

ROBERT COGAN: Eight Poems of William Bronk, "Soul" Version (1998)

Elizabeth Keusch, soprano; Jon Sakata, piano

- | | | |
|---|------------|------|
| 1 | Movement A | 3:39 |
| 2 | Movement B | 2:37 |
| 3 | Movement C | 1:46 |
| 4 | Movement D | 5:38 |

POZZI ESCOT: Violin Concerto (2003)

David Fulmer, solo violin

Carnegie Mellon Contemporary Ensemble

Efrain Amaya, conductor

- | | | |
|---|--------------|------|
| 5 | Movement I | 4:20 |
| 6 | Movement II | 1:55 |
| 7 | Movement III | 4:32 |

8 DAVID FULMER: String Quartet No. 2 (2005) 9:45

Tetras String Quartet

David Fulmer, violin; Keats Dieffenbach, violin;

Nadia Sirota, viola; Claire Bryant, violoncello

JONATHAN SAGGAU: Modulus (2001)

Alicia Di Donato, flute; Mauricio Garcia, flute

- | | | |
|----|--------------|------|
| 9 | Movement I | 2:24 |
| 10 | Movement II | 8:20 |
| 11 | Movement III | 3:07 |

12 MATTHIAS TRUNIGER: Spins (2004) 3:51

Carol Rodland, viola

ROBERT COGAN has made a triple career as pioneering composer, writer, and teacher. His acclaimed books include *Sonic Design* (Prentice-Hall; co-author Pozzi Escot), *New Images of Musical Sound* (Harvard University Press, winner of the Society of Music Theory's 1987 Outstanding Publication Award), and two spectrographic studies of musical sound and design: *Music Seen, Music Heard* and *The Sounds of Song* (Publication Contact International). The Cleveland Orchestra, the North and West German Radios, RIAS Orchestra of Berlin, BBC-London, the Museum of Modern Art, League of Composers, and International Society for Contemporary Music have presented his music, as have the Avignon, Berlin, Gubbio, International Society for Contemporary Music, Montanea, Nice, Prix Italia, Porto Alegre, Talloires, and Tanglewood Festivals. Michael Appleman, Marilyn Crispell, David Fulmer, Jan DeGaetani, Joan Heller, Robert Henry, Jacques-Louis Monod, Jon Sakata, and Leopold Stokowski are among internationally active musicians who have performed his music. At New England Conservatory for forty years he chaired Departments of Composition and Theoretical Studies; and also served as Visiting Professor at the Berkshire Music Center; SUNY-Purchase; Central Conservatory, Beijing; Shanghai Conservatory; and IBM Research. He has spoken at the College Music Society, IRCAM-Paris, SEM-Stockholm, Societa Italiana di Analisi Musicale (Gubbio, Milan), the Society of Composers, and Society for Music Theory; and at institutions in Belgium, Canada, China, Czechoslovakia, England, Finland, France, Germany, Ireland, Italy, Japan, Korea, Sweden, Switzerland, Yugoslavia, and throughout the USA. His works are recorded on the Centaur, Delos, Golden Crest, Leo, Music & Arts, Neuma, and Spectrum labels. "Stokowski brought an amazing array of offerings. The first was Robert Cogan's *Fantasia for Orchestra*, a stunning work which was really beautiful: highly charged music, its climax in lovely, sustained, spinning tones (Cleveland Plain Dealer, 1954)." "Cogan's *whirl...ds I* is monumental in scale, a brain-joggling investigation into the sounds of language. The total result is raw power and tremendous variety in texture – a piece unto itself, very personal and original (New York Times, 1969)." "Masterpieces continue to come; each generation gets only a few such works. Cogan's *Utterances* is a beveled mirror of sound, a haunting gallery of relation. One of the most diverse range of voices ever encountered in a single work of music (*SONUS*, Fall 1995)."

EIGHT POEMS OF WILLIAM BRONK, "SOUL" VERSION (1998, in four movements) is inspired by and dedicated to the poet. The Eight Poems are drawn, in three different versions, from Bronk's

late collection *The Cage of Age*. After the world premiere of the original version just prior to the poet's death in 2000, he wrote to the composer: "I am thrilled by your composing and Heller's singing. The voice I hear now is a voice I never knew I had." The different versions present different orderings and juxtapositions of the poet's texts and the composer's music. This recording presents the premiere of the "Soul" version, so named after its first word, as performed by soprano Elizabeth Keusch and pianist Jon Sakata in Jordan Hall, Boston, February 2, 1999.

ELIZABETH KEUSCH is recognized as a performer of wide versatility. As a champion of contemporary works, she has performed numerous pieces at the Paris Opera, Stuttgart Opera, Berlin Philharmonic, Los Angeles Philharmonic, Boston Symphony, Brooklyn Philharmonic, Borromeo and Brentano String Quartets, Kammerensemble Neue Musik Berlin, Klangforum Wien, and Lincoln Center Chamber Music Society. She is a regular soloist at the Oregon Bach Festival under the directorship of Helmut Rilling, and she is in increasing demand as a concert soloist of standard repertoire, appearing with the Seattle, Baltimore, Indianapolis, Dallas, Minnesota, Pacific, and American Symphony Orchestras. Ms. Keusch began her collaboration with American composer Robert Cogan at New England Conservatory where she received her Master of Music and Artist Diploma. **JON SAKATA** has appeared as guest artist at Harvard, Boston, Towson, Carnegie Mellon Universities; Williams, Linfield, Bates, Wheaton-MA Colleges; University of New Mexico Robb Festival, Goethe Institute Boston, Japanese-American Center in Los Angeles; as well as internationally in France, Japan, China, Canada, Porto Alegre-Brazil. He has recorded for Vogt, Encounter, Centaur labels, and appeared on Radio Belgrade, National Public Radio, WGBH-Boston's "Classical Performances". He received his doctoral degree from New England Conservatory in 2003 and is currently a faculty member at Phillips Exeter Academy.

POZZI ESCOT was chosen as one of the five outstanding women composers of the 20th century (with Grazina Bacewicz, Lili Boulanger, Ruth Crawford) in 1975 when her Fifth Symphony *Sands...* was premiered by the New York Philharmonic. A graduate of Juilliard School and Hamburg Musikhochschule she is recognized as a principal exponent of the relationship between music and mathematics, and author of numerous articles developing/discussing this subject and other theoretical/interdisciplinary issues. Co-author of the acclaimed *Sonic Design* books, she recently completed *The Poetics of Simple Mathematics in Music*. Critic Andrew Porter of the London Observer wrote, "I am fascinated by it... elegant representations." She is Editor-in-Chief of the journal *SONUS* (1980-) which was reviewed as the best music journal published in the USA, and President (1993-) of the International Society of Hildegard von Bingen Studies. A much sought after lecturer, she has recently been invited by the Library of Congress, Columbia,

Berkeley, Rice, Stanford, Princeton, Harvard, Chicago, Carnegie-Mellon, New Mexico, Maryland Universities; in Europe by London, Edinburgh, Nice, Eichstatt, Hamburg, Helsinki, Sorbonne, Dublin, Darmstadt, Czech Academy of Science, Budapest, Milan, IRCAM-Paris; and in China, Japan, and Korea by Beijing, Shanghai, Kunitachi, Hiroshima, Yonsei, Hanyang Institutions. Her compositions have received recent performances at the Cologne Cathedral celebrating its 900th anniversary, Carnegie Hall, Rome Oktoechos Ensemble, Jordan Hall-Boston; and been featured at the Robb Festival-New Mexico, Carnegie-Mellon University, Corcoran Gallery Music Forum, Montreal, Banff and Edmonton in Canada, Ireland and Italy, just this past year. Her works are recorded by Centaur, Delos, Leo, Music & Arts, Neuma, Spectrum labels, and her awards are extensive. She is currently a Woodrow Wilson Visiting Fellow with recent residencies at Central, Grinnell, Linfield, Wabash, and Bates Colleges; and Professor of Graduate Theoretical Studies/Composition at the New England Conservatory.

VIOLIN CONCERTO (2003, in three movements), in memory of composer Ralph Shapey, was especially composed and dedicated to virtuoso violinist and composer David Fulmer. The world premiere took place at Jordan Hall-Boston, October 29, 2003, with the Soria Chamber Players and Fulmer. Of Escot's first work in this style, the *Piano Concerto* (1982), which received its world premiere at the International Nice Festival (France), Jean-Etienne Marie of Musique Actuelle Nice wrote that, "If one were to characterize American composer Escot's work in reference to composers of the immediate past, of Partch, Escot has retained a world view of the sound phenomena and of Ives a certain 'Concord' spirit as if living in Boston were to determine an impregnation of the transcendental charm, for the Concerto perfectly fits in the vision of Ives, the discoverer." The performance here is by David Fulmer and the Carnegie Mellon Contemporary Ensemble of Carnegie Mellon University School of Music, conducted by Efrain Amaya, October 15, 2005.

DAVID FULMER has performed the concerto twice in Jordan Hall, Boston, and most recently at Bates College with the College Symphony Orchestra conducted by Philip Carlsen. **EFRAIN AMAYA** was born in Venezuela where he began his musical training. He earned degrees in piano and composition from the University of Indiana-Bloomington, and an MM in conducting from Rice University. He is currently a faculty member of the Carnegie Mellon University School of Music; and also Music Director/Conductor of the Three Rivers Young Peoples Orchestra.

EIGHT POEMS OF WILLIAM BRONK (ORIGINAL VERSION)

The way some wines are fortified
by distillations from them, this summer now
is abstracts drawn from summers of years gone,
years no longer years. I taste them all.
(Estival)

All worlds are temporary. Mine and yours
were born when we were and when we go we'll take
Along with us worlds no realer than we.
(Traffic)

We are included. That's us in other but
as part of it however special we think
to be, however enemied and set
apart we make of other, the way life fades
to death and is in all is how we are.
(Particulate Matter)

piles of pictures
boxes of them
trees
things we wore
stores uptown
who in houses
way it was
(Went)

The universe is not in human terms
nor earth either which quakes our works away.
Day is a marvel massive outside our scale,
reality an absent presence here.
(Impropriety)

Soul's the one we came with. When we go
it's on our own. Great to live with,
soul was loved and lover, the landscape.
Let's leave it at that. Get along.
(A Stayover)

The stories we tell and are told and
may believe
are what we call in music melody,
intently listened for where none is sung
except we sing ourselves. And all they
sing
and all the stories tell is how we long
For song and story in the mute deaf of
the world.
(The Mute Deaf of the World)

EIGHT POEMS OF WILLIAM BRONK ("SOUL" VERSION IN FOUR MOVEMENTS)

A.

Soul's the one we came with. When we go
it's on our own...

The stories we tell and are told and may believe
are what we call in music melody,
intently listened for where none is sung
except we sing ourselves...

We are included. That's us in other but
as part of it however special we think
to be...

B.

Beyond the daylight, all day long, the stars
are shining still...

rees
hings we wore
stores uptown...

All worlds are temporary. Mine and yours
were born when we were...

C.

...and when we go we'll take
along with us worlds no realer than we...

The way some wines are fortified
by distillations from them, this summer now...

piles of pictures
boxes of them
trees...

...however enemied and set
apart we make of other, the way life fades
to death and is in all is how we are.

The universe is not in human terms
nor earth either which quakes our works away...

....Great to live with,
soul was loved and lover, the landscape.
Let's leave it, leave it at that...

who in houses
way it was...

...abstracts drawn from summers of years gone,
years no longer years. I taste them all...

All worlds are temporary. Yours and mine...

D.

...stars
are shining still unseen by us
who make
our lives apart from them
though they are there...

Day is a marvel massive out-
side our scale,
reality an absent presence here
...all...
...Get along...

...And all they sing
and all the stories tell is how
we long
for song and story in the mute
deaf of the world.

DAVID FULMER, violinist and composer, was awarded the 2005 Dorothy Hill Klotzman Grant from Juilliard; and in 2004 received the highly coveted George Whitefield Chadwick Gold Medal from New England Conservatory upon obtaining his BA where he was a composition student of Pozzi Escot. Fulmer has worked closely in collaboration with many of the world's greatest composers. In 2003 he was invited to perform in the inaugural concert of the new Judy and Arthur Zankel Hall at Carnegie Hall. He is the co-founder and director of the Second Instrumental Unit, an ensemble that specializes in the progressive forms of music being written today. Most recently he has been invited to play with the Brentano String Quartet at the Guggenheim Museum in NY, with the New Juilliard Ensemble under Joel Sachs at the Lincoln Center Festival, and this past October with the Carnegie Mellon Contemporary Ensemble under Efrain Amaya. He performs with the Cygnus Ensemble and Speculum Musicae. He is currently recording the complete works for solo violin by Elliott Carter and premiere works by Milton Babbitt, Robert Cogan, Pozzi Escot, Witold Lutoslawski and Ralph Shapey. He is a graduate student at Juilliard studying with Milton Babbitt and Robert Mann and currently writing the biography of American composer Pozzi Escot. The Boston Phoenix wrote, "Fulmer made a powerful impression in his full mastery." The Music Connoisseur, "Special bravos are reserved for violinist Fulmer who played like a man possessed; his stage presence, tone, bow control, and finger technique were simply stunning." Aside from playing on a violin by Douglass Cox 1998, David Fulmer has the honor of playing an Antonio Stradivarius 1692 on loan from the Juilliard School.

STRING QUARTET #2 (2005) is dedicated to composers Pozzi Escot and Robert Cogan and especially composed for the Tetras String Quartet, an ensemble dedicated to the exploration of contemporary music. "My gratitude to the members of the Tetras Quartet (Keats Dieffenbach, Nadia Sirota, and Claire Bryant) for assisting me in the completion of my quartet by their constant support for which without them would have never become a reality. Escot and Cogan have been an unrelenting force in my musical endeavors; and their musical output and research has had and will forever have a magnum effect on my music making and interpreting (DF)."

Violinist **DAVID FULMER** is also a member of the Tetras String Quartet. **KEATS DIEFFENBACH**, violinist, made her debut at the age of eight with the Wilmington Symphony Orchestra and has since been a soloist with the North Carolina, Winston-Salem Symphony Orchestras and is currently a concertmaster of the Juilliard Orchestra. A graduate student at Juilliard she is continuing her studies with Robert Mann. **NADIA SIROTA**

recently made her New York debut as soloist with the Juilliard Orchestra and is a member of the New Juilliard Ensemble. As a violist active in the New York area she has performed extensively at the Lincoln Center, Carnegie Hall and collaborated with Itzhak Perlman, Maria Lambros, Bonnie Hampton. She is completing her Masters at Juilliard with Heidi Castleman. **CLAIRE BRYANT** has appeared as cello soloist with the Kuopion Orchestieri of Finland, National Symphony of Honduras, and the San Francisco Conservatory, Louisville Symphony Chamber, Anderson Symphony, and the South Carolina Philharmonic Orchestras. She was recently appointed to teach at Juilliard School where she received her Master's Degree.

JONATHAN SAGGAU won the Young Composers Radio Award in 2000. He has had performances and commissions throughout the USA, including at the Society of Composers, Buffalo Festival, and with the chamber orchestra Alarm Will Sound. He has also been invited to lecture by the International Society of Architecture, Music and Art, the University of Texas-Austin, and Peabody Conservatory, and his essays have been published by such Journals as *SONUS*. He obtained his Master of Music degree from New England Conservatory where he was a student of both Cogan and Escot and continued his doctoral program at New York University. His music can be heard on the PBS show *Theme and Variation*. He is currently Vice President of Operations and Chief Information Officer of Innovative Audio Video Showroom in New York, and CEO of Sounds Broken Inc., a software and technology consulting firm.

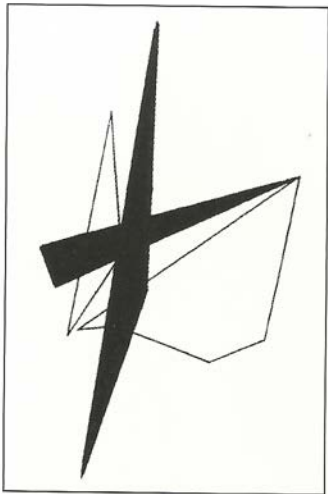
MODULUS FOR TWO FLUTES (2001, in three movements). The recording is from the performance by the Contemporary Ensemble Concerts at New England Conservatory, directed by John Heiss, which took place on April 16, 2002, at Jordan Hall. The three movements are titled: *Contemplative, Faces of Grief, and Playful*. The performers were both graduate students at the time, Mauricio Garcia and Alicia Di Donato.

MAURICIO GARCIA, after obtaining his doctoral degree from the New England Conservatory, returned to Brazil where he was invited to teach at the Music Conservatory in Rio de Janeiro and continues to perform throughout his country. **ALICIA DI DONATO** was the winner of the 2005 Flute Festival Mid-South Young Artist competition. A graduate of the New England Conservatory she is now active in the Boston, Massachusetts area performing with many ensembles. She has also been a Tanglewood Festival Fellow, a participant at the Aspen Festival, and a performer with distinguished ensembles around the country including the Santa Fe Symphony, the New World Symphony, and the Borromeo Quartet.

MATTHIAS TRUNIGER received his Master degrees in cello performance and music theory from the Musikhochschule Zurich, and a Doctor of Musical Arts degree in music theory from New England Conservatory. His principal teachers were Claude Starck, Gerald Bennett, and Robert Cogan. He held a professorship at the Musikhochschule Luzern and is currently a member of the music theory faculty at New England Conservatory. His compositions have been performed in Europe and the USA by ensembles such as the Curtis Institute of Music Chamber Orchestra, MW2 Ensemble of Krakow, Orchestre des Jeunes Musicales, and the Ensemble Opus Novum of Switzerland, among others. He was composer-in-residence at the 2001 Jeunes Musicales Orchestra Camp in Sornetan and has taught courses at the Conservatorio della Svizzera Italiana and the Lucerne Festival Academy.

SPINS for viola solo, composed in 2004, is a free fantasy based on three contrasting musical ideas – lyrical, aggressive, and mercurial – which recur in a fragmented manner in ever-changing transformations and juxtapositions throughout the piece, invoking the spirit of a spontaneous improvisation.

CAROL RODLAND made her debut as a viola soloist with the Philadelphia Symphony Orchestra at age seventeen and has subsequently performed to critical acclaim throughout North America and Europe. Recent performance highlights have included solo recitals at Carnegie Hall's Weill Recital Hall and Boston's Jordan Hall; concerto appearances with the Stuttgart Chamber and Davos Festival Orchestras; as well as chamber music concerts as guest soloist of the Henschel Quartett. She is also a frequent performer with the Orpheus Chamber Orchestra, and has recently collaborated with the Borromeo and Colorado String Quartets. Her debut CD of American viola works will be released by Crystal Records in 2006. Ms. Rodland holds Bachelor and Master of Music degrees from the Juilliard School, where she studied with Karen Tuttle, as well as an Aufbaustudium Diplom from the Musikhochschule Freiburg, where as a Fulbright scholar she studied with Kim Kashkashian. She won first prizes at the Washington International Competition, the Artists International Auditions, and the Juilliard Concerto Competition, as well as the Universal Editions Prize at the Lionel Tertis International Viola Competition. Ms. Rodland has held viola professorships at the Musikhochschule "Hanns Eisler" in Berlin, at Arizona State University, and as Guest Faculty at the Juilliard School. She is currently a member of the viola faculty at New England Conservatory.



The cover design is based on a mathematical model (above) by Pozzi Escot (1984). It was first published by "Friends of the Harvard College Library", Calendar of Events, Harvard University, in 1994.

Program notes by theorist/composer Michael Gardiner.

The master was produced and engineered by Ryan Streber, New York.

Harold Walls, Carnegie Mellon University School of Music, was the original engineer for Escot's Violin Concerto.



28 Hurlbut Street
Cambridge, MA 02138

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