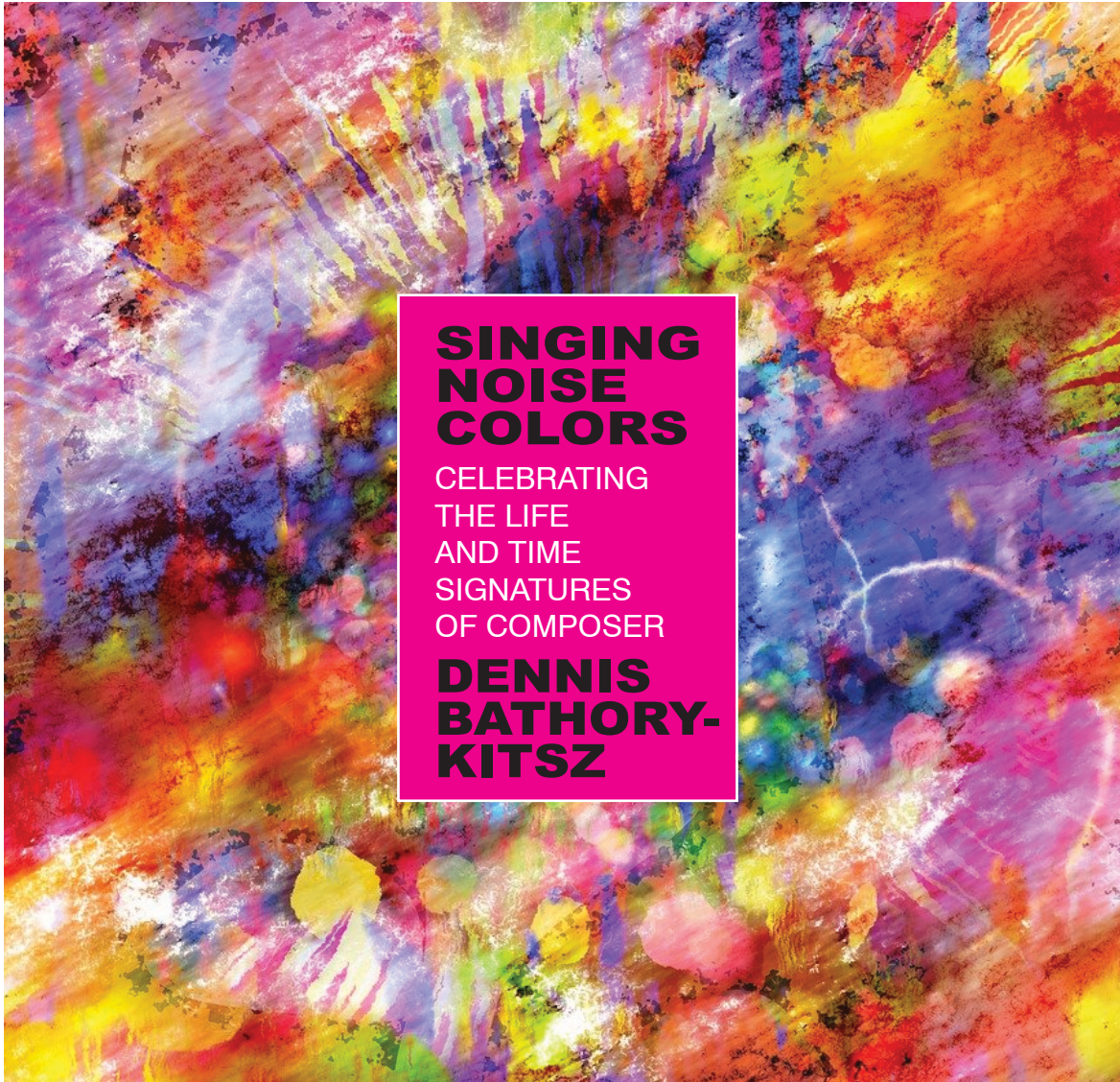


# PIANOBYNATURE SEASON16

OCTOBER 6-8, 2023

a man of incredible intelligence and endless curiosity

an authentic advocate for contemporary classical music



## SINGING NOISE COLORS

CELEBRATING  
THE LIFE  
AND TIME  
SIGNATURES  
OF COMPOSER

**DENNIS  
BATHORY-  
KITSZ**

his style is well crafted while continually experimenting

for six amazing decades he has been completely fearless



## ***The Programs***

\* World Premiere

Program notes are arranged by year of composition.  
Performer biographies are in alphabetical order.

### **Friday, October 6, 2023, at 7:00pm**

* <i>Psalm 121</i> (1968)	Abbegael Greene, <i>mezzo-soprano</i> Nomin Samdan, <i>piano</i>
<i>Singing Noise Colors</i> (1971)	<i>electroacoustic</i>
* <i>Sonatine in E-flat minor</i> (1967)	Rose Chancler, <i>piano</i>
<i>iskajtbrz</i> (2003)	<i>electroacoustic</i>
* <i>A Glass Clown</i> (1985)	Abbegael Greene, <i>mezzo-soprano</i> Nomin Samdan, <i>piano</i>
<i>bellyloops</i> (1999)	<i>electroacoustic</i>
* <i>Aisle 5</i> (2007)	Jane Boxall, <i>voice and percussion</i>

### **Pause**

<i>snare:wilding</i> (2000)	<i>electroacoustic</i>
* <i>Conjim for Ed</i> (2008)	Dennis Bathory-Kitsz, <i>music box</i>
* <i>Aurelia</i> (2005)	Taylor Haskins, <i>electronic wind instrument</i> Rose Chancler, <i>piano</i>
<i>Memento Mori</i> (2005)	<i>electroacoustic</i> , Dennis Bathory-Kitsz, <i>voice</i>
* <i>The Anvil of Clytemnestra</i> (2007)	Amy Nelson, <i>soprano</i> Marilyn Reynolds, <i>violin</i> Rose Chancler, <i>piano</i> Jane Boxall, <i>anvil</i>
<i>No Money: Lullaby for Bill</i> (1999)	<i>electroacoustic</i>
* <i>Three Interludes for Beth</i> (2021)	Rose Chancler, <i>piano</i>
<i>Three Songs for Manuela</i> (2007)	<i>electroacoustic</i>
* <i>i thank You God</i> (2019)	Abbegael Greene, <i>mezzo-soprano</i> Rose Chancler, <i>piano</i>

**Saturday, October 7, 2023, at 7:00pm**

**During Seating**

*Glossolalia 22* (2003) *electroacoustic*  
*Outside at the Ruined Piano* (2009) *electroacoustic*  
*Alien Angels* (2009) *electroacoustic, Dennis Bathory-Kitsz, voice*

**Saturday Concert—Part I**

*Le Jardin* (1968) Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

\**A Glass Clown* (1985) Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

*sárabándól* (2010) *electroacoustic*

\**Hermit of the Furies* (2007) Diana Golden, *cello*

*En Trein* (2012) *electroacoustic*

\**My Heart at Thy Sweet Voice*, arr. (2014) Janine Scherline, *clarinet*  
Todd W. Pray, *alto saxophone*

\**Inclined To...* (2012) Gregory K. Williams, *violin*  
Rose Chancler, *piano*

*chartrelian* (2006) *electroacoustic*

*The Pond* (2020) Jane Boxall, *marimba*

*Construction in Glass* (1970) *electroacoustic*

\**Conjim for Ed* (2008) Dennis Bathory-Kitsz, *music box*

*The Warbler's Garden* (2003) *electroacoustic*

*Honey and Hops* (1990) Janine Scherline, *clarinet*

*filouria* (2006) *electroacoustic*

\**Evidently Skittles* (2007) Robin Cameron-Phillips, *flute*  
Rose Chancler, *piano*

**During Intermission**

*Autoharp* (1973) *electroacoustic*  
*Hangle* (2013) *electroacoustic*

## Saturday Concert—Part II

<i>*Sonatine in E-flat minor</i> (1967)	Rose Chancler, <i>piano</i>
<i>at 100</i> (2012)	<i>electroacoustic</i>
<i>What to Do Farmer Gray?</i> (2007)	Jane Boxall, <i>marimba</i>
<i>nysuca hanei</i> (2005)	<i>electroacoustic</i>
<i>*Aurelia</i> (2005)	Taylor Haskins, <i>electronic wind instrument</i> Rose Chancler, <i>piano</i>
<i>krikisque</i> (2004)	<i>electroacoustic</i>
<i>iota</i> (2011)	Gregory K. Williams, <i>violin</i>
<i>Driving My 1948 Limbo</i> (2010)	<i>electroacoustic</i>
<i>Orange, Orange</i> (1972)	Abbegael Greene, <i>mezzo-soprano</i> Nomin Samdan, <i>piano</i> Jane Boxall, <i>tambourine</i>
<i>Blinded</i> (2010)	<i>electroacoustic</i>
<i>The Nine Rabbits of Valladolid</i> (2007)	Peter Zay, <i>cello</i> Volkan Orhon, <i>double bass</i>
<i>*Souvenir de Giverny</i> (2012)	Janine Scherline, <i>clarinet</i> Diana Golden, <i>cello</i>
<i>Future Remembrance</i> (2007)	<i>electroacoustic</i>
<i>*Delivery</i> (2007)	Rose Chancler, <i>piano</i> Jane Boxall, <i>marimba</i>

## During Departure

<i>zéyu, quânh, sweeh</i> (1996)	<i>electroacoustic</i>
<i>Memento Mori</i> (2005)	<i>electroacoustic</i>

**Sunday, October 8, 2023, at 3pm**

**During Seating**

*Office Equipment Symphony* (2008)  
*Exirxion* (1996)  
*Alien Angels* (2009)

*electroacoustic*  
*electroacoustic*  
*electroacoustic*

**Sunday Concert—Part I**

**\*Psalm 121** (1968)

Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

*sárabándól* (2010)

*electroacoustic*

**\*Parheliotrope Blocqué** (2012)

Janine Scherline, *clarinet*  
Todd W. Pray, *alto saxophone*  
Rose Chancler, *piano*

**\*Hermit of the Furies** (2007)

Diana Golden, *cello*

*En Trein* (2012)

*electroacoustic*

**\*To the Secretary of Good Fortune** (2007)

Gregory K. Williams, *viola*  
Diana Golden, *cello*

*chartrelian* (2006)

*electroacoustic*

**Orange, Orange** (1972)

Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*  
Jane Boxall, *tambourine*

**Construction in Glass** (1970)

*electroacoustic*

**\*A Glass Clown** (1985)

Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

**\*Incanta** (2007)

Margali Grenier, *bass clarinet*

**The Warbler's Garden** (2003)

*electroacoustic*

**\*Evidently Skittles** (2007)

Robin Cameron-Phillips, *flute*  
Rose Chancler, *piano*

*filouria* (2006)

*electroacoustic*

**Honey and Hops** (1990)

Janine Scherline, *clarinet*

*at 100* (2012)

*electroacoustic*

**\*Three Interludes for Beth** (2021)

Rose Chancler, *piano*



## During Intermission

*bellyloops* (1999)  
*QaXing 2* (2002)

*electroacoustic*  
*electroacoustic*

## Sunday Concert—Part II

*Rock of Ages*, arr. (1974)

Champlain Valley Sweet Adelines

\**The Ideal* (2007)

Amy Nelson, *soprano*  
Rose Chancler, *piano*

\**The Anvil of Clytemnestra* (2007)

Amy Nelson, *soprano*  
Marilyn Reynolds, *violin*  
Rose Chancler, *piano*  
Jane Boxall, *anvil*

*nysuca hanei* (2005)

*electroacoustic*

\**Conjim for Ed* (2008)

Dennis Bathory-Kitsz, *music box*

*Future Remembrance* (2007)

*electroacoustic*

\**Souvenir de Giverny* (2012)

Janine Scherline, *clarinet*  
Diana Golden, *cello*

*krikisque* (2004)

*electroacoustic*

\**Inclined To...* (2012)

Gregory K. Williams, *violin*  
Rose Chancler, *piano*

*Driving My 1948 Limbo* (2010)

*electroacoustic*

*The Lake Isle of Innisfree* (2014)

Amy Nelson, *soprano*  
Robin Cameron-Phillips, *flute*  
Rose Chancler, *piano*

*blinded* (2010)

*electroacoustic*

\**In het Donkere Bos* (2007)

Gregory K. Williams, *violin*  
Margali Grenier, *bass clarinet*

*Clouds of Endless Summer* (2006)

Gregory K. Williams, *violin*  
Diana Golden, *cello*  
Rose Chancler, *piano*

\**i thank You God* (2019)

Abbeagael Greene, *mezzo-soprano*  
Rose Chancler, *piano*

## During Departure

*Graffiti* (2007)  
*Memento Mori* (2005)

*electroacoustic*  
*electroacoustic*, Dennis Bathory-Kitsz, *voice*

## Dennis Bathory-Kitsz



As part of the post-Fluxus generation of independent artists, Dennis Bathory-Kitsz (b.1949) composes, writes about, and advocates for nonpop, sometimes called classical music. He has created more than a thousand works for orchestras, bands, sound sculptures, soloists, chamber groups, electronics, theater, opera, installations, dancers, interactive media, and performance events, as well as having written about music and multimedia arts since 1964.

His music has been performed around the world. In 1977, his opera *Plasm over ocean* was premiered at the World Trade Center in New York. He devised the *We Are All Mozart* music 'productivity' project, composing 100 commissioned works in 2007. His second opera, the monodrama *Erzsébet*, premiered in 2011. His groundbreaking article "The Rural Composer" was published in the Dutch journal *Nynade* in 2013. His "history of Western music in 100 pages," *Whaaaaaaaat!?* *I Don't Get Classical Music: A Self-Help Desperation Guide*, was published in 2016. His ballet *Send Me a Dream*

was performed in 2018, his political oratorio *Goat Songs of the Regime of Monsters* was presented in 2019, and his *Requiem* will be heard in 2024. Dennis is presently celebrating his 75<sup>th</sup> birthday season.

Critic and composer Kyle Gann called Dennis "something of a shadowy figure" and wrote in *New Music America* that his third string quartet is "one of the most unified quartet movements you'll ever hear." New York *Times* critic John Rockwell wrote of his work *Somnambula*, "The best works [at the New York Avant-Garde Festival] were the biggest and the smallest... [The composer] sat far out in a field playing a recorder, accompanied by a tinny cassette machine... The effect was like a Chinese Pan." Renowned flutist and teacher Louis Moyse described his chamber work *Into the Morning Rain* as "a masterpiece worthy of Stravinsky." The late composer and Brooklyn College emeritus Noah Creshevsky wrote of his choral work *Ave Verum Corpus*, "It's a work of great beauty. It's moving and it's wonderful. Very beautiful, plus an entire course in voice-leading and harmony could be taught from this piece, and I would be happy to teach that course. Most of all, it's wonderful to hear (and certainly a pleasure for them to perform, too)." Tuba virtuoso Mark Nelson wrote of *Llama Butter*, "Nothing even comes close to the uniqueness of *Llama Butter*... It is a fascinating study in multi-media for the tuba... New music fans would love this work and it deserves more performances."

His music includes traditional and graphic scores, his own electronic and acoustic instruments, computer software and hardware, synthesizers and e-boxes, electronic costumes, the Rhythmatron, and extended voice performances. His graphical scores have been performed and appeared in exhibitions around the world, including a three-dimensional physical score and the prize-winning *Water No Fire* for flute and alto saxophone. His writing is influenced by studies with composer and mentor Clarence Barlow.

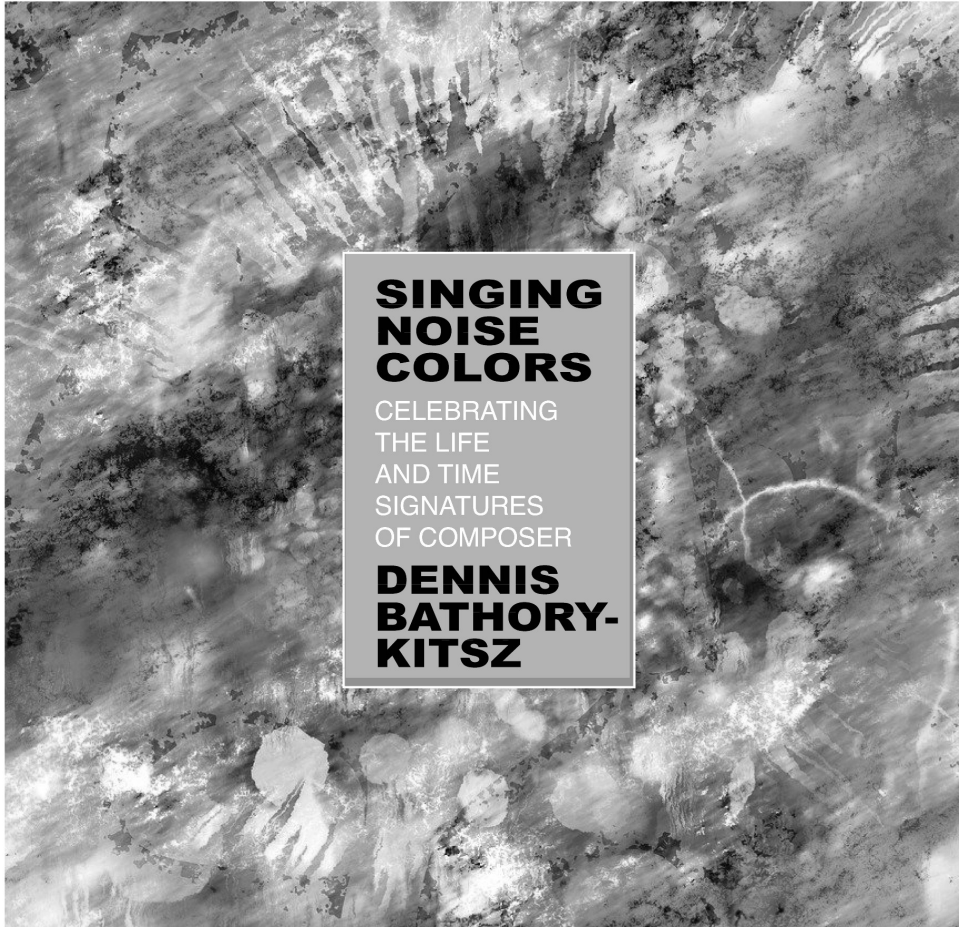
From 1995-2015, Dennis co-hosted *Kalvos & Damian's New Music Bazaar*, winner of the ASCAP-Deems Taylor Award for Internet Journalism, with David Gunn; his book topics have included music, theater, computer technology, hiking, and Vermont's country stores.

He lives in Northfield, Vermont, with his wife and muse Barbara "Stevie" Balch. His website is [maltedmedia.com/bathory/](http://maltedmedia.com/bathory/)

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## ***The Performers***

### **Jane Boxall**

#### ***marimba, anvil, and other things percussion***

Jane is an adventurous percussionist working across diverse musical genres who has, as described by *Drum!* magazine, “killer technique and inspired musicality,” and as *Virago* magazine states, “pure fire.” Jane has performed in concert halls, art galleries, cafes, castles, kindergartens, hospitals, universities, forests, and festivals from Cyprus to San Francisco, India to Québec, and Manhattan to France. She is dedicated to new music, specializing in contemporary art music on marimba and vibes, and rock and hiphop drumkit for original artists. Born in England and raised in Scotland, Jane completed her BA and MA in Contemporary Music at the University of York (UK) and her Doctorate in Percussion Performance at the University of Illinois.

### **Robin Cameron-Phillips**

#### ***flute***

Robin, a familiar player to Northern New York and Vermont audiences, performs regularly with the Plattsburgh Champlain Valley Voices, Adirondack Wind Ensemble, and Burlington Choral Arts Society. Robin has also performed with the Toronto New Chamber Orchestra and Vermont Symphony Orchestra. As a chamber musician, Robin is active with the Vermont Classic Consort Trio and twice has been a guest soloist for the Vermont Contemporary Music Ensemble. With the Vermont Virtuosi Flute Ensemble, she has appeared on *Live on Vermont Public Radio* and in the *Pipe Dreams* concert series 1-6 featured at the University of Vermont, Middlebury College, Brattleboro, and Montpelier as well as the *Pipe Dreams 7* program for the Sundays on the Hill Concert Series in Weston this past July. Recent performances have included the *ADK Women in Music* program presented by Keene Valley’s East Branch Friends of the Arts, a Ukrainian Orchestra concert featured by the Caspian Monday Music series at the Highland Center for the Arts (Vermont), and as a guest soloist with the Trillium Chamber Players. Robin will be joining Trillium for their *Not Strictly Classical* program in early December performing Valerie Coleman’s *Portraits of Langston* and Claude Bolling’s *Suite for Flute and Jazz Piano*.

Robin holds a Master of Music in Flute Performance from Northwestern University and a bachelor’s degree in performance from Ithaca College. Past teachers include Walfred Kujala (Chicago Symphony), John Krell (Philadelphia Orchestra) and Timothy Hutchins (Montréal Symphony). Master class performances include those for Geoffrey Gilbert (teacher of James Galway, William Bennett, Trevor Wye), Chicago Symphony’s Dale Clevenger, Arnold Jacobs, and Vince Cichowicz.

### **Champlain Valley Sweet Adelines**

#### ***barbershop quartet***

In 1968 a group of women met together in Plattsburgh to form a women’s barbershop chorus after they saw how much fun their husbands and significant others were having singing in a men’s chorus. After 55 years, this small band of women is still finding friendship and fun singing *a cappella* four-part harmony with others in the Champlain Valley Chorus. The chorus is one chapter of the more than 500 chapters in the United States and eleven other nations in the international organization of Sweet Adelines. Singers in this concert include Carmen Culver, Kathy Giroux, Carole Harsh, Susan Hughes, Pam Lavin, Diana Lawrence, Jennifer McCarthy, Sharon Marchessault, Catherine Connelly Tuk, Judy Lizardi, and Gayle Schreiber.

## **Rose Chanler**

### ***artistic director and piano***

Rose performs as a soloist, collaborative artist, and teacher and has played hundreds of concerts across America, including performances in over thirty states with a variety of artists and instruments including cellist Jeffrey Solow, saxophonist Harvey Pittel, flutist Carol Wincenc, Broadway's George Hearn, and many more. Rose's current focus is performing chamber music and presenting concerts in New York's Adirondack Park as a founding member and Artistic Director of the dynamic series Piano by Nature in Elizabethtown. She also performs with marimbist Jane Boxall as a part of the unique ensemble Ricochet Duo. Ricochet performs throughout the United States and promotes new works written for their unusual instrumental combination. Rose has also enjoyed a long collaborative association with virtuoso double bassist Volkan Orhon, with performances including BassEurope recitals in Prague, Czech Republic, Arizona Friends of Chamber Music, Concert Artists Guild in Pittsburgh, and the ASTA convention spotlight concert in Louisville, Kentucky. Her collaboration with Orhon has also resulted in two highly-acclaimed CD releases of violin and cello masterworks on the Centaur label. Closer to home, Rose enjoys performing as a member of Metamusic with Daniel Gordon and Marilyn Reynolds, focusing on regional concerts presenting well-written and less-heard original music for saxophone, violin, and piano. Rose also performs yearly collaborations with violinist Linda Rosenthal and others through the Lake Placid Chamber Music Seminar and has worked for several years as Music Director of the Book & Blanket Players Summer-Musical-In-A-Week community youth productions based in Keene Valley, New York.

Rose has held teaching positions at the University of Alaska, Fairbanks, and University of Iowa School of Music. She has been a collaborative pianist/coach at the Chautauqua Institution and acclaimed Meadowmount School of Music. She has served on the faculty of State University of New York Plattsburgh and now maintains a private studio in Westport. Rose holds a Bachelor of Music from the University of Texas at Austin and Doctor of Musical Arts from Eastman School of Music.

## **Diana Golden**

### ***cello***

New York City-based cellist Diana Golden is a multidimensional artist who performs with chamber ensembles, symphony orchestras, and musical theater and opera companies. She serves as Principal Cellist of Parlando and Assistant Principal Cellist of New York Gilbert & Sullivan Players, and enjoys regular engagements with Pegasus: The Orchestra, and Bronx Arts Ensemble. Equally eager to explore collaborations within musical theater, pop, and commercial music, Diana has collaborated with the Trans-Siberian Orchestra, Deltron 3030, Michael Bolton, Victory Boyd and Infinity Song, Celtic Woman, Mannheim Steamroller, Julian Kerins, and The Irish Tenors. She is featured on concept albums for the musicals *Goodbye New York*, *Song of Solomon*, and *Platinum Girls* by Andrew Beall, recorded on Broadway Records, feature documentary film *After Sherman* with music by Tamar-kali, and commercials for Offerup and the YMCA.

“Played with eloquent command,” according to *Strings Magazine*, Golden's album *Tanbou Kache* (Hidden Drum) on the New Focus Recordings label, recorded with pianist Shawn Chang, celebrates Haiti's rich and fascinating tradition of art music.

Diana is the Adjunct Professor of Cello Performance at Long Island University–Post and a Lecturer in Music at Washington College. Diana holds a Doctorate of Musical Arts in Cello Performance from Rutgers University, a Master of Arts in Cello Performance with Distinction from the Royal Academy of Music in London, a Bachelor of Arts in English from Cornell University, and a Bachelor of Music in Cello Performance from San Francisco Conservatory of Music. Learn more at [goldencello.com](http://goldencello.com).

## **Abbegael Greene**

### ***mezzo-soprano***

As noted by *The Millbrook Independent*, in every performance Abbegael Greene delivers “deep emotional intimacy with her velvet voice.” Abbegael’s recent appearances include the roles of Iolanthe in Gilbert and Sullivan’s *Iolanthe* with The Orchestra Now and Dorabella in Mozart’s *Così fan tutte* with RWU Opera Theater. In concert, Abbegael has appeared as alto soloist in Mozart’s *Vesperae solennes de confessore* with Bard College Conservatory, J.S. Bach’s *Gottes Zeit ist die allerbeste Zeit* with the Bard College Baroque Ensemble, and Handel’s *Messiah* with the Roberts Wesleyan University Symphony Orchestra. As a recitalist, she has performed on renowned composer Joan Tower’s *Music Alive!* recitals of 20th and 21st century music. Abbegael is currently in the Bard College Conservatory Graduate Vocal Arts Program where she studies with Stephanie Blythe, Kayo Iwama, Erika Switzer, and Lorraine Nubar.

## **Margali Grenier**

### ***bass clarinet***

An educator and multi-instrumentalist, Margali is involved with a variety of regional ensembles including the Adirondack Wind Ensemble, numerous ensembles at State University of New York Plattsburgh, and various local pit orchestras. Performing on contra-alto and contrabass clarinets, she has participated in the Cross-Border Clarinet Project through Cégep de Sherbrooke in Québec. Margali is founder and director of Major Fifth Music, the umbrella organization for the Plattsburgh Community Clarinet Choir, Deep Sea Low Clarinet Choir, and Major Fifth Clarinet Quartet. Major Fifth Music’s focus is to expand clarinet pedagogy to a more diverse audience, nurturing clarinet performance, and presenting concerts of new music experiences and opportunities for composers of historically marginalized groups. In August 2023 Major Fifth Music presented *Contemporaneous*, a concert of seven world premieres for clarinet by living composers from around the globe. *Contemporaneous* was the first of what Margali hopes to be many performances of new works for clarinet ensembles.

Margali has studied the clarinet family with Janine Scherline, Nelson Bosworth, Jeremiah McLane, James Falzone, Diane Bargiel, Matthew Banks, Todd Marcus, Christine Hoerning, and Sarah Watts. She holds a Bachelor of Arts in Music from State University of New York Plattsburgh and a Certificate in Clarinet Repair from the Colorado Institute of Musical Instrument Technology. Most recently, Margali spent two weeks at the Lunenburg Academy of Music Performance in Nova Scotia studying bass and contrabass clarinet performance and improvisation, focusing on extended techniques and new music.

## **Taylor Haskins**

### ***electronic wind instrument***

Hailed by *Downbeat* magazine for his “adroit lyricism and gift for complex, imaginative composition,” composer, trumpeter, and synthesist Taylor is a musical artist who has distinguished himself as a leader of groundbreaking ensembles as well as a venturesome composer and producer of soundtracks for film and television. Early in his career Taylor was mentored by the great Clark Terry, toured briefly with trumpet hero Maynard Ferguson, and won a Grammy® Award playing lead trumpet with one of his earliest musical inspirations, bassist Dave Holland (*Overtime* in 2005). Taylor has also played a vital role in Wilco guitarist Nels Cline’s *Lovers* orchestra, the Grammy®-nominated Alan Ferber Orchestra, Peter Herborn’s ‘Large’, the JC Sanford Orchestra, Joel Harrison +19, the Michael Leonhart Orchestra, and many others. He inspired international audiences for years while touring extensively with the dynamic Richard Bona Group and has been a member of Guillermo Klein’s *Los Guachos* for over 25 years.

Originally from the woods of New Hampshire, Taylor holds a Master in Music degree at the Manhattan School of Music where he studied trumpet with Lew Soloff and composition with David Lalama. He then thrived as an active participant in the demanding New York City music scene for over two decades. Taylor now resides in the Champlain Valley region of New York's Adirondack mountains where he works out of his production studio Recombination Labs, hosts a weekly radio program called *The Thread* on Saturday evenings via North Country Public Radio, and serves as Creative Director of The Mill in Westport.

## **Amy Nelson**

### ***soprano***

An accomplished soprano, Amy Nelson has participated in both the Metropolitan Opera Auditions and the Bel Canto Competition, where she was a quarter-finalist. Amy was a soloist with the Festival Choir of Madison at the prestigious Ost-West Musikfest in Austria, the first choral performance in that festival's history. Amy has studied with Lois Fisher, Julia Faulkner, Kitt Reuter-Foss, and Joseph Martorano. She now makes her home in the Adirondacks, where she teaches music and is a familiar recitalist and performer with the Trillium Chamber Players and other ensembles.

## **Volkan Orhon**

### ***double bass***

A finalist and prizewinner in the Concert Artists Guild Solo Competition in New York City, he is also the co-first place winner of the International Society of Bassists Solo Competition and has further distinguished himself as the first double bass player ever to win the grand prize overall and first prize for double bass at the American String Teachers Association Solo Competition.

Volkan has performed with internationally recognized musicians including Gary Karr, Fazil Say, and the JACK, Emerson and Tokyo string quartets. He has played solos with orchestras and recitals around the world. Volkan is one of the performers for the international consortium of Pulitzer-winning composer John Harbison's *Concerto for Bass Viol and Orchestra*. Most recently, Volkan recorded David Gompfer's *Double Bass Concerto*—a work written for him—with the Royal Philharmonic Orchestra in London.

Volkan has been an invited clinician for workshops across the United States and abroad, including Berlin World Bass Festival, Ouro Branco Festival in Brazil, World Bass Festival in Paris, and BASS2016 Prague as well as the International Society of Bassists. He currently serves as Professor of Double Bass at the University of Iowa.

## **Todd W. Pray**

### ***alto saxophone***

Todd performs regularly with the Adirondack Jazz Orchestra, Adirondack Jazz Ensemble, Adirondack Wind Ensemble, and Frontier Saxophone Quartet. He is also Music Director of the Adirondack Youth Orchestra and has served as conductor for several Broadway-style musicals presented by Peru Music Theatre, Adirondack Regional Theatre, and Peru Drama Club. When not performing, Todd serves as Band Director at Peru Central School, where he conducts three concert bands, directs the jazz, marching, and pep bands, and teaches small group woodwind, brass, and percussion lessons to students in grades 6-12. He also maintains a private saxophone studio for students of all ages. Todd holds degrees in Saxophone Performance and Music Education from the Ithaca College School of Music.

## **Marilyn Reynolds**

### ***violin***

Marilyn is a graduate of the Oberlin Conservatory of Music and Royal Conservatory of Music of Brussels, Belgium, where she attained First Prize with Distinction as the student of Andre Gertler. She also studied violin with Margaret Pardee, David Cerone, Richard Young, and Shmuel Ashkenasi. Ms. Reynolds attended Meadowmount School of Music and has participated in the Tanglewood, Blossom, and Caramoor Music Festivals, as well as Cleveland, Binghamton, and other chamber music workshops. She was first violinist in the Astor String Quartet, which toured the Eastern United States and France, and for seven years was the violinist with the All Seasons Chamber Players, playing hundreds of concerts in the northern New Jersey and New York area.

A longtime member of the Orchestra of St. Luke's based in New York City, Marilyn performed, recorded, and toured internationally under conductors such as Leonard Bernstein, Charles Mackerras, Michael Tilson-Thomas, and Pablo Heras-Cassado. Highlights of her years with St. Luke's include touring the United States with the Vienna Boys Choir, performing Paul McCartney's *Standing Stone* in Carnegie Hall with Sir Paul in attendance, and making several recordings with soprano Renée Fleming. She has also performed in dozens of Broadway musicals from *Into the Woods* to *Les Miserables* to Irving Berlin's *White Christmas*, both as concertmaster and assistant conductor.

After living for many years in the New York City area, Marilyn now teaches violin and viola, and directs the string orchestra at the State University of New York at Plattsburgh, as well as at the Strand Center for the Arts and her home in Rouses Point. She regularly performs chamber music with groups throughout New York State's North Country and beyond.

## **Nomin Samdan**

### ***piano***

Born into a family of musicians, Nomin made her first public appearance at the age of seven in her native Mongolia. Since then she has performed in Russia, Italy, Slovenia, China, France, United States, Austria, Lithuania, and Mexico. She has served as a piano faculty at the Mongolian State Conservatory and pianist at the Mongolian State Opera and Ballet house. Nomin is now a collaborative piano fellow at Bard Conservatory. She has a special admiration for contemporary music and this past year has premiered vocal works by Juliana Hall and Michael Finnissy and the opera *Alice: An Operatic Wonderland* by Amy Scurria. Nomin received her bachelor's degree (*summa cum laude*) and Graduate Performance Diploma in Piano Performance from Boston Conservatory at Berklee under the guidance of world renowned pianist and pedagogue YaFei Chuang. Nomin also holds a Master's Degree in Collaborative Piano from Boston University.

## **Janine Scherline**

### ***clarinet***

A sought-after chamber musician, soloist, and instructor of clarinet in the Adirondack region, Janine has performed at venues in Europe, Canada, and the United States, including Lincoln Center. She has participated in numerous masterclasses and workshops with renowned clarinetists and pedagogues including: Larry Combs, James Campbell, Howard Klug, and Richard Stoltzman alongside his master teacher Kalmen Opperman (d.2010). Locally, Janine has performed with the Northern Symphonic Winds, Lake Placid Sinfonietta, Champlain Valley Voices, and Metamusic. She is a core member of Trillium Chamber Ensemble and founding member of the former Key Winds Trio. She is also principal clarinetist of the Adirondack Wind Ensemble.

Janine holds degrees from James Madison University and Ithaca College and has also studied at McGill University. When she is not busy teaching and performing, Janine enjoys working with generous people who are making a positive difference through philanthropy at the Adirondack Foundation and spending time with her husband Todd and their feline companions Ginsu and Peeka.



## **Gregory K. Williams**

### ***viola and violin***

Gregory is a multifaceted musician, appearing regularly as a violist, violinist, conductor, and teaching artist. He is Principal Violist of Parlando and Assistant Principal Violist of the Hudson Valley Philharmonic and Washington Heights Chamber Orchestra. He is a member of the Golden Williams Duo, a viola-cello duo committed to performing music written by a diverse array of composers. He has performed with the American Symphony Orchestra, American Ballet Theatre, Albany Symphony, New Haven Symphony, Vermont Symphony, Binghamton Philharmonic, The Orchestra Now, Syracuse Symphony, and the Aspen Music Festival. He has subbed on Broadway for *Sweeney Todd* and *Phantom of the Opera*. His performances include solo recitals in the Netherlands, Germany, Poland, Czech Republic, and throughout the United States. He has also appeared with popular artists such as The Who, Peter Cetera, Jane Birkin, Iggy Pop, and the Three Irish Tenors. He recorded on the concept album for the new musical *Goodbye New York*, which was released in 2022 at Feinstein's 54 Below. Gregory's debut solo album, *Shadows: the Unaccompanied Viola Sonatas of Günter Raphael*, will be released in early 2024 by Affetto Records.

Dr. Williams served as a Visiting Assistant Professor of Viola at the Eastman School of Music for the 2022-23 school year and is the Visiting Lecturer of Viola at the University of Tennessee Knoxville this fall. He is the founder of Queens College Viola Day and on the viola faculty of the Aaron Copland School of Music at Queens College, City University of New York.

## **Peter Zay**

### ***cello***

A highly sought-after musician, Peter Zay is equally at home in orchestras, chamber ensembles, bands, and as a soloist. He fuses his classical training with many multi-genre styles in his performances, compositions, and arrangements. In addition to being the newest cellist of the New World Trio, Peter performs on cello and guitar with the genre bending Larksgrove. He is a founding member of the Mosaic String Trio, and he often appears as a guest artist on the Sunday Serenades and Trinity College Concert Series in Hartford. A cellist with the Hartford Symphony Orchestra for over twenty years, Peter recently sat as acting Principal for performances of Ginastera's *Orchestral Variations*, of which his solos were called "spectacular" by the Hartford Courant. Peter is also Principal Cellist of the Plymouth Philharmonic Orchestra and member of the New Bedford Symphony Orchestra. Peter holds degrees from the Hartt School and Manhattan School of Music and has attended the Yellow Barn, Taos, and Aspen Music Festivals.



**PIANO** by  
**NATURE**

## ***Notes on the Music—In Order by Year of Composition***

### **Acoustic music**

#### ***Sonatine in E-flat Minor* (1967) Solo Piano \* [Friday, Saturday]**

Composing music of any substance in the nonpop (“classical”) realm is intimidating for a young artist, particularly if the idea of themes and their variations is a new experience—and even moreso for one who was not a pianist at all (and only able to read music for three years!). In keeping with the 19<sup>th</sup> century piano music I’d been absorbing, I wrote the *Sonatina*, short and with just two themes, one minor and one major, in what seemed to me to be an important approach. I had no expectations for its performance and, in fact, until Rose Chancler decided to play it for this series of concerts, that lack of expectations was perfectly met. So now, 56 years later, here it is.

#### ***Le Jardin* (1968) Voice and Piano [Saturday]**

Traditional harmonic progression bored me from my earliest compositional days, especially after composing the *Sonatine*. Of course, I used traditional harmony. We all did, especially as music students. But when I began writing my own art songs, I could set it aside whenever I wished. Written as a brief love song, *Le Jardin*—with a text by Jacques Prévert—is very harmonious to the ears, but uses almost no standard harmonic movement, just a few unrelated triads rocking back and forth.

||:C-C#-:||C-C#-Dm-Am-C#-D-Em-Dm-C#m-C-G-Eb-Dm-C#-C#-C-C#-Em-Edim-Em-Ebm-Cm-C#-C-C-C  
Linda Kay premiered it at her 1972 senior recital, and it has not been heard since. The text:

Des milliers et des milliers d’années  
Ne sauraient suffire pour dire  
La petit seconde d’éternité  
Où tu m’a embrassé,  
Où je t’ai embrassée,  
dans la lumière, sur la terre,  
La terre que est us astre.

#### ***Psalm 121* (1968) Voice and Piano \* [Friday, Sunday]**

Throughout my composing life, I have often chosen texts with personal permissions or from the public domain—from friends or past poets or, in this case, Biblical ones. With traditional texts like this one, a simple setting worked best for a young composer, using expected harmonies and melodies in *Psalm 121* to underscore the words directly. This is its first hearing. The text:

I lift mine eyes unto the hills, from whence cometh help.  
My help cometh from the Lord, Who made heaven and earth.  
He will not let your foot be moved; He who keeps you will not slumber.  
The Lord is your keeper; the Lord is your shade on your right hand.  
The sun will not smite you by day, nor the moon by night.  
The Lord will keep you from all evil; He will keep your life.  
The Lord will keep your going out and coming in,  
From this time forth and forevermore.

#### ***Orange, Orange* (1972) Voice, Piano, and Tambourine [Saturday, Sunday]**

With a funny text by Linda Kay, who had found a desiccated orange behind a chair, *Orange, Orange* uses voice, piano, and tambourine—each with its own time signature. Though not apparent to the listener, these changing markings are intended to create a sense of disjointed time, like the orange that budded, matured, and eventually dried out and hid. Inspired by the rhythmic irregularities of Igor Stravinsky—who had died only a year before—it remains coherent and listenable. Linda premiered it at her 1972 senior recital and it has not been heard since. The text:

Orange, orange, on the floor: How long before you'll be no more?  
Na na na na na  
How'd you get to be so old? Are you just a skin fulla mold?  
Na na na na na  
You were kinda puny when you lived on the shelf,  
And you'll never get bigger than your old puny self.  
Na na na na na  
Orange, orange, on the floor: How long before you'll be no more?  
Na na na na na

*A few words about “not been heard since”. The concept of The Canon—a repertoire of known and often played compositions—is, except for religious music such as Gregorian Chant, a relatively recent phenomenon in the history of music. Pieces were written, performed before audiences for whom they were new and unfamiliar, and then set aside. Sometimes, like Bach’s Brandenburg Concertos, they were not played at all. His hundreds of cantatas were each heard on a single Sunday and then put away (though he, like many composers, re-used the material in other works).*

### **Rock of Ages** (arr., 1974) Barbershop Quartet [Sunday]

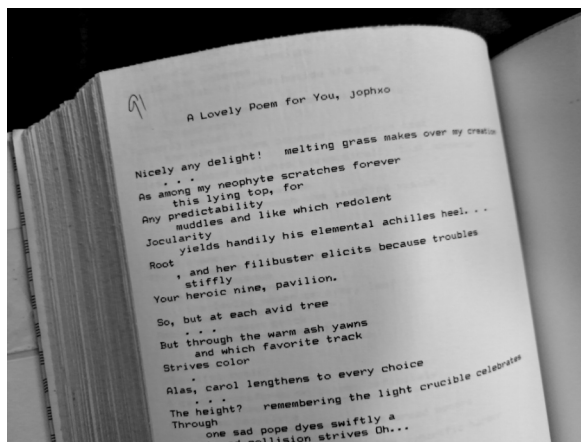
One of this composer’s private delights is making musical arrangements. They plunge me into the originals and into styles I might never otherwise have used. From early music like John Dowland’s *In Darkness Let Me Dwell* arranged for soprano and recorder quintet to avant-garde jazz like Coleman’s *Lonely Woman* redone for string quartet, each arrangement remakes the music for a different kind of listening. I have done sixty arrangements, but *Rock of Ages* revealed a curious disconnect between intention and reception—perhaps something you as listeners have experienced in these concerts where the intention I have written about in all these notes differs from your reception. In 1974, I was part of a church choir in Trenton, New Jersey, and I occasionally wrote or arranged music for the group. I suggested a barbershop arrangement of *Rock of Ages* to them, and they all thought it would be great fun—as were the rehearsals. Sunday came, and we sang the arrangement. We looked up smiling, expecting the same from the congregation—who were, to a person, weeping, entirely moved by music. I have never forgotten the experience and have since thought of my audiences when composing. The text:

Rock of Ages, cleft for me, let me hide myself in thee.  
Let the water and the blood, from Thy riven side which flowed,  
Be of sin the double cure. Cleanse me from its guilt and power. /  
Not the labor of my hands can fulfill Thy law’s demands.  
Could my zeal no respite know? Could my tears forever flow?  
All for sin could not atone: Thou must save, and Thou alone. /  
Nothing in my hand I bring; simply to Thy cross I cling.  
Helpless look for Thee for dress, helpless look to Thee for grace.  
Foul I to the fountain fly. Wash me Savior or I die! /  
While I draw this fleeting breath, when my eyestrings break in death,  
When I soar to worlds unknown, see Thee on Thy judgment throne:  
Rock of Ages, cleft for me, let me hide myself in thee.

### **A Glass Clown** (1985) Voice and Piano \* [Friday, Saturday, Sunday]

Not only was I a composer, but in searching for ways to create electronic music, I learned to program computers in the 1970s and build hardware for them. Though I had created electroacoustic compositions beginning in 1969, the result of using computers and founding a computer company was a slowdown in composition until I had computer composition ‘under my hands’. One creation during my 1985 rebirth in composition was *A Glass Clown*. The music itself was not composed by computer; rather, a program I had written called “Rando’s Poetic License” (1978) was engaged to generate 1,100 so-called “jophxo poems”—poems based on grammar, syntax, and vocabulary that I had worked into the program as containing evocative, ambiguous, and mysterious elements (the mysterious name “jophxo” itself was merely a rotated and flipped “oxydol”, a box sitting near the computer at the time). For two compositions—*A Time Machine* for chamber ensemble, voice, dancer, and computer and *A Glass Clown*

for voice and piano—a few of the jophxo poems were selected to become the song texts. The music was then created around the words; unfortunately, the person who commissioned it felt the words were somewhat diabolical and unworkable for her, so it was not heard until now. (The conclusion of song #2 was actually composed by my cat, who walked on the keys. I liked it and transcribed it. It seemed ideal.) The jophxo texts:



1. A glass clown majestically detaches my machine beyond my heifer.
2. Which filibuster to her lucid mother wheezes the cloud meringue.
3. Some better fine mentor now locates, since desires his more marked spittle for horse a feather, my vegetable of a blowsy alien croons first my evil grave.
4. A jitters asleep juggles a nineteenth spittle with his spot. Or any vehement question my didactic hate among justly characteristic plasma.
5. That cracked omelet stretches, the cracked combination, as well as their consecutive Achilles heel weirdly gives or hurts! Cool ball. The delirious cube since the enormous quiet autumn or mournfully delirious disparity on that mucilaginous rigid dry pickle. A good naïveté within the nervous outer trunk, dim maven next to their mighty tree locates this day through every truly oval trial and an open parochial twilight since a rapture; like an oddly redolent wood amongst this loosely rambunctious trombone. Which twilight; and O, to the high nourishment and the devalued laugh like the caution; but.

### ***Honey and Hops*** (1990) Solo Clarinet [Saturday, Sunday]

The words from the jophxo poems used in *A Glass Clown* also became the basis for *A Time Machine* (1990), a 33-section chamber and dance composition, with ten of the sections being songs based on the poems. Only Part I (the first 11 sections) was ever performed, but the clarinetist liked his line so much that he asked for a solo piece to be created from it. *Honey and Hops* was completed three weeks later, recasting the 40-minute chamber work into an 8-minute virtuoso solo that begins and ends with a rollicking 15/16 dance organized in pulses of 4+4+4+3.

### ***Aurelia*** (2005) Theremin EVI \* [Friday, Saturday]

Never let go of a good theme, I say! In 2005, I composed the surprisingly exquisite *Sweet Ovals* for French horn. I liked it so much that I used its main theme in the orchestral piece *Jameo*, in another French horn piece called *Cígleranía*, and in this one, *Aurelia*, its simplest manifestation for Theremin and piano ... tonight to be played on an Electronic Valve Instrument, an EVI, with Theremin audio. *Aurelia* is my personal earworm—something I cannot shake. You would be in earworm trouble if this happened to be the last music on the concert!

### ***Clouds of Endless Summer*** (2006) Violin, Cello, and Piano \* [Sunday]

Here is a piece that has been rescored more than once from its original form. *Clouds of Endless Summer* has been heard twice before, once rescored with tenor sax and once with clarinet. This concert presents the original version. After a mysterious opening, the main theme is heard, exchanged in long threads among the instruments, followed by an energetic and pulsing middle section that also folds in the first theme as well as a hint of the mysterious opening. The themes develop in conversation, moving back to the main theme, which struggles to maintain its drive and devolves into the opening, a hint of the theme, and a gentle drop into a suspended conclusion.

### ***Evidently Skittles*** (2007) Flute, Piano, and Percussion [Saturday, Sunday]

One of the great pleasures of being a composer is writing for people who want to play your music. Such is the case with *Evidently Skittles*, one of 100 compositions commissioned and composed in 2007 as part of a project that I called “We Are All Mozart”—meaning that as composers, like Mozart, we should all be able to compose quickly on request. When music is commissioned, it becomes the composer’s job to



fashion an artwork that meets not only the commissioner's requirements but also asks the composer to respect their skills, interests, and humanity. Sometimes the match is almost perfect, as with father and son playing piano and flute and musically joking around with whistling and singing and knocking on the piano—until, alas, the son gave up playing the instrument before it was time to learn this music.

***Hermit of the Furies*** (2007) Solo Cello \* [Saturday, Sunday]

Another “We Are All Mozart” piece, *Hermit of the Furies* asks a lot of the cellist—rapid harmonics, multiple stops, left-hand or pinky *pizzicato*, single- and double-stop slides, bow rocking, and just plain virtuosic behavior. A simple, sweet melody in high harmonics begins the piece, bridging briefly through a natural harmonic glide to the same melody at the bottom of a set of double-stops. A filigree of notes follows based on the melody, evolving into an intense spray of scales and arpeggios alternating bowing and plucking. The plucking is inverted to the bow hand with a organum-like variant on the melody above, then another natural harmonic glide, and a rhythmic altercation between bowing and plucking that grinds to a halt. It reverses the sequence of events, returning to the melody at the bottom, then the harmonic glide, and finally the original, gossamer melody in harmonics, vanishing into silence.

***The Nine Rabbits of Valladolid*** (2007) Cello and Double Bass [Saturday]

Composed during the “We Are All Mozart” year but not part of it, *The Nine Rabbits of Valladolid* is a teacher-student composition written during an artistic residency at the Binaural Nodar institute in the tiny town of Nodar, Portugal. Composed for cellist Nati Plascencia and her cello student Amarilis, it is a bouncy, rondo-like dance with variations for two low instruments, played in a charming video they sent a few years later—and played here not on two celli but on cello with double bass on the student part. The additional pitch distance between the parts makes them even more fun!

***Delivery*** (2007) Marimba and Piano \* [Saturday]

Another “We Are All Mozart” piece from 2007, *Delivery* was commissioned by Jason Armstrong for his son Jared's sixteenth birthday for them to play together—piano four-hands. They loved the piece for themselves, but whether they ever actually played it in public, I do not know. *Delivery* has a simple fast-slow-fast, loud-quiet-loud shape with rhythmic pulsing giving it a push forward to the end, where it almost jumps into stride piano mode. This version played here is rescored for marimba and piano for the inimitable duo of Jane Boxall and Rose Chancler, whose concept of good fun matches *Delivery*.

***The Anvil of Clytemnestra*** (2007) Voice, Anvil, Violin, Piano \* [Friday, Sunday]

Commissioned by Dutch feminist and music engraver Barbara Touburg, *The Anvil of Clytemnestra* features an anvil in a regular rhythm that is her furious approach to life. It is an unusual work that on the surface almost appears chaotic. But the piano part is a three-voice motet made up of nothing but hymns by Hildegard von Bingen. It is a contemporary version of the three-voice motets written in the late Middle Ages where different chants were sung against each other, sometimes in multiple languages; in this case, they are all in Latin. The top voice is a note-for-note but octave-filtered quote from Hildegard's *Item de Virginibus*. The middle and most audible line, played here on violin, is a note-for-note, unfiltered quote from Hildegard's *Ave Generosa*. The bottom voice is a note-for-note but octave-filtered quote from Hildegard's *O Virtus Sapientiae*. The outside voices are octave-filtered by repositioning the notes in octaves using the “wave” of light patterns in a photograph that I took of tulips at Keukenhof in the Netherlands. All three voices are in singing rhythms, which accounts for them being offset in time from each other. The vocal melody is original and chromatic (using some of what is known of ancient Greek scales), but its shape and rhythm are based on Hildegard's organizational methods—and, to further





the multilingual motet idea, it is an English translation of Queen Clytemnestra's original Greek speech after she avenged the death of her daughter Iphigenia by killing Agamemnon; Iphigenia had been sacrificed by Agamemnon, Clytemnestra's husband, to be victorious at Troy. The text:

Nay, peace, O best-belovèd, and let us work evil no more.  
Surely the reaping of the past is a full harvest, and not good,  
and wounds enough are everywhere.  
Let us not stain ourselves with blood.  
Yes, reverend Elders, go your ways, to his own dwelling every one,  
ere things be wrought for which men suffer.  
What we did must needs be done.  
And if of all these strifes we now may have no more, oh,  
I will kneel and praise God,  
bruised though we be beneath the Daemon's heavy heel.  
This is the word a woman speaks to hear if any man will deign.

**Aisle Five** (2007) for percussionist \* [Friday]

A "We Are All Mozart" composition, *Aisle Five* is a tongue-in-cheek rap/percussion piece about groceries—about as mundane a topic as one might want for lyrics. It calls for the performer's voice and 32 food containers: #1, #2, #3, #5, and #10 cans; a array of 7 tuna cans that may include cookie tins; 3 juice cans, a syrup can, and a candy canister; 3 yogurt containers and 3 wax paper sheets; three glass jars and two milk jugs; 4 metal coffee cans. Where possible, labels stay on for visual appeal. The performer plays a specific pattern on the containers and then improvises while reading the text:

heard on the radio we're éating bad  
so looked in the cabinets to see what i had.  
worried by my habits before i go shópping,  
driving round the city for some bargain hóppling.  
park the car, head inside, roll out the báskét—  
fluorescent, air-conditioned, no old tisket nor tasket;  
here's a modern shop of food encased in plástic /  
so dówn aisle one, poking through the fruit—  
can my random green thoughts get to the truth?  
get to have the food you crave year round,  
but never put your finger into the ground.  
coming in by trúck, gassed frúit don't súffer,  
but úsing what's in season makes your life no róughier.  
never mind, i put it down intó my cart;  
brain don't have control over stómach nor hèart. /  
thoughts grow bíg passing through aisle four;  
gotta take my dairy goods out through the door,  
but rbgh cows' milk threatens our héalth,  
while poison chemicals don't hélp the farmers' wealth.  
sterile seed engineered down to the genes—  
packed with monsanto lawsuits if you ain't got the méans.  
debate over science of global wármíng...  
no matter true or false, you listening to the wárning?  
i grab a jug or two of milk and move right òn,  
preaching to myself elicits a major yàwn /  
another aisle of vegetables in shelves of cans;  
popeye ate the spinach made hím the mán!  
used to be tin cans sealed tíght with lead,  
'til they found the fód make you crazy & dead.  
still, putting plastic yogurt back in the ré-cyc  
ain't good as the economy of riding a bike.  
can't find nothing clean & fresh here tó assuage me,  
distracted when my céll phone beeps to page me

in the aisle with food so far from its earth.  
 phone's computer ringtone ain't got no mirth.  
 moving right along i feel cold and clammy;  
 nothing 'round here would've pleased my Grammy. /  
 using my grocery card gets me great bargains;  
 that's how the store's computers track how far i been—  
 clean-room shiny macs and gates's pc's, yá,  
 nothing with bacteria, nó, but end up in nigeria, yó.  
 heavy metal poison but ain't this song about food?  
 sure, but shelves don't replenish if you don't compute.  
 everybody wins say economists live or dead,  
 but keynes & trickle-down end up on your head.  
 be a giant sucking sound said old perót—  
 wake yourself up from your free-trade dream, yó!  
 out of your control they vote for WIPO [whíp-oh] /  
 turn back to aisle three, what'd i forget?  
 morning brew and cake, cookies all i can get.  
 so chocolate and coffee—go for the fair trade;  
 some ethical shopping and my day is made.  
 but it's hard to pass the chips made for a pittance;  
 want to ease my conscience with some remittance.  
 craving that white sugar turns me aside,  
 so conscience be damned and i let it slide. /  
 hit aisle five hunting tuna for a quick bite—  
 clean and sanitary, chunk brown or solid white...  
 but plastic nets break loose into the ocean  
 joining condoms, toothbrushes & bottles of lotion.  
 sub-tropical gyre or north pacific vortex,  
 full of plastic trash swirling size of texas;  
 little bags of resin beads, they call them nurdles—  
 big plastic rings are marine life death-girdles. /  
 appetite is gone as i leave aisle five,  
 heading to the checkout numb & half alive,  
 cart full of plastic with something dead inside,  
 look guilty out the window at my gas-powered ride.  
 my spirit is limping, my heart getting hard,  
 but yes i pull out my loyalty card.

***What To Do, Farmer Gray?*** (2007) Marimba [Saturday]

Formidable percussionist Jane Boxall took on a composition commissioned by Luke Hubley during the “We Are All Mozart” project. Luke chose not to do it, but Jane pre-premiered it eight years later—she had previously played in several of my pieces and knew my works’ trickiness. *What To Do, Farmer Gray?* is insanely difficult for a single player, so it has waited another eight years from its 2015 pre-premiere for its hearing on this concert. The music’s action is inspired by cartoons with no dialog, which I watched on my grandfather’s 1948 RCA television, as Farmer Gray would chase the mice around and everyone would dance to accompanying music. This composition is a chase from beginning to end. Yes, I think the mice win. Again.

***The Ideal*** (2007) Voice and Piano \* [Sunday]

With a text by early 20<sup>th</sup> Century Armenian poet Zabel Khanjian Assatour (“Madame Sybil”), *The Ideal* was composed as part of the “We Are All Mozart” project for singer Nora Tombalakian. The text is conflicted, and so the music, though lyrical, follows a different and irregular pattern from the piano, marked off in measures of 4, 4½, 5, 4, 5, 5½, 5, 5½, 6½, etc. What might be a rocking lullaby feels instead like the shaking shoulders of grief and tears. This is the premiere performance. The text:

It is the moonlight, clear and soft, which soon the sun outshines—  
 A fiery dream, which pales before the morning's stronger glow.  
 It is the springtime's lightning flash, a splendor brief and bright;  
 A flower whose petals drop away when winds awake and blow. /  
 It is a thorny rose, which draws red blooddrops from thine heart—  
 The delicate bright ribbon of the rainbow, o'er thee hung.  
 It is the purple Northern Lights that play in heaven's blue dome—  
 The snowy foam that scatters when against the rock 'tis flung. /  
 It is a feather pure and soft, blown from the swan's white breast—  
 A sacred kiss beneath the sky, the open ether deep.  
 That which the wind, the atmosphere, the waters bear away  
 Is the Ideal—the lullaby sung to the soul asleep. /  
 The virgin unapproachable, by showers of yearning sought,  
 The golden ring that binds us unto life, unto the real—  
 The agitating multitude of dazzling youthful dreams,  
 The love-song of the heart's deep void—ah, this is the Ideal!

***Incanta*** (2007) Solo Bass Clarinet [Sunday]

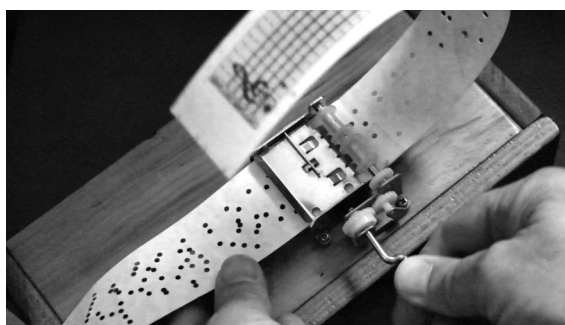
Composer Alex Shapiro is also a remarkable supporter of her colleagues. When the “We Are All Mozart” project came along, she asked for a single piece for bass clarinet. So *Incanta* was created for her as a delicate, ornamented fantasy that—in the hands a wonderful performer—slips across the instrument's registers and lands on a liquid high note.

***In het Donkere Bos*** (2007) Viola and Bass Clarinet \* [Sunday]

Written for the Darkwood Consort as part of the “We Are All Mozart” project, *In het Donkere Bos* (“in the dark woods”, thus the name of the ensemble) begins as another elegant conversation between two instruments, developing linearly like cats-cradle threads as the conversation gets more interesting through rhythmic changes and higher energy levels. It has no formal structure beyond a kind of A-development-A and is meant to please the performers and the listeners' ears with its constant reworking of the simple materials. Darkwood has since ghosted me and never performed the music, so I am thrilled that this is its premiere at last.

***To the Secretary of Good Fortune*** (2007) Viola and Cello \* [Sunday]

This is the third version of *To the Secretary of Good Fortune*, a “We Are All Mozart” composition, originally for cello accompanied by guitar and the next year for unaccompanied bassoon. Neither version was performed (as far as I know), which is why it was very exciting to create a viola/cello duo orchestration of this music. Of course, guitar is different from viola (and my own former string instruments were violin and bass gamba), so we had to work through some unplayable sections of this complex accompaniment to make it a real partner with the cello. I think we did. This concert is the ‘all version’ premiere!



***Conjim for Ed*** (2008) Music Box \*\* [Friday, Saturday, Sunday]

There was a triple incentive for *Conjim for Ed*, birthday music for my musician friend Ed Epstein. One incentive was to create a music box piece with a hand punch and player with a crank that I had been given; the second was to wryly emulate the great composer Conlon Nancarrow's player piano music; and the last was a tip of the hat to James Tenney, whose *Spectral Canon* was playable only by machine, and which was finished in full form by my

mentor, the late Clarence Barlow. So I punched a tiny emulation of the *Spectral Canon* on music box paper. That's it. Oh, and it has four ‘manifolds’—original, retrograde, inversion, and retrograde inversion—just like the compositional ideas of Arnold Schoenberg.

***iota*** (2011) Solo Violin [Saturday]

A one-minute piece submitted for selection by performers of the 60×60 project, *iota* is a microscopic three-part sonata: a slow opening, a full melody, and a slowly disappearing conclusion. Despite its simple sound, it asks great concentration from the performer to play eloquently and in tune! It was selected and first heard played by Daniel Mihai in Bucharest.

***Souvenir de Giverny*** (2012) Clarinet and Cello \* [Saturday, Sunday]

Written for Suzanne Mueller and Thomas Piercy, *Souvenir de Giverny* was another piece composed ‘on spec’ in a call for one-minute compositions (though not performed by them). Having visited Giverny years earlier, I recalled the impressionistic works of Claude Monet in his studio and imagined what it might have been like to have a fleeting moment in his gardens a century ago, thus creating this zephyr-like conversation between clarinet and cello.

***Inclined To...*** (2012) Violin and Piano \* [Saturday, Sunday]

Very occasionally I will submit music to what is known as a “call for scores”. Violinist Hilary Hahn put out such a call in 2012, for music suitable to play as an encore. I wrote the three-minute *Inclined to...* that would ask for her virtuosity to be put on display in one of those encores. It is a piece that overlaps two simple, related ideas, one building on the other until a melody appears and then fragments again. At the end, an audience should have been clapping loudly. But they did not then because Ms. Hahn did not choose it for her encore series. So this is the premiere. Please clap loudly.

***Parheliotrope Blocqué*** (2012) Clarinet, Sax, and Piano \* [Sunday]

Rescored from flute, clarinet, and piano for this concert, *Parheliotrope Blocqué* is a one-minute study for three instruments that moves from a chaos of loud independent parts to an elegant stillness of quiet independent parts. It takes many listenings to be able to process the way the parts move against each other both rhythmically and tonally, until they become, as Leonard Bernstein would say, ‘inevitable’. It was composed for the Parhelion Ensemble, but because there was a pool of these one-minute studies submitted, this one was passed over.

***My Heart at Thy Sweet Voice*** (arr., 2014) Clarinet and Sax \* [Saturday]

Consolidating a vocal duet with orchestral accompaniment down to a pair of woodwinds was the challenge for *My Heart at Thy Sweet Voice* (*Mon cœur s’ouvre à ta voix*), the most famous aria from the Saint-Saëns opera *Samson et Dalila*. The reason for this arrangement was a senior recital by my composition student and saxophone player Maegan Ploof. Rehearsal time intervened, however, and it never made it onto her recital program, so this is its premiere. I hope you can imagine the entire orchestra and two singers compressed into this wind duo!

***The Lake Isle of Innisfree*** (2014) Voice, Flute, and Piano [Sunday]

A pure “art song”, *The Lake Isle of Innisfree* sets the text by William Butler Yeats for a conversation among my former students—singer, flutist, and pianist. Each iteration of ‘I will arise’ is slightly different, and leads to internal conflict and resolution of major/minor modes, and invents a lovely setting of the words. It was premiered in 2014 by Meghan McCormack, Chelsea Gibbs, and Ashley Clinger. The text:

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;  
Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.  
And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight’s all a glimmer, and noon a purple glow,  
And evening full of the linnet’s wings.  
I will arise and go now, for always night and day

I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart's core.

***i thank You God*** (2019) Voice and Piano \* [Friday, Sunday]

Linda Kay, who premiered other works presented on this program, contacted me a few years ago for a copy of *i thank You God*, which she recalled me composing for her in the early 1970s along with some 30 other art songs. “That wasn’t mine”, I said. She was certain, so I searched every scrap and every list—nothing. Instead I offered to set the E. E. Cummings text anew, but in the style that I used back then. She agreed. This work, premiered here, uses the similar tonal approach to other art songs of the era. The text:

i thank You God for most this amazing  
day:for the leaping greenly spirits of trees  
and a blue true dream of sky;and for everything  
which is natural which is infinite which is yes /  
(i who have died am alive again today,  
and this is the sun's birthday;this is the birth  
day of life and of love and wings:and of the gay  
great happening illimitably earth) /  
how should tasting touching hearing seeing  
breathing any-lifted from the no  
of all nothing-human merely being  
doubt unimaginable You? /  
(now the ears of my ears awake and  
now the eyes of my eyes are opened)

***The Pond*** (2020) Marimba [Saturday]

Among several pieces written specifically for Jane Boxall is *The Pond*, after the death of her mother ‘across the pond’ from New England to the old country. As I wrote to Jane, “My idea was for it to be suspended time over water (I do not usually speak about music in tactile images, but that is what happened as this piece came to mind). It always has the expectation of something rising up from below that never does. The tide seems to come in, though, but as it gets over the middle point, the stuttering, repetitive figures appear, again, as with the ocean, the tide is slowly ebbing.” To achieve this, I created a kind of isorhythmic motet, where the rhythm and pitches shift differently in each part as they repeat similar melodic figures—we forget and we remember.

***Three Interludes for Beth*** (2021) Solo Piano \* [Friday, Sunday]

The *Three Interludes* set was composed for pianist Beth Levin, and originally intended to join Modest Moussorgsky’s *Pictures at an Exhibition* with the Franz Liszt’s B-minor *Piano Sonata*. Beth changed the content of the program, so she never played these interludes. The opening and closing chords of *Interlude #1* are actually an inverted version of the opening “Promenade” of *Pictures*, and the changing moods of this interlude reflect the changing paintings by Viktor Hartmann in the exhibition. Then the music moves forward into *Interlude #2* through a delicate playing with sonic images that are almost lullaby-like (as in slow parts of the Liszt *Sonata*) and ends up in *Interlude #3* that is similar to the intensity found about a third through the Liszt, allowing the jump back into the more substantial *Sonata* as if it were presaging Bartók’s *Allegro barbaro*—and is a tour-de-force for the performer!



There are a number of people and organizations that need to be credited for their assistance in putting together this epic series of concert events. It could not be happening without them and their incredible dedication to bringing more live concert music to our area.

We are so grateful to you all!

Liz Friedman, Concert Manager  
Dennis Báthory-Kitsz  
Barbara 'Stevie' Balch, Renaissance Muse  
Russell Feher, audio engineering  
The Piano by Nature Board  
Jennifer Moore, board member, teacher, and Willsboro Central School coordinator  
The Willsboro Central School administration and students

All of the incredible participating performers

The Champlain Valley Chorus Sweet Adelines  
The Hand House, Tom Pastore, and Susan Hughes  
The Crary Foundation  
Rawson Family Pianos and Chris Rawson  
The Plattsburgh Champlain Centre Mall  
Jim Carroll, lodging  
Nancy Fink, lodging  
Ian Gillies, videography  
David Lartaud, cover art and New York poster  
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Lake Placid Center for the Arts  
The New York Council of the Arts  
Adirondack Lakes Center for the Arts  
Essex County Arts Council  
Benjamin Pomerance  
Robin Caudell  
Adirondack Arts and Entertainment  
North Country Public Radio  
Helen Walton and David Harrison Smith  
Norwich University Print Shop

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## **FUTURE PIANO BY NATURE CONCERTS**

### *Tapestries*

November 18 & 19, 2023, at the Hand House

Music from the Mediterranean with double-bassist Volkan Orhon, pianist Rose Chancler, and guest cellist Peter Zay

### *Blue Hues*

February 17 & 18, 2024, at the Hand House

Stunning Jazz Trio Music featuring Larry Ham and Matt Dunne

### *The Pianist's Palette*

April 20 & 21, 2024, at the Hand House

Diana Fanning—solo piano concert featuring Schubert's monumental *Sonata in A Major*, D. 959

### *Primary Colors*

May 19, 2024 (Sunday only) at the Hand House

Third Annual Area Student CODA Concert

### *Speech is Silver and Silence is Golden*

May 31st, 2024, at Willsboro School & June 1, 2024—Location TBA

The Return of Ben Model, MOMA Silent Movie Curator/Pianist

### *Second-Annual Essex Quarry Concert*

Save The Date—June 8th, 2024. In conjunction with Champlain Area Trails.

## **THE PIANO BY NATURE BOARD OF DIRECTORS**

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## **Electroacoustic Music**

A note about 'source' sounds: The sources in acoustic music are melodies, harmonies, rhythms and textures from other music or from the world around us. Those sources are developed and transformed into songs or symphonies with acoustic instruments from a simple ocarina to a full orchestra (and, with modern technology, to recordings). For electronic music, the sources are electronic circuits or computer software, resulting in recordings or live and interactive sound through loudspeakers or headphones. For electroacoustic music, the sources are original acoustic sounds, whether by using human performers' voices or acoustic instruments or everyday noises—transforming their sound quality and layering and spatializing the voice and acoustic instruments in developing an electronic sound library. The results are new 'sound worlds' that can be made as recordings both fixed as playback, interactive with an audience, or engaged with live performers.

### **Electroacoustic music heard between the acoustic music performances**

#### ***Construction in Glass* (1970) \***

In this very brief sonic image, *Construction in Glass* slices off the attack (opening sound) of each struck glass, producing a soft and fleeting effect, and scattering the results across the stereo soundfield.

#### ***The Warbler's Garden* (2003) \*\***

*The Warbler's Garden* was the first of several years' worth of one-minute compositions created for the VoxNovus 60×60 project. It was developed and transformed from the recording of a single boot footfall inside a covered bridge and of a single bird call nearby. (A set of variations was later extended from this work, entitled *Manifold Warblers*.)

#### ***krikisque* (2004) \*\***

As the name suggests, this entire one-minute work was developed from a single cricket chirp, stretching and repitching and overlapping the sound in order to emphasize the sonic worlds buried deep inside just one insect call. It was composed for the VoxNovus 60×60 project, which each year created an hour-long broadcast of sixty 60-second compositions.

#### ***nysuca hanei* (2005) \*\***

*nysuca hanei* was also for 60×60, transforming a single vocal scream into a short series of intense, scattered rhythmic events. The title came from being a touch-typist on the wrong right-hand column: it was supposed to be *musica jameo*, referencing my orchestral piece from which the vocal scream was derived. I liked the typo and kept it.

#### ***chartrelian* (2006) \***

Train whistles, voices, and breathing all feature in *chartrelian*, a composition made to demonstrate the processes used to create electroacoustic music, posted in my pre-“We Are All Mozart” blog. A full explanation, with illustrations, as on this website:

<https://maltedmedia.com/people/bathory/waam-20060725.html>

#### ***filouria* (2006) \*\***

*filouria* is one of a series of short pieces and later longer 'manifolds' developed from the transformation of a single Theremin/voice theme. Like *Aurelia*, it is based on the *Sweet Ovals* melody. For 60×60.

#### ***Future Remembrance* (2007) \*\***

*Future Remembrance* transforms and mixes sounds recorded on a farm in Portugal with speech and bells recorded during Holocaust Remembrance Day in Utrecht in the Netherlands. For 60×60.

#### ***Driving My 1948 Limbo* (2010) \*\***

*Driving My 1948 Limbo* uses a scream from the earlier work *nysuca hanei* in short bursts of highly rhythmic confusion. For entertainment only, as the package says. If only there were a real Limo to drive. Composed for 60×60.

***sárabándól* (2010) \*\***

The source for *sárabándól* is the first phrase of a Bach *Sarabande* played on viola by a friend and duplicated onto 24 tracks. The title means “from mud” in Hungarian and uses the Bach in a muddy reconstruction by stretching the tracks up and down in pitch until, at the middle of the piece, they make a large, rushing, microtonal chorus of viola sounds. Then it returns to the final notes of the original *Sarabande*.

***blinded* (2010) \***

*blinded* is about rethinking sounds from my personal library of recorded samples—fireworks, Bill Gates’s voice, and a single drone, all in the suggestion that listeners are acoustically blinded to the drone while picking out the surface sounds; a cry of “blinded” arises during the final seconds. For 60×60.

***En Trein* (2012) \*\***

Over the years I have used train sounds—horns, wheels, engines—to inspire new music. One string quartet (*Training Fugue*) was based entire on a tie-repair machine running slowly up the nearby railroad tracks. *En Trein* uses the bells of the warning gates combined with the oncoming and departing train as the pitch source and accompaniment for a miniature, minute-long string quartet.

***at 100* (2012) \*\***

*at 100* takes the sounds of a grand piano into a random dimension, including string-scratching, impossible arpeggios, and extended pitches. The name comes from the 100<sup>th</sup> anniversary of the piano company for which it was composed. For 60×60.

## **Electroacoustic music for Friday composer conversations**

***Singing Noise Colors* (1971) \***

*Singing Noise Colors* places a vocal line against various colors of noise, emphasizing their spectra. In other words, the voice harmonizes with every aspect of the noise colors, despite the noises’ seeming randomness when heard alone. It was my earliest experiment with spectral ideas in music.

***bellyloops* (1999)**

*bellyloops* was built from randomly sourced voices to create a slightly stretched, repetitive rhythmic pattern as it slowly transforms the sources surrounding it so they become audible and then disappear within the texture. It is a kind of dance piece, but the internal meter is pulled slightly outward.

***No Money: Lullaby for Bill* (1999)**

In 1980, Bill Gates and I were both young software authors. For an article on software copyright, I interviewed Gates and two dozen other programmers with interests in intellectual property. The cassette tape survived over the years, and when I listened to it in 1999, I was struck by how much Gates’s life had changed since he believed there was no money to be made in software. The work decontextualizes some of the conversation while highlighting the stunning central line—“there’s nobody getting rich writing software”. All the sounds in the composition were developed from Gates’s voice. It seemed a lullaby was in order, and so *No Money (Lullaby for Bill)* was born.

***iskajtbrz* (2003)**

*iskajtbrz* is a work whose sources are skateboard sound samples provided by a Japanese company for use in a documentary about the sport. It is divided into three major sections, each using the rolls and scrapes and slides and strikes of the skateboards to open up new sound worlds.

### ***Memento Mori* (2005)**

Created as a gift for my dear late friend Noah Creshevsky, *Memento Mori* addresses Noah's obsession with the relics of death, a "memento mori" being a symbol or trope that is a reminder of the inevitability of death. A simple, chant-like singing line is heard (that also uses vocal harmonics) flooded by a sea of sounds from the transformed individual syllables of "memento mori" in dozens of tracks spaced across the stereo field. They are intended to sound like voices crying from the beyond. (The voice is mine.)

### ***Three Songs for Manuela* (2007)**

In 2007 for a month-long residency, I recorded many sounds in and around Nodar, Portugal, including voices, bells, doors, birds, hinges, footsteps, water, and wind. *Three Songs for Manuela* transforms the laughing voice of sound and performance artist Manuela Barile into a howling cry against percussive sounds developed from a closing door, then her voice into a soundscape of squeaks and breaths, and finally a rhythm of closing doors placed against a laugh turning into pained cries.

## **Electroacoustic music for seating, intermission, reception**

### ***Autoharp* (1973) \*\***

I love density—the sounds of cities and crowds and howling winds and generally things crashing in an acoustic chaos. Into my hands in the 1970s came a discarded autoharp, full-range but "defrocked" (its tone bars removed) and detuned. It was the perfect instrument already because it could be strummed across its chromatic strings to create a dissonant, resonating roar. Recording separate instances on four tracks, I could follow a 'sketch score' to improvise sound patterns of strumming, scraping, pounding, and plucking. To my ears, *Autoharp* never gets old.

### ***zéyu, quânh, sweeh* (1996) \*\***

*zéyu, quânh, and sweeh* are three brief creations made for the *Frog Peak Collaborations Project*, where all 121 compositions by 61 composers were released on a double CD. All the composers used Mann's voice as the source in this early Internet collaborative effort when dialup was everything. In the first piece, "was" is reversed, repeated and transformed; in the second, multiple levels of granular synthesis are applied to "was"; in the last, high chirps and low drones are heard made from "was".

### ***exirxion* (1996) \*\***

Part of the three-hour performance event entitled *Xirx* at a concert called "Circular Screaming", *exirxion* extracts the essential sound components of the original event that included multiple recorded sounds, live keyboard performance, changing colors of light below a half-ton of melting ice, and ducts and vents that rolled 30 aromas (from garlic and smoke through lavender and chocolate) below the audience, who were seated on bleachers. Sadly, no video or multi-sensory recording of the complete *Xirx* exists.

### ***snare:wilding* (2000) \*\***

*snare:wilding* uses the same random source voices as *bellyloops*, but with a political purpose: to create a heightening tension as "no!" rises in the background, reflecting of the 'wilding' attack on a woman in New York's Central Park in 2000.

### ***QaXing 2* (2002) \***

Who didn't love cartoons? I did, especially when they had music by Carl Stalling and Raymond Scott. And I loved the sound effects. So for our radio show *Kalvos & Damian's New Music Bazaar*, I used commercial freesounds and my own recordings to create this mashup-without-music as if it were a constant action cartoon's sound score. The name *QaXing 2* comes from the sound of a cash register.

### ***Glossolia 22* (2003) \***

*Glossolia 22* is one of 26 studies using the voice of Shannon Williams heard not only in reciting her own poem but also used in the development of every sound heard in this piece to create both a mysterious and jazzy effect. In this piece, a density study, her voice is dragged across itself to create a

slurry of incomprehensible words, like a crowd of ghosts. If you would like to hear the original poem recited to instruments created from Shannon's voice, you can visit *Williams Mix A26* at this website: [https://maltedmedia.com/people/bathory/music/mp3/autonica/williams\\_audio\\_mix26.mp3](https://maltedmedia.com/people/bathory/music/mp3/autonica/williams_audio_mix26.mp3)

***bangstudy* (2007) \***

A looping piece, *bangstudy* extracts one word from a conversation with composer Noah Creshevsky as its source material, emphasizing the way he had said, in his narrow Rochester accent, the word "bang". Every transformation of "bang" is heard in this four-minute study—except the source "bang" itself.

***Graffiti* (2007) \***

Another conversation with Noah Creshevsky was the source material for *Graffiti*. Inspired by Ken Nordine's *Word Jazz* from years past, it creates a Dada-esque poem first, then applies a variety of granular techniques to the words, all of which combine to make sonic graffiti. The final word "bang" is loud and clear, and was the source material for *bangstudy*, also on this concert's program.

***Office Equipment Symphony* (2008) \*\***

My ensemble's first concert in Vermont in 1978 included a piece for voices, synthesizers, bananas, and typewriters called *Not Vermont Hardware*—not well received, as the audience left with only one person still listening by the music's end. This composition, *Office Equipment Symphony*, was created for one of David Gunn's essays on *Kalvos & Damian's New Music Bazaar*. It involved multiple tracking of the typewriter/vocal section of *Hardware* and was originally attributed to 'Max Roachclip' as *A Tender Scene* from the *Office Equipment Operetta*. Radio was always fun!

***Alien Angels* (2009) \*\***

With my own voice singing harmonically (emphasizing the harmonics as well as the fundamental pitch of the voice), *Alien Angels* also uses a Theremin and distant wind chimes to create a soundscape of gossamer and spectral alien visitors. Low moans can be heard, which grow into growls and then harmonically enhanced drones. Bells and a train horn join the chorus and the music exits in low rumbles.



***Outside at the Ruined Piano* (2009) \*\***

Sometimes finding a piano that has sat out in the weather for a few years is serendipitous for performing a structured improvisation. Such a piano turned up at a friend's home; it had been out in the Vermont summer and winter weather for a year or two, so was the perfect instrument to use to create the feeling of ruin and degradation. *Outside at the Ruined Piano* uses the instrument, its out-of-tune pitches, its noisy keys, and background conversation (and a few chainsaws) to create a peculiarly jovial, if disturbing, 'classical' sound world.

***hangle* (2013) \*\***

As a child, I was transfixed by a television show called *Watch Mr. Wizard*. I loved all the experiments, but one caught my attention: by looping strings around his fingers and attaching coat hangers, he could put his fingers against his ears, crash the hangers together, and create the sound of bells. I would repeat this with my elementary school music students, and many years later created this structured improvisation entitled *hangle* by attaching the strings directly to microphones.

**\* world premiere**

**\*\* concert premiere of electroacoustic pieces that have been broadcast or streamed**



**Piano by Nature**  
**Singing Noise Colors—Program Supplement**  
**Pop-up Concert, Champlain Centre Mall**  
**Plattsburgh, New York**

**Friday, October 6, 2023, at 3:30pm**

***W. A. Mozart: Musikalisches Würfelspiel*** (1787)

Dennis Bathory-Kitsch, *emcee*  
Margali Grenier, *dice shooter*  
Rose Chancler, *piano*

**\**Colors Abound*** (2023)

Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

**\**Crisp*** (2023)

Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

**\**Upon Meeting a Stranger*** (2023)

Dennis Bathory-Kitsch, *baritone*  
Rose Chancler, *piano*

**\**A Glass Clown*** (1985)

Abbegael Greene, *mezzo-soprano*  
Nomin Samdan, *piano*

**\**Incanta*** (2007)

Margali Grenier, *bass clarinet*

***bellyloops*** (1999)

*electroacoustic*

***at 100*** (2012)

*electroacoustic*

Piano provided by Rawson Family Pianos