

Bullock Performance Institute presents

Dalton Wed@7:30pm: *Live and Interactive!*

2012–13 Season
339th Concert

Wednesday 6 February 2013

Dalton Center Recital Hall

7:30 p.m.

Pre-Concert talk with Dr. Dan Jacobson at 7 p.m.

ZODIAC TRIO

Kliment Krylovskiy, Clarinet

Vanessa Mollard, Violin

Riko Higuma, Piano

Andrew List
b. 1956

Klezmer Fantazye (2012)

Arranged for the Zodiac Trio

Ofer Ben-Amots
b. 1955

Dance of The Seven Circles from
The Dybbuk – Between Two Worlds (2002)

John McDonald

Three Ways To Make A Living Opus 306 (1998–99)

- I. Working
- II. Begging
- III. Stealing

Ned Rorem
b. 1923

End of Summer (1985)

- I. Capriccio
- II. Fantasy
- III. Mazurka

If the fire alarm sounds, please exit the building immediately. All other emergencies will be indicated by spoken announcement within the seating area. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.



The ZODIAC TRIO enjoys an international concert schedule that consistently spans three continents and is recognized by many as the new leader of the clarinet-violin-piano instrumentation. Protégé of the renowned Ysaÿe Quartet at the Paris Supérieur Conservatory, the Zodiac Trio has performed at numerous international leading venues such as the Festival Radio France Montpellier, International Colmar Festival, the Oriental Performing Arts Center in Shanghai, Izumi Hall in Japan, Lincoln Center's Bruno Walter Auditorium, Merkin Concert Hall and Tishman Auditorium in New York; Four Seasons Performing Arts Center in Toronto; has been broadcast by France 3 Television, Radio Classique, Beijing's CCTV News, Canada's CBC Radio and Television, New York's WXQR and WNYC, featured live on WGBH's "Live from Frasier" in Boston, and has recorded multiple times for Radio France in Paris.

Boasting a consistently international touring schedule, the Zodiac Trio has performed throughout Canada, the United States, Japan, Europe, and most of China's main cultural metropolises, having given two extensive tours of the country in 2010 and 2011. The ensemble has been critically praised for its "impeccable technique" (*Ouest-France*), "remarkable musicality of rare intensity" (*La Tribune*, France), "seemingly effortless ease" (*San Angelo Standard Times*), "truly exceptional and sublime talent," (*Nice-Matin*, France); and declared by the French newspaper *La Marseillaise* as "one of the best chamber ensembles of its generation..." In addition to performing, the ensemble has presented master classes and clinics at such institutions as Boston Conservatory, Berklee College of Music, China Conservatory of Beijing, Ningbo Conservatory, Western State College of Colorado, Southeastern Oklahoma State University, and Lone Star College–Montgomery. In June 2012, the Zodiac Trio released a recording on the Blue Griffin label featuring Bartok's *Contrasts*, Stravinsky's *L'Histoire du Soldat*, Galina Ustvolskaya's *Trio*, and the world premiere recording of Nicolas Bacri's *Smiling Suite* (2007) to high critical acclaim.

The 2012–13 season features the Zodiac Trio on many of North America's premiere chamber music series such as Chamber Music Tulsa, UCLA Clark Memorial Library Concert series, and Quogue Chamber Music Festival; a third concert tour of China, which will culminate in a performance at the National Performing Arts Centre in Beijing; numerous concerts in France including Grandes Heures de Saint-Emilion and Les Musicales du Parc, Wesserling; a performance with the Lone Star University Orchestra; and live performance broadcasts on Chicago's WFMT Radio, New York's WQXR Radio, and Radio France in Paris, as they promote their new CD. The Trio will also be in residence at Southeastern Oklahoma State University Lone Star College in Texas, Western Michigan University, Colorado College, Tufts University, and Berklee College of Music. The trio will also collaborate with composers David Colson and Ofer-Ben Amotz.

Notably, in 2013, the Zodiac Trio will be collaborating with esteemed, Grammy-award winning composer Richard Danielpour on a new work to be written for the ensemble. The commissioned piece will be premiered on a concert tour in the United States, and will culminate in a European premiere in Paris in June of 2013, during a special residency featuring the Zodiac Trio, Richard Danielpour, Andrew List, and famed French composer Nicolas Bacri. The residency, geared towards promoting French and American contemporary music, is supported by Association France-Amerique, Fondation des Etats-Unis, and the U.S. Embassy in Paris.

The Zodiac Trio was originally formed in 2006 at the Manhattan School of Music under the guidance of renowned clarinetist David Krakauer and violinist Isidore Cohen of the Beaux Arts Trio. Shortly after, the Zodiac Trio was first brought to the attention of the international chamber music scene in a feature by the London-based international *MUSO* magazine, praising the trio for "bringing a rare combination of instruments into the spotlight by unearthing old repertoire and commissioning new music." During its early years as apprentice of the Ysaÿe Quartet at the Paris Conservatory, the trio made its mark on the international competition circuit, garnering multiple prizes in the U.S. and Europe.

The Zodiac Trio enjoys the generous support of the Swiss Global Artistic Foundation, Culture France' SPEDIDAM program, and is a recent recipient of the Encore Grant from the American Composers Forum. The Zodiac Trio is managed Columbia Artists Management. For more information please visit www.zodiactrio.com.

COMPOSER BIOGRAPHIES & PROGRAM NOTES

Andrew List, Professor of Composition at the Berklee College of Music, composes music in many different genres, including orchestral works, string quartet, vocal, choral music, opera, music for children, solo works, and a variety of chamber ensembles. He is a graduate of the New England Conservatory of Music, with bachelor's and master's degrees in music composition. He received his doctorate in music composition from Boston University, where he studied with Bernard

Rands, Samuel Headrick, and Nicholas Maw. List has also studied privately with Richard Danielpour.

List has received numerous commissions and performances from professional music ensembles and solo artists in the United States and Europe. These include The Boston Classical Orchestra (commission and recording of *Concerto for Cello and Orchestra, "Earth Song"*), Zodiac Trio, Alea III, The Esterhazy Quartet, Interensemble (Padova Italy), The Kalistos Chamber Orchestra, North-South Consonance, The Metamorphosen Chamber Orchestra, Duo Diorama, Turtle Island String Quartet, Winston Choi (pianist), Emmanuel Feldman (cellist), soprano Lisa Saffer, The Concordia String Trio, and Sta-Mane Clarinet Quartet.

He was the first prizewinner of the Renegade Ensemble's composition competition, The Portland Chamber Music Festival Composition Competition, MTNA Commissioned composer for 2011, and a finalist in the Alea III International Composition Competition. In 2008 he was a finalist in the Massachusetts Cultural Council Artist Fellowship. In 2005 the Prague Radio Symphony Orchestra, with Eva Szekely, violin soloist, recorded List's *Violin Concerto*; the CD was subsequently released on the Albany label. MONTAGE Music Society commissioned and recorded his new work *Noa Noa, A Gauguin Tableau*, which was, released on MSR Classics.

List has been fortunate to enjoy a number of residencies at the MacDowell Colony, Yaddo, The Atlantic Center for the Arts, The Aspen Music Festival, La Cité Internationale des Arts in Paris, and The Visby Centre for Composers in Sweden. In 2001 he was awarded a distinguished artist-in-residence grant, sponsored by Amsterdams Fonds voor de Kunst, and the city of Amsterdam. During his eight-month residency in Amsterdam, List presented four concerts of his music and that of other American composers. He was also invited to present a concert at the American Embassy in The Hague, and gave lectures and workshops at major music conservatories in the area. He is the first American and the first composer to be awarded this prestigious residency. Born in St. Louis, Missouri, List now resides in Boston.

Klezmer Fantazye for Violin, Clarinet and Piano, written in 2012, was originally composed for string octet. This arrangement was made for and dedicated to the Zodiac Trio. The piece draws on the conventional sounds of traditional Klezmer music while at times pushes the sound world beyond what one traditionally associates with a Klezmer band. Klezmer music grew out of the cantorial style of singing and has a long history of popularity, decline, and revival. It is most closely associated with Jewish musical life in Eastern Europe and mainly heard at weddings up to the end of the nineteenth century.

The work begins with a bold introduction, which sounds improvisatory in nature. The main section of the piece begins with the clarinet playing a theme that sounds detectably Klezmer-like, and the violin taking it up soon thereafter. After a short pause, the music begins gradually to speed up with a tune borrowed from classical Klezmer repertoire and known as the Odessa Blugar. This leads to a virtuoso cadenza duet, for the violin and clarinet, where the improvisatory nature of the music returns with a vengeance finishing which the Odessa Blugar.

Born in Haifa, in 1955, Israel, Ofer Ben-Amots gave his first piano concert at age nine and at age sixteen was awarded first prize in the Chet Piano Competition. Later, following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, Switzerland. There he studied with Pierre Wismer and privately with Alberto Ginastera. Ben-Amots is an alumnus of the Hochschule für Musik in Detmold, Germany, where he studied with Martin C. Redel and Dietrich Manicke and graduated with degrees in composition, music theory, and piano. Upon his arrival in the United States in 1987, Ben-Amots studied with George Crumb at the University of Pennsylvania where he received his doctorate in music composition. Currently Chair of the Music Department at Colorado College, Ben-Amots teaches composition and theory, and holds the Crown Family Chair for Innovation in the Arts.

Ben-Amots' compositions are performed regularly in concert halls and festivals worldwide. His music has been performed by such orchestras as the Zürich Philharmonic, Munich Philharmonic, the Austrian Radio Orchestra, Bruckner Orchestra, Moscow Camerata, Heidelberg, Erfurt, Brandenburg, the Filarmonici di Sicili, Milano Chamber Orchestra, Brooklyn Philharmonic, the Concerto Soloists of Philadelphia, North/South Consonance in NY, Portland Chamber Orchestra, and the Colorado Springs Symphony among others. His compositions have been professionally recorded by the Gewandhaus Orchestra of Leipzig, the Munich Chamber Orchestra, Barcelona Symphony, Odessa Philharmonic, the BBC Singers, and the renowned Czech choirs Permonik and Jitro. Ben-Amots has received commissions and grants from the MacArthur Foundation, Fulbright Foundation, Amado Foundation, Schleswig-Holstein Musikfestival, Fuji International Music Festival in Japan, Delta Ensemble from Amsterdam, Assisi Musiche Festival, Geneva Chamber Orchestra and many others.

Ben-Amots' works have been repeatedly recognized for their emotional and highly personal expression. The interweaving of folk elements with contemporary textures, along with his unique imaginative orchestration, creates the haunting dynamic tension that permeates and defines Ben-Amots' musical language. His music has been published by Baerenreiter, Kallisti Music Press, Muramatsu Inc., Dorn, and The Composer's Own Press. It can be heard on Naxos, Vantage, Plæne, Stylton, and Music Sources recording labels. For more information visit www.oferbenamots.com.

Dance of the Seven Circles is taken out of my chamber opera *The Dybbuk*, which also appears as the second movement of my *Klezmer Concerto* for clarinet, strings, harp, and percussion. It is a sort of a Jewish wedding-waltz, titled: "Dance of the Seven Circles." The title goes back to an old Jewish tradition, according to which the bride must circle around the bridegroom seven times before the actual start of the marriage ceremony. The nature of this movement is a mixture of irony and passion, humor and pain. At the end of the waltz the clarinetist is invited to play a free cadenza and improvise on previous motives and melodic patterns. The movement ends with a return to the piano, with a soulful lament and quiet murmuring of the clarinetist.

John McDonald is a composer who tries to play the piano and a pianist who tries to compose. He is Professor of Music and Music Department Chair at Tufts University, where he teaches composition, theory, and performance. His output concentrates on vocal, chamber, and solo instrumental works, and includes interdisciplinary experiments. He recently completed a string suite commissioned for A Far Cry (Boston-based conductorless string orchestra). He is the pianist of The Mockingbird Trio (with contralto Elizabeth Anker and violist Scott Woolweaver) and The Turina Trio (with Marco Granados, flute and Kenneth Radnofsky, saxophone).

Commissioned in 1998 for the Rivers Trio by the American Composers Forum, Boston Chapter, *Three Ways To Make A Living* was premiered on March 28, 1999 at The Rivers Conservatory. Based on a quotation from Bernard Shaw's 1944 publication *Everybody's Political What's What*, the trio inherits its movement titles and tone from a passage in one of the book's initial chapters:

"...the landlord and capitalist, in as much as they consume without producing, inflict precisely the same injury on the community as a thief does. The great and intensely respectable Englishman John Ruskin put the same point when he reminded us that there are three possible ways of making a living: 1, working, 2, begging, 3, stealing."
(Shaw, p.16)

The resulting music is intended not only to allude to Shaw and Ruskin (the two main chords of the piece were fashioned by using the letters of both men's names as musical notes—"Shaw" is a four-note chord, "Ruskin" a hexachord), but to serve as a metaphor for the difficulties of working as a composer or creative force in the late-century United States.

The Working movement is characterized by an industrious, assembly-line-like repetitiveness balanced by what could be called a witty "bounce." The tempo marking is "Get Moving." The Begging movement, by contrast, is almost tragic; marked "Largo patetico," it is scored in two verses, each of which alternates clarinet/violin duet with piano solo. Begging is interrupted by the opening strains of Stealing, music which literally steals the first few bars of the Spiritual "Steal Away" and mixes it with the "Shaw" and "Ruskin" chords, in turn stolen from the Working movement. The entire trio concludes with two brief duets for violin/piano and clarinet/piano, eventually trailing off, but not without a slight feeling of discomfort. I am delighted that the Zodiac Trio has revived the piece for their 2013 performances in the U.S.

This concert is a Bullock Performance Institute (BPI) presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; WMUK National Public Radio; the Western Michigan University College of Fine Arts, School of Music, and WMU's chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.