

*Featuring Artists of the Cantaloupe Music Label*  
**Tom Moon – Festival Moderator**  
**Peter Robles – Festival Curator**



**February 19 & 20, 2010**

**February 19**

Burkina Electric

Announced from Stage                      Burkina Electric

The Playground with Andy Akiho

*NO one To kNOW one* \*                      Andy Akiho  
 (World Premiere)

The Playground with Evan Ziporyn

*The Low Quartet*                                      Michael Gordon

Evan Ziporyn, Michael Harrison and Andy Akiho

*Revelation Dorian*                                  Evan Ziporyn and  
    Michael Harrison

Evan Ziporyn

*Tsmindao Ghmerto*                                  Evan Ziporyn  
*Press Release*    David Lang

Evan Ziporyn and Michael Harrison

*Homage to La Monte, Carillon,*                      Michael Harrison and  
    Evan Ziporyn  
*Tone Cloud*  
 (arranged from *Revelation*)

The Playground

*Early That Summer*                                  Julia Wolfe

\*This work was commissioned by the Robert and Judi Newman Center for the Performing Arts, University of Denver.

**February 20**

Sō Percussion

*Imaginary City* \*\*                                      Sō Percussion  
 special performance for the  
 Mile High Voltage Festival  
 Cogs and Moments  
 Circles  
 Extremes  
 I Live In...  
 Voices  
 Building Blocks  
 I Love You  
 Goodnight

The Playground

*Cheating, Lying, Stealing*                      David Lang

Michael Harrison

*Revelation:*    Michael Harrison  
*Music in Pure Intonation*  
 (Abridged version)

The Playground

*Maximinimal*    Conrad Kehn

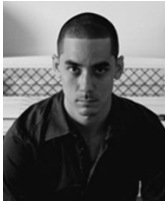


\*\**Imaginary City* to be performed by Sō Percussion is a National Performance Network (NPN) Creation Fund Project co-commissioned by Myrna Loy Center / Helena Presents in Partnership with Flynn Center for the Performing Arts, Newman Center for the Performing Arts, The Cleveland Museum of Art and Diverseworks. Major contributors of NPN are the Doris Duke Charitable Foundation, Ford Foundation, Nathan Cummings Foundation, Metlife Foundation and the National Endowment for the Arts. For more information visit [www.npnweb.org](http://www.npnweb.org)

**Founding Partner**



This project was made possible by a grant from the National Endowment for the Arts.



**Andy Akiho - Composer/Percussionist**

Andy Akiho is an award winning composer and performer with a broad range of interests that stretch from steel pan to western classical music. Akiho was recently featured as a composer on PBS's "News Hour with Jim Lehrer" and as a percussionist at Carnegie Hall in New York City. His compositions have been recognized

by such organizations as Meet the Composer, Bang On a Can, The Syracuse Society for New Music, The World Steelband Music Festival and the 2009 ASCAP Morton Gould Young Composers Awards. Akiho has studied formally at the University of South Carolina, the University of North Texas, and was one of the first twelve graduates of Manhattan School of Music's Contemporary Performance Program. He is an active member of *The Claremont Ensemble*, *TACTUS* and *The Andees Trio*, groups that recently commissioned and premiered his works *Subconscious Inconsistency*, *I fallen TwO*, and *the rAy's end*. Akiho's works have been performed in a variety of venues including John Zorn's The Stone (NYC), Lincoln Center (NYC), MIT's Kresge Auditorium, Mass MOCA, and the St. James Theater (Port of Spain, Trinidad). His current commissions include a new work entitled *Alloy* for steel pans and metallic drumset for the 2009 Bang on a Can Marathon, a string quartet for ETHEL, a duet for violin and viola for Katherine Fong and Dov Scheindlin of the Metropolitan Opera Orchestra, a saxophone and electronics piece entitled *Amalgamation* for the Redline Saxophone Quartet, and a new chamber work entitled *NO one To kNOW one* for The Playground to be premiered at The 2010 Mile High Voltage Festival. Akiho recently studied composition at MSM with Julia Wolfe, and percussion with Jeffrey Milarsky and John Ferrari. He currently studies composition at Yale University School of Music with Christopher Theofanidis, and will study with Ezra Laderman in spring 2010.

As a percussionist Akiho has performed with numerous professional ensembles, and his immersion in various genres has given him a unique approach to his primary instrument, the steel pan. Recent engagements include the South Carolina Philharmonic Orchestra, Ethos Percussion Group (NYC), Djoliba Don West African Drum and Dance Ensemble, Gamelan Lila Muni (Eastman School of Music), Island Close By Steel Band, and many chamber ensembles throughout New York City. After completing his bachelor's degree in percussion, he made four extensive performance visits to Trinidad, where he participated in the world's premier steel pan event, *Panorama*, with the PCS Starlift Steel Orchestra and the Petrotrin Phase II Pan Groove Orchestra. Akiho also won Second Prize in the 2002 World Steelband Music Festival solo competition, where he premiered his own composition, *Macqueripe*. Since 2003, he has performed and taught steel pan extensively in New York City and has successfully taught his arrangements to many groups including the Sesame Flyers International Steel Orchestra. He has also had the opportunity to perform for Bill Clinton, NYC Mayor Michael Bloomberg,

Donald Trump, Billy Crystal, and baseball greats Yogi Berra and Joe Torre. As an educator, he serves as a lead teaching artist for *ArtsConnection*, New York's most comprehensive arts-in-education non-profit organization. Akiho plans to continue his career as a performer while placing an emphasis on his chamber and orchestral compositions. To find out more about Andy Akiho's music please visit [www.andyakiho.com](http://www.andyakiho.com).



**Burkina Electric**

Burkina Electric is the first electronica band from Burkina Faso, in the deep interior of West Africa. Based in Ouagadougou, Burkina Faso's capital, it is, at the same time, an international band, with members living in New York, U.S.A. and Düsseldorf, Germany, as well as in Ouaga. Burkina Electric's music combines the traditions and rhythms of Burkina Faso with contemporary electronic dance culture, making it a trailblazer in electronic world music. This diverse and talented group consists of four musicians and two dancers who collectively participate in the creative process and represent disparate musical genres and sounds from across the globe.

Rather than recycling well-known rock and funk rhythms, Burkina Electric seeks to enrich the fabric of electronic dance music by using unusual rhythms that are rarely heard and little-known even in much of Africa. This includes ancient rhythms of the Sahel, such as the Mossi peoples' Ouaraba and Ouenega, but also new rhythms of their own creation. The band invites you to discover that these exotic rhythms groove at least as powerfully as disco, house, or drum & bass!

Additionally, the group creates a unique and refreshing musical world that is all their own by incorporating sounds of traditional instruments and found sounds recorded in Burkina Faso. It is truly African electronica, an exotic exploration and fusion of musical styles both experimental and entertaining. Performances are often further enhanced by the use of live-manipulated video.

Award-winning singer Maï Lingani, a star in Burkina Faso because of her unique voice and charismatic stage presence, sings in Moré, Dioula, Bissa, and French. Wende K. Blass, one of Burkina's premier guitarists, contributes soulful guitar melodies. Electronicist/VJ Pyrolator has been one of Germany's most inventive pop musicians and a top producer ever since the days of the "Neue Deutsche Welle" some 25 years ago as a founding member of bands D.A.F. and Der Plan, while New York-based drummer/electronicist Lukas Ligeti is one of the most up-and-coming concert music composers internationally. Known for his nonconformity, diverse interests, and imagination, he has received commissions from prominent groups such as the Kronos Quartet and the Bang on a Can All

Stars. Vicky and Zoko Zoko are skilled dancers/choreographers who bring high energy and sharp moves, and also contribute powerful vocals.

<http://www.myspace.com/burkinaelectric>



**Michael Harrison – Composer/Pianist**

On the path to discovering his voice as a composer, Michael began his profession as an improvising keyboardist. During his time at the University of Oregon, he traveled to New York City where he worked closely with La Monte Young preparing all of the specialized tunings and scores for Young's 6 1/2-hour work, *The Well-Tuned Piano*. In 1987, Michael became the only other person besides the composer to perform this extended work.

In 1986, Michael designed and created the “harmonic piano,” an extensively modified grand piano with the ability to alternate between two different tunings to play 24 notes per octave on a conventional keyboard. Kyle Gann from *The Village Voice* hailed the harmonic piano as “an indisputable landmark in the history of Western tuning.” *From Ancient Worlds*, Michael’s first extended work composed for the harmonic piano, was recorded in the Cathedral of St. John the Divine for New Albion Records and was voted the “No. 2 Best Recording of the Year” in 1992 on WNYC-FM’s New Sounds Listener’s Poll. He performed this work in 1999 at the *Quattro Pianoforti* festival at the Palazzo delle Esposizioni in Rome that also included solo and group recitals with Philip Glass, Terry Riley and Charlemagne Palestine. *Revelation: Music in Pure Intonation* is a compelling composition that showcases one of Michael’s specialized tunings for conventional piano utilizing “celestial commas” (precisely tuned intervals of 64:63). There are two versions, one that is 75 minutes long and another, which lasts 40 minutes.



**Tom Moon – Festival Moderator**

For the last three and a half years, award-winning music journalist Tom Moon has been searching out peak musical experiences from all genres and every corner of the earth. *1000 Recordings To Hear Before You Die*, published by Workman Publishing in August 2008, is the result of his journey. Covering both acknowledged world-culture masterworks (J.S. Bach’s *Goldberg Variations*) and recordings that have been unfairly overlooked (Nick Drake’s *Five Leaves Left*), the book is designed to encourage listeners to become explorers.

Its essays are arranged alphabetically, not by genre. Each entry contains suggestions for further listening within an artist’s catalog, as well as recommendations for similar or related recordings. In the back of the book are indexes that break out recordings by genre, and special “occasion” indexes containing playlist suggestions for various moods.

The goal, Moon writes in the introduction, is to spark curiosity about music—all forms of music. “There’s great treasure waiting on the other side of wherever you draw your territorial lines.”

*1000 Recordings* draws on Moon’s experience as a music critic and musician. A saxophonist, he began playing professionally while studying at the University of Miami’s School of Music (he graduated in 1983). He played in Latin bands, circuses, and in pit orchestras supporting Tony Bennett, the Fifth Dimension and many others. He worked as a musician on various South Florida-based cruise ships including the SS Norway, and spent most of a year touring the U.S. and Canada as part of Maynard Ferguson’s big band.

Moon became interested in journalism after contributing occasional freelance pieces to the Miami Herald. He was hired as a music critic there in 1986, and moved to the Philadelphia Inquirer two years later. He worked at the Inquirer until 2005; during that time, he contributed reviews and feature stories to *GQ*, *Rolling Stone*, *Spin*, *Vibe*, *Esquire*, *Harp*, *Musician*, the *World Cafe* with David Dye and National Public Radio’s *All Things Considered*.

Moon is a two-time winner of the ASCAP-Deems Taylor Music Journalism award. In 1994, he was selected as one of 12 inaugural fellows in the National Arts Journalism Program, and spent a year studying at Columbia University. In 2001, the Philadelphia chapter of the Recording Academy recognized Moon with its “Heroes” award.

In the course of his journalism career, Moon has interviewed hundreds of recording artists, among them Miles Davis, Keith Richards, Beck, John Adams, Sonny Rollins, Madonna, Frank Zappa, Bruce Springsteen, Tom Waits, Ry Cooder, Ibrahim Ferrer and Caetano Veloso. During those conversations, he would ask the artists for recommendations of music they considered “essential.” Those recommendations are an important part of *1000 Recordings To Hear Before You Die*.

Moon lives with his wife, daughter, two dogs and an attic full of music outside of Philadelphia, Pennsylvania. You can reach him at [tom@1000recordings.com](mailto:tom@1000recordings.com).



**The Playground – Lamont School of Music Artists-In-Residence**

Reggie Berg, piano/ keyboard  
 Eric Bradler, accordion  
 Megan Bunes, soprano  
 Brian Ebert, clarinet/ bass clarinet  
 Rachel Hargroder, percussion  
 Dead Hirschfield, percussion  
 Sarah Johnson, violin

Conrad Kehn, Director/ electronics  
 Anna Marshall, violin  
 Jason Rodon, percussion  
 Don Schumacher, viola  
 Richard vonFoerster, cello  
 Sonya Yeager-Meeks, flute

The Playground Ensemble, Artists-in-Residence at DU’s Lamont School of Music, is a force for new music in the Rocky Mountain region. While maintaining a unique annual concert season featuring such composers as Arvo Pärt, Samuel Barber, and George Crumb, The Playground actively supports and cultivates Colorado’s thriving composition community.

In addition, the ensemble strives to reach out to new audiences with inventive programming and a free concert series. The ensemble is also active educationally, providing master-classes and concerts in various public and private institutions. The Playground’s goal is to provide stimulating performances, expand common perceptions of both contemporary music and the chamber ensemble, and nurture a community around this music that we love.

**Conrad Kehn** is a performer, composer, improviser, educator, writer and artist. He is the founding Director of The Playground; a chamber ensemble dedicated to modern music.

An award winning composer, Conrad’s style spans all genres touching on electro-acoustic music, multimedia works, graphic scores, aleatory, and experimental rock, but still remains grounded in the western music tradition. His music has been performed across the US including Issue Project Room (NY), Audio Inversions (Austin, TX), Pendulum New Music Series (CU-Boulder), and the Summer New Music Symposium at Colorado College.

Conrad has been spotted on stage with a variety of acts including the sporadically performing improv ensembles Mystery Children & Rhythmic Void, the experimental multimedia ensemble Itchy-O, now defunct rock bands Kallisti and Skull Flux, and of course The Playground.

As a vocalist, Conrad specializes in improvisation, contemporary music, and the use of electronics. Improvisatory collaborations include

performances with Wu Fei, Tatsuya Nakatani, James Ilgenfritz, Brandon Vaccaro, Nate Wooley and the ensemble Attack/ Adorn/ Decay.

Conrad holds a Bachelor of Music degree in Commercial Music and Recording Technology from the University of Denver’s Lamont School of Music (1996). He also has a Master’s Degree in Composition from Lamont (2000) where he was named the Outstanding Graduate Student in Composition and the Outstanding Graduate Student in Commercial Music. His composition instructors include Don Keats, M. Lynn Baker, and Bill Hill. He is currently pursuing an MBA at the Daniels College of Business focusing on Entrepreneurship and Non-profit Management.

Conrad is a lecturer of Music Theory, Composition and Music Technology at the University of Denver’s Lamont School of Music, where he directs the Lamont Composers Concert Series.



**Sō Percussion**

ERIC BEACH                      ADAM SLIWINSKI  
 JOSH QUILLEN                  JASON TREUTING

Since coming together at the Yale School of Music in 1999, Sō Percussion has been creating music that is at turns raucous and touching, barbarous and heartfelt. Realizing that percussion instruments can communicate all the extremes of emotion and musical possibility, it has not been an easy music to define. Called “astonishing and entrancing” by *Billboard Magazine*, “brilliant” by *The New York Times*, the Brooklyn based quartet’s innovative work with today’s most exciting composers and their own original music has quickly helped them forge a unique and diverse career.

Although the drum is one of humanity’s most ancient instruments, Europe and America have only recently begun to explore its full potential, aided by explosions of influence and experimentation from around the world. In the 20th Century, musical innovators like Edgard Varese, John Cage, Steve Reich, and Iannis Xenakis brought these instruments out from behind the traditional orchestra and gave them new voice.

It was excitement about these composers and the sheer fun of playing together that inspired the members of Sō to begin performing while still in school: Cage’s *Third Construction* wove elaborate rhythmic counterpoint using ordinary objects, while Reich’s *Drumming* harnessed African inspiration to ecstatic effect.

A blind call to David Lang, Pulitzer Prize winning composer and co-founder of New York’s Bang on a Can Festival, yielded their first big commissioned piece, the so-called *laws of nature*, which appeared with Evan Ziporyn’s gamelan romp *Melody Competition* on their first album *So Percussion*. In the following years, the thrill of working with amazing composers would

yield new pieces by Paul Lansky, Dan Trueman, Steve Reich, Steve Mackey, Fred Frith, and many others.

For their next disc they tackled *Drumming*, one of the first and few percussion pieces of symphonic scope (well over an hour long). A landmark American work, *Drumming* fuses African aesthetics, Western philosophical concepts, and technologically inspired processes in a minimalist masterpiece. In 2010, Sō will be presenting the U.S. premiere of Reich's new *Mallet Quartet*, written for the group and several other renowned percussion ensembles.

Sō's third album *Amid the Noise* saw a dramatic new direction for the group: original music, written by member Jason Treuting. Eager to expand their palette, the members experimented with glockenspiel, toy piano, vibraphones, bowed marimba, melodica, tuned and prepared pipes, metals, duct tape, a wayward ethernet port, and all kinds of sound programming. The resulting idiosyncratic tone explorations were synchronized to Jenise Treuting's haunting films of street scenes in Brooklyn and Kyoto. This ongoing work has resulted in exciting new projects such as the site-specific *Music For Trains* in Southern Vermont and *Imaginary City*, a sonic meditation on urban soundscapes commissioned by the Brooklyn Academy of Music's 2009 Next Wave Festival in consortium with five other venues.

For the past several years, Sō has been joining the electronic duo Matmos for shows around the country and in Europe, exploring the sonic and theatrical possibilities of beer cans, hair clippers, ceramic bowls, and dry ice. This collaboration will culminate in a new album to be released on Cantaloupe Records in Summer 2010.

Summer of 2009 saw the creation of the annual Sō Percussion Summer Institute on the campus of Princeton University. The Institute is an intensive two-week chamber music seminar for college-age percussionists. For their first festival, the four members of Sō Percussion served as faculty in rehearsal, performance, and discussion of contemporary music to 23 students from around the USA.

Sō Percussion has performed this unusual and exciting music all over the United States, with concerts at the Lincoln Center Festival, Carnegie Hall, The Brooklyn Academy of Music, Stanford Lively Arts, the Cleveland Museum of Art, and many others. In addition, recent tours to Russia, Australia, Italy, Germany, Spain, and Ukraine have brought them international acclaim.

With an audience comprised of "both kinds of blue hair... elderly matron here, arty punk there" (as the *Boston Globe* described it), Sō Percussion makes a rare and wonderful breed of music that both compels instantly and offers vast rewards for engaged listening. Edgy

(at least in the sense that little other music sounds like this) and ancient (in that people have been hitting objects for eons), perhaps it doesn't need to be defined after all.

#### Peter Robles – Festival Curator

Peter Robles, curator of Mile High Voltage Festival, received his bachelor's degree from the New England Conservatory of Music and his Ph. D from Princeton University. In November of 2009, he was guest curator at the National Gallery of Art for their 64th American Music Festival—celebrating the collection of Robert and Jane Meyerhoff. He manages and books such artists as The JACK Quartet, Alarm Will Sound, the Zagreb Guitar Quartet, rising star pianist Marika Bournaki, the Del Sol String Quartet and composers Lukas Ligeti, Payton MacDonald, Michael Harrison and James Aikman.

Before he started his own independent agency, he worked with artists such as Eliot Fisk, Fazil Say, pianist Joel Fan, the Stuttgart Chamber Orchestra, Leon Fleisher, and the Los Angeles Guitar Quartet.

He is a passionate foodie, and has worked as a chef and restaurant consultant in New York City.



#### Evan Ziporyn – Composer/Clarinetist

Composer/clarinetist Evan Ziporyn is a founding member of the Bang on a Can All-stars (Musical America's 2005 Ensemble of the Year), with whom he has toured the globe since 1992. He redefined the clarinet with his 2001 solo CD, "This Is Not A Clarinet," which made numerous Top Ten lists across America. He recorded the definitive version of Steve Reich's solo clarinet *New York Counterpoint* for Nonesuch and, as a member of the Steve Reich Ensemble, the Grammy Award winning *Music for 18 Musicians*. His music provided the soundtrack for the PBS film "Tail-enders," and his playing was featured in Tan Dun's soundtrack for the film "Fallen." He has also recorded with Paul Simon, Matthew Shipp, and Ethel. He is also Founder and Artistic Director of Boston's Gamelan Galak Tika, a group dedicated to new music for Balinese gamelan, which he has studied for almost 30 years.

He received a Fulbright in 1987, and in 1990 began composing an ongoing series of groundbreaking cross-cultural works, combining gamelan with saxophones, guitars, electronics, Chinese and African instruments, and full orchestra. His fusion opera, "Shadow Bang," a collaboration with master Balinese dalang Wayan Wija, was the centerpiece of the 2006 Amsterdam GrachtenFest; his works have also been featured at festivals in London, New York, and the Sydney Olympics.

His work as a composer and performer led to his receiving the 2007 USArtists Walker Award and the 2004 American Academy of Arts and

Letters Goddard Lieberson Fellowship. His music has been commissioned and performed by the Kronos Quartet, Wu Man, the American Composers Orchestra, the American Repertory Theater, Maya Beiser, Sô Percussion, and the Boston Modern Orchestra Project, with whom he recorded his 2006 orchestral CD, “Frog’s Eye.” Recordings of his works have been released on Cantaloupe, Sony Classical, New Albion, New World, Koch, Innova, and CRI. He has collaborated with

some of the world’s most creative and vital living musicians, including Brian Eno, Ornette Coleman, Thurston Moore, Meredith Monk, Iva Bittova, Philip Glass, Terry Riley, Don Byron, Louis Andriessen, Cecil Taylor, Henry Threadgill, Wu Man, Wayan Wija, and Kyaw Kyaw Naing.

He is Kenan Sahin Distinguished Professor at the Massachusetts Institute of Technology, and has two children, Leo (15) and Ava (8).

***The Low Quartet (1985)***

**Composer Note by Michael Gordon**

*The Low Quartet* is a celebration of the rich, low, reedy register of the bass instruments – the register that usually carries the flow line that holds up the busier stuff on top. I thought it was time to give them some action – a clumsy, fast-moving, hard-driving dance, like fat cows grooving.

I wrote *The Low Quartet* for the low instruments of the world.

***Tsmindao Ghmerto (1992)***

**Composer Note by Evan Ziporyn**

In college, my teachers tried to change the way I played because I didn’t have a classical sound, but I didn’t like the way classical players sounded - I was too interested in jazz and pop and music of other cultures. I felt there was something flawed about the idea that music meant Western music - it seemed like we were being sold a bill of goods. I became more interested in the music of Eastern Europe and Asia, Balinese music. For a long time I made a separation between interest in those musics and my own work, and then I realized I had to take my interest seriously. “Tsmindao Ghmerto” literally means “Holy God” or “Sanctus.” It’s based on a Georgian religious vocal piece for men’s chorus. I heard this piece sung by a choir on a record, and I liked it. I didn’t know how it worked, I didn’t even know it was three-part harmony.

One night I had insomnia and I was looking for something to do, and I thought, “Well, I’ll transcribe the piece.” Then I started to fool around with it in the same way on the bass clarinet. The idea was to make explicit the way I heard the original, which is a very subjective thing. You construct a hearing just like you construct a reading of the book. So the whole idea of this arrangement was not to deliberately redo the piece but to find a way to make my hearing of it evident. I had to figure out how to get three notes at once in a controlled way, so that you would hear the same harmony as it was sung by the choir. What I would do is hum one note and sort of tremolo between the other two really fast. But as I was working on it, in the climactic moment of the piece, it turned out that in the key I had chosen one of the three notes was an exact harmonic of another. So I could play a multiphonic on that fundamental note and get it and its harmonic while

I sang the third note. I was getting three notes at once. It was one of those divine coincidences. It doesn’t necessarily sound all that different to the listener from anything else that is going on. But for me it’s this point that I’m aiming for. Multiphonics and extended techniques are so dependent on things that you can’t control - the humidity of the room, the acoustics, the shape of your reed at the moment. It’s all about finding the stuff in the cracks of the instrument. The whole thing was very unplanned and unartistic in the self-conscious sense of that word.

***Press Release (1991)***

**Composer Note by David Lang**

I wrote *Press Release* in 1991 for Evan Ziporyn. When you compose for one person, you can’t get all the colors that you’d have with an ensemble or orchestra, so you have to imagine some sort of interesting problem. I wanted to do something that was really rhythmic. The original idea behind this piece was that of a high melody alternating with a low bass line, so that you get a high pop and a low pop switching back and forth as fast as possible, and these two worlds coexist. I wanted the upper melody to be recognizable and the bottom bass line to be recognizable, to be a real bass line, a driving funk thing. In classical music, the bass is only there to support the melody, which is where the action is. But the bass line is the place where funk music really shines. Who has the best bass lines in the business? I am a big James Brown fan, and, I thought, if you want a bass line, you got to go to James. So I made the key changes sound like James Brown. Because of the way the bass clarinet works, I thought you’d have to press the keys down to make all the low notes, and you’d release the keys to make the high notes....*Press Release*. I was really proud of myself because I thought I had made this funny joke, and then of course Evan said, “You know, a lot of those high notes you play with all your fingers down, and a lot of those low notes you play with all your fingers up.” But I didn’t think it was worth it to change the title.

***Early That Summer (1993)***

**Composer Note by Julia Wolfe**

While living in Amsterdam [in 1992] I began *Early That Summer*. I was reading a book about U.S. political history and the author kept introducing small incidents with phrases like “Early that summer...” The incidents

would eventually snowball into major political crises or events. I realized that the music I was writing was exactly like this — that I was creating a constant state of anticipation and forward build. *Early That Summer* was written for the Lark Quartet. I asked them to play it the way they play Beethoven. They are so clear and strong, full of fire and aggression.

### ***Imaginary City* (2010)**

#### **Composer Note by Adam Sliwinski on behalf of Sō Percussion**

For Sō Percussion, *Imaginary City* represents both an opportunity to continue our work with original music and film begun with *Amid the Noise*, and also to expand the dimensions of what we do on stage. For years we have been evolving towards concerts that utilize lighting, staging, and other visual elements to complement music. Percussion playing is naturally interesting to watch: sometimes for its raw physicality, other times for delicacy and control. Bringing an accomplished director to this project (Rinde Eckert) has given us new inspiration when we consider those elements.

Percussion playing with theatrical staging is nothing new. Famous productions such as Stomp and Blue Man Group have demonstrated how appealing this combination can be, but *Imaginary City* separates itself in several ways: Through deeper explorations of musical processes, a virtuosity that Sō Percussion has become known for, and also moments of pathos and nostalgia, we simultaneously invite and challenge the audience to enter a unique world.

### ***Cheating, Lying, Stealing* (1993)**

#### **Composer Note by David Lang**

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here's this big gushing melody, see how emotional I am. Or, here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It's interesting, but it's not very humble.

So I thought, "What would it be like if composers based pieces on what they thought was wrong with them?" Like, here's a piece that shows you how miserable I am. Or, here's a piece that shows you what a liar I am, what a cheater I am. I wanted to make a piece that was about something disreputable. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In *Cheating, Lying, Stealing*, although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: Ominous funk.

### ***Revelation: Music in Pure Intonation* (2007)**

#### **Composer Note by Michael Harrison**

The "Revelation" tuning presents sonic opportunities that have opened new vistas for me as a composer and performer. In composing *Revelation*, I wanted to explore the piano's extensive capacity for resonance, as well as open the listener's hearing for an infinite matrix of tones available in just intonation (tuning based upon intervals of whole number ratios) and the pulsating, shimmering sounds of the "commas" (two slightly different versions of the same note derived from different harmonic or mathematical means). My aim is to expand the harmonic, textural and acoustical palette of the piano as well as enlarge the scope of pianistic techniques. Both the music and tuning for *Revelation* were directly inspired by La Monte Young's magnum opus *The Well-Tuned Piano*. During the 1980's I worked extensively with Young as his apprentice, tuning and learning to play his visionary work, which has opened a way of composing and listening to intervals that has guided me to find my own voice within this new cosmology of sound.

While performing at the *4 Pianos* festival along with Philip Glass, Terry Riley, and Charlemagne Palestine in Rome in 1999, I found myself contemplating the sonic effects that result from working with commas. I woke up on the morning following the last concert with a radical new tuning in my mind. Upon returning to New York City, I applied this new tuning to my customized "harmonic piano" and began composing a new work based on the tuning's unusual qualities. I have titled both this new composition and the tuning "Revelation."

The *Revelation* tuning divides the octave into twelve "unequally" spaced notes, all of which are tuned to harmonics of a fundamental low F, and which are derived from the primes 2, 3 and 7. The work combines relatively simple Pythagorean intervals (such as 3:2 or 4:3) with more complex intervals derived from the seventh harmonic, such as the extremely minute interval of 64:63, or approximately an "eighth" tone, which I call the "celestial comma," and which forms the nucleus of the work. The standard piano tuning, equal temperament, and its predecessors were developed over the past three or four centuries to "even out the wrinkles" in music and avoid hearing the sound of commas. I have discovered that incorporating commas into the harmonic fabric of my music frees it from the need for tempered tunings and opens up a new approach to tonality and modulation. Throughout the keyboard, *Revelation* incorporates three sets of adjacently tuned celestial commas into the harmonic fabric of the tuning. The comma is thus freed from its restricted status as an "out-of-tune" dissonance that, until recently, was obliterated by tempered tunings and instrument designs. Just intonation tuning frees the piano from the compromises of temperament, further revealing and maximizing its natural resonances. When the commas are allowed to sing out, they create a new and beautiful complex acoustic universe.

## N C → P Cantaloupe Café

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As part of the audience you, you may eat, drink and surf the net while you view the concert through live simulcast in our Cantaloupe Café, where signature food and drink will be offered, or you may choose to enjoy the concert in June Swaner Gates Concert Hall as part of a new culture of listeners, a freer, more interactive audience, or do a bit of both.

The Cantaloupe Café is located in Orchestra Room 130. You can reach it by exiting June Swaner Gates Concert Hall from Orchestra East (Left) and proceeding down the short flight of stairs (or the elevator to floor 1) and down the hall to the first room on the right.

## N C → P Thank you

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The Newman Center would like to thank the Cantaloupe Music Label and Alec Bemis for their support of the Mile High Voltage Festival.



The Newman Center would also like to extend its thanks to Johnathon Bower for his invaluable assistance in marketing and logistics.

## N C → P Newman Center Members

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Your Annual Membership begins at only \$50. By supporting the Newman Center, you play an important role in presenting engaging performances, bringing music education to thousands and sustaining a landmark facility. Please take a look at our Membership levels and consider adding a Membership to your Newman Center support. (A portion of your Membership may be tax deductible).

To become a Newman Center Member or for more information about our Membership program, please contact the Newman Center Box Office, Monday – Friday, 10am – 4pm at 303-871-7720, Option 2.

### Newman Center Memberships since July 2009

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		Ross and Vicki Kazer Miguel and Yaya Lander	<i>In Honor of Robert and Judi Newman</i>	Fred, Sydnna Wulff Donna and Robert Zupkus
<b>BRONZE</b>	Carole and Robert Adelstein	Steven Lawrence Seth Lederer	Karen Rosenthal Peter and Allyson Sawtell	

## N C → P Remember...

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All Newman Center Presents performances include FREE parking.