphony and regularly performs as a guest in the Rochester Philharmonic Orchestra's cello section. An avid performer of contemporary music, she has appeared in Eastman's Musica Nova and OSSIA ensembles and has premiered a large number of works by both emerging and established composers of new music. She has participated in numerous music festivals, including the Atlantic Music Festival, where she was awarded a fellowship in the contemporary music ensemble, the Texas Music Festival, Orford Musique, National Youth Orchestra of the USA, Orchestre des Jeunes du Centre, and MusicAlta in France. She graduated from the Eastman School of Music in 2018 with a bachelor's degree in performance and is currently pursuing a master's degree at the Manhattan School of Music. Her principal teachers include Jeanne Jaubert (Louisiana Philharmonic Orchestra), Jee Yeoun Ko (New Orleans Center for Creative Arts), David Ying (Ying Quartet), and Philippe Muller (Manhattan School of Music).

Nicholas Davies, Clarinet

Nicholas Davies is a Los Angeles based clarinetist and composer. He regularly performs with ensembles including the Los Angeles Philharmonic, Roomful of Teeth and the Santa Barbara Symphony. As a soloist, he has performed with orchestras including the Boston Symphony Orchestra, the Antelope Valley Symphony, the Pro Arte Chamber Orchestra, and the USC Wind Ensemble. Nicholas recently performed Frank Ticheli's Clarinet Concerto alongside the composer. Mr. Davies has also garnered acclaim from several competitions, taking First Place in the Pasadena Showcase Competition, and Third Place in Fischhoff National Chamber Music Competition. He has earned fellowships from institutions such as the Aspen Contemporary Ensemble, Spoleto Festival USA and the Louis Moreau Institute. As a composer, past commissions include those from the Houston Grand Opera, the Eureka Ensemble, the Webster Trio, and the Chicago Harp Quartet. Additionally, Nicholas is the artistic director and founder of the Rossini Club, a chamber music organization based in Nantucket, Massachusetts, which is hosting its seventh season this year. He holds a Bachelors in Music from Rice University, and a Masters of Music from the University of Southern California, where he studied with clarinetists Richie Hawley and Yehuda Gilad.

Wesley Ducote, Piano

A versatile pianist, Wesley Ducote regularly performs works dating from the Renaissance to the current decade as well as the standards in between. As an enthusiastic contemporary musician Mr. Ducote has performed many of the pillars of 20th/21st century repertoire from Wuorinen's New York Notes to the Ligeti Piano Concerto. He is often seen collaborating with some of today's brightest stars including composer/vocalist Kate Soper, Emmy winning composer and Vietnamese folk musician Van Anh Vo, flutists Leone Buyse and Carol Wincenc, soprano Ana Maria Martinez, and many others. Highlights of this season include premieres by composers Karim Al-Zand, Anthony Brandt, Theo Chandler, and a new piano concerto by Max Vinetz. Ducote holds graduate and undergraduate degrees in music from Rice University, where he studied with Brian Connelly, as well as an undergraduate degree in mathematics. He currently resides in Miami Beach as a piano fellow with the New World Symphony.

Francesca Ferrara, Flute

Flutist Francesca Ferrara has followed her music from Santa Monica, California, where she grew up, to New York City. With the goal of building community, she dedicates her life to performing, teaching, and advocating for new music. She frequently collaborates with composers and is a core member of the New York City based ensemble, Amalgama. Francesca has also been a performer with Argento New Music Project, ShoutHouse ensemble, Dance Theatre of Harlem, Princeton Pro Musica orchestra, Camerata Washington Heights orchestra, The Rossini Club's summer music festival on Nantucket, and in August of 2018 was a resident fellow in the Contemporary Performance Institute at Brandeis University. Along with performing, Francesca is an active flute teacher, and teaches private lessons through the Willan Academy of Music. In 2015, she was a staff member at Greenwood Music Camp in Cumington, Massachusetts, where she gave flute lessons, and assisted the students in chamber music and orchestra rehearsals. With a passion for collaboration and sharing new music with a wider community, Francesca co-produces the concert series, Blank Canvas at Future Space in Bushwick, Brooklyn. The series is dedicated to presenting "forward thinking" and diverse programs by up and coming composers and ensembles from around NYC. Incorporating her love for food into her music, Francesca produced Common Senses, a "concert" that brought chefs and composers together to create a multi-sensory experience. Francesca holds a Master of Music degree in Contemporary Performance from Manhattan School of Music where she was a student of Tara O'Connor, and a Bachelor of Music degree from The Boston Conservatory where she studied with Sarah Brady.

Lena Vidulich, Violin

A Chicago native, violinist/violist Lena Vidulich is an adventurous and multi-faceted performer based in New York City. Noted for her bold sound, she is able to move fluidly between the worlds of orchestral music, rock, jazz, improvisation, musical theater, and new music. A committed advocate of new music, Lena has worked with composers including Zosha Di Castri, Nina C. Young, Reiko Fütting, and Esa-Pekka Salonen, among others. Lena is a member of earspace, a Raleigh-based ensemble creating multi-sensory performances; violist of Quartet121, a string quartet dedicated to the performance of new works; and is co-artistic director of Amalgama, a New York septet dedicated to the synthesis of improvisation and contemporary classical music. Lena has been a member of the Spoleto Festival USA Orchestra and the Lucerne Festival Academy. She has also participated in festivals such as Bang on a Can, the Meadowmount School of Music, the Orford Festival Academy, and the Northwestern Summer Violin Institute. As an orchestral musician, she is a substitute member of Symphony in C, was an associate member of the Civic Orchestra of Chicago, and has performed in many ensembles, including the Chicago Youth Symphony Orchestra, the Chicago Composers Orchestra, and the Orchestre des Universités de Paris. Lena also performs in musical theater, including *Single Rider* (Off-Broadway), the New York Music Festival run and demo recordings of *Generation Me*, and the concert debut of *MCubed* at the Craterian Theater (Medford, OR). She has worked with such esteemed conductors as Riccardo Muti, Heinz Holliger, Alan Pierson, Jeffrey Milarsky, and Matthias Pintscher, and has performed in concerts across the U.S. and internationally in venues such as the Elbphilharmonie (Hamburg), National Sawdust (New York), and Orchestra Hall (Chicago). Lena has played in solo and chamber master classes for Grigory Kalinovsky, JACK Quartet, Fred Sherry, Paul Kantor, Cyrus Frough, Mauricio Fuks, William Van der Sloot, Blair Milton, Vadim Gluzman, and the Pacifica Quartet. Lena holds a Bachelor of Music in violin performance with a minor in French from Northwestern University, where she studied violin with Gerardo Ribeiro and chamber music with the Dover Quartet, Desirée Ruhstrat, and Mathias Tacke. She graduated summa cum laude from the Bienen School as a recipient of the Undergraduate Award for Outstanding Academic Achievement. Her undergraduate education also included studies with Alexis Galpérine at the Conservatoire national supérieur de musique de Paris and Université de Paris 8 – Vincennes-St Denis. Lena recently received her master's degree in contemporary violin performance at the Manhattan School of Music, where she was a recipient of the President's Award in the studio of Curtis Macomber. She is currently pursuing a Teacher's Certification (AmSAT 1600-hour course) at the Riverside Initiative for the Alexander Technique where she studies with Nanette Walsh and Ariel Carson.

ARTISTIC DIRECTOR

Morris Rosenzweig

Morris Rosenzweig was born October 1, 1952 in New Orleans, where he grew up among the tailors, merchants, and strong-willed women of an extended family which has lived in southern Louisiana since the mid-1890s. His works have been widely presented throughout the United States, as well as in Denmark, Sweden, Holland, France, Germany, Spain, Cyprus, Japan, Argentina, Mexico Israel, and others. Among the noted ensembles who have brought these works to life are Speculum Musicae, "Piano and Percussion-Stuttgart", The New York New Music Ensemble, the Chamber Players of the League-ISCM, EARPLAY, NOVA, Philippe Entremont with the New Orleans Symphony, and Joseph Silverstein with the Utah Symphony. Rosenzweig's catalog of over 75 entries features works for orchestra, various chamber ensembles, compositions for live instruments and electronics, two song cycles, two piano cycles, solo pieces, and one opera. He has received honors from the Guggenheim Foundation, the Rockefeller Foundation for a residency at Bellagio, an Academy Award from the American Academy of Arts and Letters, a commission from the Koussevitzky Foundation in the Library of Congress, a commission from the Fromm Foundation at Harvard University, and the support from the Alice M. Ditson Fund for two recording projects. Mr. Rosenzweig has been an advocate of new music since his undergraduate years, and has presented over 200 diverse programs in New York, Utah, and New Orleans. He is an active conductor and coach and worked for many years with various groups in New York, and both the Canyonlands Ensemble, and The New Music Ensemble in Utah, and The Louis Moreau Institute. Presently Emeritus Distinguished Professor of Music at the University of Utah -- where he taught composition, theory, contemporary performance practice, and directed the Maurice Abravanel Visiting Distinguished Composers Series -- he also formerly held positions at Queens College and New York University. A frequently-invited speaker, he has given colloquia at Harvard, Columbia, Brandeis, Stony Brook, and the University of Arizona, among others, and served as Guest Composer at the Composers Conference at Wellesley. He was educated at the Eastman School of Music, the University of Pennsylvania, and Columbia University.

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We deeply thank the gracious 2020 season **hosts for our performers**:

Julie Schwam Harris & Seth Harris, Julianne Nice & Herb Larson, Beth Meyer & Alan Gerson, Carolyn Weaver & Ron Marks.

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