

*ACF Philadelphia & Dolce Suono Chamber
Music Concert Series
Present:*

NEW VOICES

ACF Philadelphia's program for emerging local composers



featuring Dolce Suono's

METAL & WOOD BAND

MIMI STILLMAN, FLUTE ALLEN KRANTZ, GUITAR
BURCHARD TANG, VIOLA EMILIO GRAVAGNO, DOUBLE BASS

A CONCERT OF 7 WORLD PREMIERES
by ACF Philadelphia member-composers



AMERICAN COMPOSERS FORUM
PHILADELPHIA CHAPTER

Saturday, June 27, 2009 at 7:30pm FREE
First Unitarian Church, 2125 Chestnut Street, Philadelphia

“New Voices”: 7 World Premieres

Dolce Suono Metal and Wood Band

Mimi Stillman, flute – Allen Krantz, guitar –
Burchard Tang, viola – Emilio Gravagno, double bass

William Dougherty

Karlsplatz for flute, guitar, viola,
and double bass

Michael Djupstrom

Sejdefu majka buđaše for flute and guitar

David Bennett Thomas

Whim for solo flute

Joe Hallman

Lullaby for flute/alto flute, viola,
and double bass

intermission

Michael John Ceurvost

The Exchange for flute, guitar,
viola, and double bass

Jeremy Gill, conductor

Kevin Clark

The Love Song of J. Alfred Prufrock
for solo flute

Thomas Smith

Changing Elevations for flute, guitar,
viola, and double bass

New Voices 2009

The Composers and Works

William Dougherty is an undergraduate music composition student at Temple University. At Temple, he's earned numerous scholarships including the Temple Honors merit scholarship, the Garrigues Scholarship in music, and the Temple Global Scholarship. In the spring of 2007, William was a recipient of the Conwell Undergraduate Research Award in conjunction with the Temple Diamond Scholars Program. As a project, William composed a string quartet which was premiered by the Momenta Quartet. In the fall of 2008, William studied music composition in Vienna, Austria with Nancy van de Vate. He also attended classes at IES Abroad at the Palais Corbelli in the heart of Vienna. In the spring of 2009, William was the recipient of the Dr. Jeffrey Cornelius Tribute Award for showing "exceptional promise." William hopes to complete his B.M. in the spring of 2010.

Karlsplatz, a four minute work which is scored for flute, guitar, viola, and double bass, was completed in the Spring of 2009 and is an exploration of the numerous timbral possibilities of this unique and vibrant combination of instruments. The work, which was inspired by my studies in Vienna, Austria, illustrates my experiences with Karlsplatz, an area in downtown Vienna which acts as a central hub for the underground subway system. Karlsplatz was an immediate source of inspiration for me because of its strange and paradoxical nature. Its area, which includes a sordid section that is overrun by drug dealers and delinquents, is ironically located only steps away from the Vienna State Opera and the Secession building, two of Western Europe's most highly treasured cultural institutions. – *William Dougherty*

The work of composer and pianist **Michael Djupstrom** has been recognized through honors and awards from such institutions as the American Academy of Arts and Letters, the Chinese Fine Arts Society, and the Académie musicale de Villecroze, among many others. His compositions have been presented across the United States as well as in Europe and Asia. A native of St. Paul, Minnesota, he studied music at the University of Michigan. Other training included fellowships at the Tanglewood Music Center, the Aspen Music Festival, and the Brevard Music Center, as well as studies in Paris with Betsy Jolas. He currently lives in Philadelphia, where he teaches piano at Settlement Music School and courses in music theory and orchestration for Boston University's online programs in music. www.michaeldjupstrom.com

Sejdefu majka buđaše is a free setting of a traditional *sevdalinka* folk song from the Balkan region. The song's lyrics deal with universal themes of love and loss. The original song's structure was preserved in making this transcription, but I treated the harmony and the melodic line more freely, taking advantage of the extended range and agility of both the flute and guitar. – *Michael Djupstrom*.

Sejdefu majka buđaše:
Ustani, kćeri moja Sejdefo!

Zar misliš, majko, da ja spim!
Ja ti se mlada s dušom dijelim.

Zovni mi, majko, komšije,
I prvo moje gledanje.

Što smo se, majko, gledali,
U šajku, lađu na more.

Sejdefa's mother wakes her:
Rise, dear daughter Sejdefa!

Do you think, mother, that I'm
asleep?
I'm parting with my soul.

Call all the neighbors
And my first love.

The one whose eyes met mine
Last summer by the sea.

David Bennett Thomas received degrees from West Chester University and The Peabody Conservatory. His teachers include Lukas Foss, Ron Thomas, Jacques Voois, Michael Connell, and Donald Chittum. Thomas's works have been performed throughout America and abroad, by groups such as The Gregg Smith Singers, The Choral Arts Society of Philadelphia, rarescale, The New York Treble Singers, Relache, Naked Voices (Israel), and he has served as composer in residence at The Adirondack Festival of American Music. Thomas teaches theory, composition, and piano at The University of the Arts in Philadelphia, and performs with his jazz group three nights a week at Sullivan's Steakhouse, in King of Prussia, PA.

Whim is a short work for solo flute in which I endeavored to put to use a rhythmic concept that I had studied in Messiaen's music. He refers to the idea as the "first notation" style of rhythm, in which time signatures are not used, but rather the performer(s) are required to count the rhythmic values continuously as the piece unfolds without the aid of regular metric groupings represented by time signatures. Many other twentieth century composers have used this idea as well. Rather than having my meters change from 7/8 to 11/16 to 3/4 (which is how they would appear otherwise), the flutist must keep counting the smallest values so that the rhythms are proportionally accurate. I had been wanting to experiment with this idea for some time, and this program gave me the opportunity to see if I could make it work, on a whim. – *David Bennett Thomas*

Joe Hallman is a young American composer who has worked with some of today's most talented musicians. His works are receiving performances in America and internationally. Among his collaborators are members of the New York Philharmonic and The Philadelphia Orchestra, cellist Alisa Weilerstein, several chamber music groups, and orchestras throughout the world. His works have been recorded and released on iTunes and other major digital retailers. He is currently working on a ballet on Alice in Wonderland, to be premiered in San Diego next spring.

Lullaby was written in 2009 for Mimi Stillman and the Dolce Suono Metal and Wood Band. The piece is built on simple layering and relies on some percussive effects from the string players throughout. The string players almost always act as hazy accompaniment to the flute's meandering melodic line. – *Joe Hallman*

Michael John Ceurvorst is a recent graduate of the University of Pennsylvania with a B.A. in music composition. He grew up in Hong Kong, where he studied classical piano with Dorothea Widenka. Eager to compose from an early age, he performed two of his pieces at a high school arts festival and chamber music concert in 2003 and 2004. Michael studied under distinguished Penn faculty James Primosch, Jay Reise and Anna Weesner, who helped shape his musical focus and framework for composition. His *Song for Flute* was performed by Mimi Stillman at the Fall 2008 Penn Composers Guild concert. He currently resides in Philadelphia and looks forward to further musical study in a graduate program.

Originally written as a senior thesis for piano and clarinet, *The Exchange* explores the relationship between two themes: the first sings sweetly, evenly, perhaps even predictably, while the second shouts violently and erratically in fits of rage. Their encounter begins with mutual introductions, each theme establishing its character one at a time. They soon interact, but their relationship is awkward and tense to start. They initially talk at each other, sometimes speaking simultaneously. The second theme overpowers the first, which patiently persists until the former is spent. The first theme then softly sings with melancholic understanding of the other's anger. Affected but not subdued, the second theme returns, this time in better sync with the first, as they sing together in a culmination

of mutual understanding and appreciation. Coming off this high point, both themes revisit their respective introductions, before the piece concludes on a note of tranquility. – *Michael John Ceurvorst*

Kevin Clark's theatrical music embraces opera, straight plays, and instrumental music. Frequently drawing on literary sources, including T.S. Eliot's *The Waste Land* and the Anglo-Saxon poem *The Seafarer*, Clark's work is strongly connected with poetry and theatre. Clark is co-Artistic Director with Zachary Herchen of the new music ensemble No Signal. No Signal specializes in a new music variety-show format, combining new music with avant-garde jazz, free improvisation and sketch comedy in a relaxed atmosphere. Currently, Kevin is Grantwriter and Administrator at Meet The Composer, where he began work after earning his MM and BM in Composition, and his BA in Philosophy, from Peabody Conservatory and the Johns Hopkins University.

The Love Song of J. Alfred Prufrock, by T.S. Eliot, is a poem about the difficulty of finding meaning over the course of your life. The narrator in the poem struggles with this question from youth to old age, and doorstep of death. In this setting for acting flute, some sections of the poem are read aloud, and some are 'translated', syllable for syllable, into the incomprehensible language of instrumental music. Feelings and attitudes remain clear, but the meaning of each word becomes as hard to grasp as meaning in the life of the speaker in Eliot's poem. – *Kevin Clark*

Thomas Smith holds a degree from Temple University's Boyer College of Music where he studied with Peter Segal. A founding member of the Philadelphia Classical Guitar Trio, he has toured the Mid-Atlantic States as a roster artist for the Pennsylvania Performing Arts On Tour program. In 2002, his work *River Rising* was premiered by the Pedrick-Hutson Guitar Duo at the Philly Fringe Festival. In 2005, the Philadelphia Classical Guitar Society Orchestra premiered his *Three Temperings* at its annual festival, and the work was subsequently performed in Australia. He has been awarded a composer's residency at the Millay Colony for the Arts in upstate New York this October.

In writing *Changing Elevations* for the Metal & Wood Band, I wanted to experiment with open-string & closed-string unison notes on the guitar. In addition, I wanted to include the percussive aspects of the guitar. I began looking at the other instruments in the ensemble and asked myself how I might explore their percussive qualities as well. *Changing Elevations* evolves from the guitar part. After experimenting with the guitar's unison notes, the guitar's voice became clear to me. I then turned to the other instruments, and the flute, viola and double bass parts developed easily. I envision *Changing Elevations* as the final movement of a multi-movement piece, with each individual movement inspired by a different geographical location. The moods of the movements would travel from sea level to the plains to the mountains. – *Thomas Smith*



Dolce Suono

Chamber Music Concert Series

Mimi Stillman, Artistic Director

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**“THINK CLASSICAL MUSIC IS STUFFY AND INACCESSIBLE? THINK AGAIN.”
– THE BULLETIN**

**“BEAUTIFUL TEXTURING...A STUNNING ENSEMBLE”
– THE PHILADELPHIA INQUIRER**

The Dolce Suono Chamber Music Concert Series has been dazzling audiences and invigorating the music world since its founding by flutist and Artistic Director Mimi Stillman in 2005. With a core of artists drawn from Philadelphia’s premier musical institutions – Curtis Institute of Music, The Philadelphia Orchestra, Temple University, University of Pennsylvania – Dolce Suono presents concerts in Philadelphia and throughout the region, and forms educational outreach partnerships with Philadelphia public schools. Dolce Suono’s engaging programming encompasses Baroque to contemporary music. Its impressive contribution to the new music scene includes 5 world premieres, and 8 guest composers, including George Crumb and Ned Rorem, in 4 seasons.

- For 2009-2010 season concert information, and to support our music-making: www.dolcesuono.com
- To see Dolce Suono featured on WHYY Television’s “On Canvas” program: www.whyy.org/artsandculture/oncanvas.html
- For more live concert videos: www.youtube.com/mimistillman

Acknowledgements

Special thanks to James Falconi and ACF Philadelphia for inviting us to be the resident ensemble for New Voices 2009, and for making possible new contributions to the chamber music repertoire.

We appreciate the Dolce Suono Board of Directors, the staff of First Unitarian Church, and our foundation and corporate sponsors and individual donors for their extremely valuable support.

Dolce Suono Metal and Wood Band

Mimi Stillman, flute – Allen Krantz, guitar –

Burchard Tang, Viola – Emilio Gravagno, double bass



Mimi Stillman, “A magically gifted flutist, a breath of fresh air” (The Washington Post), is internationally acclaimed for performances as soloist with The Philadelphia Orchestra and other orchestras and recitals and chamber music at Carnegie Hall, the Kennedy Center, La Jolla Chamber Music Society, and other major venues. She teaches masterclasses at universities and flute societies, presents lecture recitals, is a published author on music and history, and is devoted to educational outreach. At 12, Boston-born Ms. Stillman was the youngest wind player ever admitted to the Curtis Institute of Music, where she received her Bachelor of Music degree studying with Julius Baker and Jeffrey Khaner. She won Young Concert Artists, among numerous competitions and awards. On her CD “MIMI”, Ms. Stillman recorded her book of arrangements of Debussy's songs, *Nuits d'Étoiles: 8 Early Songs* (Presser). She has an MA in history from U. Penn, where she is a Ph.D. candidate, and has been awarded fellowships from the Earhart and Bradley Foundations. She is Artistic Director of Dolce Suono and a Yamaha Performing Artist. www.mimistillman.org

Allen Krantz, head of the guitar program at Temple University, is acclaimed as a composer, solo guitarist, and chamber musician. His performances include appearances at Carnegie Hall, Saratoga Performing Arts Center and the Phillips Collection in Washington. His works are performed internationally, including recent premieres of his symphony, "In the Air"; a trio in celebration of the 125th anniversary of the Philadelphia Museum of Art, "Under One Roof"; and "James the Captain Cook Pig", for narrator and septet, conducted by Charles Dutoit. Mr. Krantz has been awarded grants from Meet the Composer, the American Composers Forum, Pennsylvania Council on the Arts, and the Philadelphia Cultural Alliance. His works have been published by Presser and International Music, and he has appeared as performer and composer on numerous recordings. Mr. Krantz is a graduate of the San Francisco Conservatory and Stanford University.

Violist **Burchard Tang** is a member of The Philadelphia Orchestra. He was previously principal viola of the Curtis Symphony Orchestra and the New York String Seminar. An active chamber musician, he has performed at the Marlboro Music Festival, Ravinia, Caramoor, Angel Fire, and Seattle Chamber Music festivals, with the Brandenburg Ensemble, and at other venues. Mr. Tang has performed as soloist with The Philadelphia Orchestra and has won numerous awards, including the Fischhoff Competition and Temple University Concerto Competition. He is a graduate of the Curtis Institute of Music, where he studied with Joseph de Pasquale and Choong-Jin Chang.

Emilio Gravagno, double bass, is a member of The Philadelphia Orchestra. Born in Chicago, he began studying the double bass upon entering high school. After three years at DePaul University, he auditioned for the Curtis Institute of Music, where he was accepted and studied with Roger Scott. Prior to joining The Philadelphia Orchestra in 1967, Mr. Gravagno was a member of the New Orleans Symphony for two years, and the Baltimore Symphony for five years. He is an active chamber musician and teacher, and has served on several Orchestra liaison committees.

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**Jeremy Gill** is active as composer, conductor, pianist, and educator. His music has been performed by the Rochester Philharmonic, Harrisburg Symphony, Chamber Orchestra of Philadelphia, on the Dolce Suono Chamber Music Concert Series, and numerous others. He is Assistant Professor of Music at Temple University. A CD of his chamber music was released to critical acclaim by Albany Records in 2008. [www.jeremytgill.com](http://www.jeremytgill.com)



**AMERICAN COMPOSERS FORUM  
PHILADELPHIA CHAPTER**

This event is made possible by the **American Composers Forum's New Voices** program. New Voices, designed by the American Composers Forum, Philadelphia Chapter enables emerging composers to work closely with professional ensembles in the production of original musical works for concert performance.

This New Voices program is made possible with generous support from William Penn Foundation and The Musical Fund Society of Philadelphia.

**Mission**

The Philadelphia Chapter of the American Composers Forum (ACF Philadelphia) is committed to supporting local composers and developing new markets for their music. Through granting, commissioning, and performance programs, ACF Philadelphia provides composers at all stages of their careers with valuable resources for professional and artistic development. By linking communities with composers and performers, ACF Philadelphia fosters a demand for new music, enriches communities, and helps develop the next generation of composers, musicians, and music patrons.

**Organizational Goals**

1. Support composers' artistic development and cultivate new markets for their music
2. Provide an organizational structure to support quality programs and services
3. Build capacity to sustain and grow the range of Chapter activities
4. Provide arts education for its members and the general population through its programming

ACF Philadelphia has several programs that support the creation and presentation of music in the Greater Philadelphia Area. To find out more about the Chapter or make a donation to support future programming, please visit: [www.acfphiladelphia.org](http://www.acfphiladelphia.org)

