

Aaron Copland School of Music
Edward Smaldone, Director

Presents

Hubert Howe and Friends

A Concert of New Music

Program

Friday Evening, November 1, 2013 at 7:30 PM
Samuel J. And Ethel LeFrak Concert Hall
Queens College C.U.N.Y.

Hubert Howe and Friends

Program

Blue Alert (7')

Robert Cohen

Stefano Di Lorenzo, Jonathan Singer and Sarah Mullins,
percussion

Three Piano Pieces (9')

Brian Fennelly

Xi Liang, *piano*

Scene for Solo Clarinet (7') (*)

Hubert Howe

Alex Yu, *clarinet*

Sunsongs (13') (*)

Dana Dimitri Richardson

Craig Ketter, *piano* Jacqueline Milena, *soprano*

Pentachordal Etudes (6') (*)

Hubert Howe

Numbers II and III only
Jonathan Howe, *piano*

INTERMISSION

Five Piano Pieces with a Reprise (6')

Leo Kraft

Xi Liang, *piano*

Queens Suite (18') (*)

Tamara Cashour

1. Queen of Versailles
2. Queen of Vail
3. Queen of the Labor (party)
4. Queen of Pisa
5. Queen of Hoards
6. Queen of Landlords
7. The Genuine Article

Karen Rostron, *violin* Alexandra von Honigsberg, *viola*
Vivian Penham, *cello* Alix Raspe, *harp*

Chamber Concerto (16')

Hubert Howe

in two movements

Player One, *flute* Player Two, *oboe*
Player Three, *clarinet* Player Four, *bassoon*
Player five, *French horn*
String 1, *violin* String 2, *violin*
String 3, *viola* String 4, *cello*
String five, *bass* Player X, *piano*

Tong Chen, *conductor*

(*) World Premiere

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PROGRAM NOTES

Robert Cohen has written music for chorus, orchestra, chamber ensemble, dance and theatre and has been the recipient of numerous awards and commissions. His works have been performed in such prestigious venues as Carnegie Hall, Severance Hall, Symphony Space, Bargemusic, the Sofia Opera House and numerous other venues throughout the U.S., Europe & Asia. Major works include: *Alzheimer's Stories* for soloists, chorus and large ensemble, *Of Eternity Considered as a Closed System* for soloists, chorus and orchestra, and a monodrama entitled *Edison Invents* for baritone and orchestra. Other works include: *String Quartet (A Day in the Life)*, *The Mysterious Transformation of Johann B. for clarinet & percussion*, *Five Nights in Sofia* for violin & piano, *Dream Journal* for brass quintet and an extensive catalogue of choral works. In addition, Bob co-authored the book and composed the score for the 2000 Richard Rodgers Award winning Off-Broadway musical *Suburb*. He is published by Edition Peters, Hal Leonard, Shawnee Press, HoneyRock Music and Dramatic Publishing. His website is www.robertscohen.com.

Blue Alert is the 2nd movement of his *Homeland Security Suite* for percussion ensemble inspired by the now defunct Homeland Security Advisory System of color coded levels of threat (green, blue, yellow, orange, and red). In this movement for Glockenspiel, Vibraphone and Marimba, shortbits of popular melodies referencing New York are integrated into the overall structure.

Brian Fennelly (born Kingston, NY 1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus '65, Ph.D. '68). From 1968 to 1997 he was Professor of Music in the Faculty of Arts and Science at New York University, where he is now Professor Emeritus. In addition to a Guggenheim fellowship, his awards include three fellowships from the National Endowment for the Arts, three composer grants from the Martha Baird Rockefeller Fund, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. Major works include *In Wildness is the Preservation of the World*, *Fantasy Variations*, and *A Thoreau Symphony*, all for orchestra; *Tropes and Echoes*, *Skyscapes I, II, and III*, *Evanescences* for instruments and tape, two piano sonatas, two string quartets and three brass quintets. His music has been awarded prizes in such prestigious competitions as the Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music.

Three Piano Pieces is the collective title given to the three short works

included here, each written independently and performable separately. Together they now form a tidy group, which has been recorded by pianist Blair McMillen (Albany Records TROY 980).

1) *Monogram* (1996, rev. 2003) is a tribute to composer Richard Swift that was published in *Perspectives of New Music*. The pitch structure takes its clue from the letters in his name and the form from his birthplace (Middlepoint, Ohio).

2) *Tan goblisque* (1984, rev.2004) was written for pianist Yvar Mikhashoff and his International Tango Collection. The form of the piece reflects the tango rhythm projected upon the entire span of the piece: after a short introduction, the proportion of the four sections represent one "bar" of tango rhythm.

3) *ThingamaBob* (2004) is a short humorous keyboard piece for harpsichordist Robert Conant. While initially conceived for the harpsichord, dynamics have been added for performance on the piano.

The music of **Dana Dimitri Richardson** has been broadcast over more than 70 radio stations in the U.S. and Greece including WNYC and ERT, Athens, where he spent three years teaching music theory and became a member of the Greek Composer's Union. His record released on the Dionysian label in 1987 features The American Chamber Ensemble. During the period 1990-1991 he wrote and produced a monthly series of two-hour programs on WBAI-FM that explored the relation between music and society. After earning a Ph.D. in Theory and Composition from New York University in 2001, he taught at Fredonia College and New York University. Since then he has taught music theory and history at various community colleges. In 2009 his article *Syntonality: A new System of Harmony* was published in the first issue of the SCI online theory journal. In 2008, his *Ballade* for piano solo was awarded first prize in the New York Composers Circle Competition. More recently, and in parallel with his concert music composition, he has been writing syntonal rock music, some which had a premiere at the Gershwin Hotel in NYC in Oct. 2012. His *Piano Quartet* for oboe, clarinet, cello and piano is scheduled to be performed at the Bryant Library in Roslyn on December 15, 2013. He is also a published poet whose *Aphrodite and Other Poems* is available on Amazon.com.

The *Sunsongs* set three quasi-religious poems by the composer that evoke three phases of daylight.

Sunsongs

I. Dawn

Dawn emerges from the
chrysalis of night,
and drying bit by bit,
it slowly spreads its butterfly
wings,

a flapping of red and orange
light,
the spirits that bring
up the huge solar disk.

What lay hidden in gloom is now
revealed,
an orange metamorphosis on an
azure field.

The sun has risen.
The sun has risen.
The sun has risen.

II. Sunshine

Warm upon my face,
warm upon my shoulder,
the sun is shining like a warm
embrace,
that never will grow colder.

Warm upon my cheek,
warm upon my brow,
and now, I seek no more,
but find my welcome in the light
feel my spirit soar
to its golden height.

Ah, sunlight, sunlight!

Warm upon my face,
warm upon my shoulder,
the sun wraps me in its radiant
grace,
that never will grow older.

Warm upon my cheek,
warm upon my brow,
and now, as opening a door,
I find a welcome in the light
feel my spirit soar
in its golden might.

III. Twilight

Twilight: the sun is down,
and though his power's gone,
he's left us with glory of his
passing,
his blood upon the cloud,
the last cry of orange
falling underneath the earth

Twilight: the sun is down,
and though his power's gone
for now, his is a story
everlasting
of casting off his shroud at dawn
to rise and plunge
the world in cycles of rebirth.

But when we go down,
there is not any new dawn
for us beyond the memory in
those massing
behind us whom we've endowed
with love and pride to judge
the fading measure of our worth.

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Dimitri Richardson

The composer **Leo Kraft**, Professor Emeritus at Queens College, lives in Great Neck, NY. His work consists largely of chamber music, but also includes compositions for piano, voice, and orchestra. At present he is completing a major work for the Da Capo Chamber Players, to be performed in Merkin Concert Hall on February 16, 2014.

Five Piano Pieces with a Reprise was composed in 1981, and revised in 2011. The work is dedicated to the memory of Paul Jacobs, who introduced important European piano music to American audiences. Hearing that music in Jacobs' brilliant New York recitals was an important stimulus for me. The work represents one of the few pieces from my atonal period that I still like.

Tamara Cashour is a composer of song cycles, piano music, chamber music, music theatre, incidental music and sacred music for organ and choir. She is a four-time ASCAP Plus Composer Award winner 2008-2012. Her compositions have been premiered in major venues in New York City, including Symphony Space, St. Peter's Church at Citicorp, Columbia University's Casa Italiana, TheatreLab and Franklin Furnace. Ms. Cashour is a member of New York Composers Circle, Inc. Composition teachers include Hubert Howe, Dary John Mizelle, Joelle Wallach and the late Douglas Townsend.

Queens Suite was inspired by a 2012 prize-winning documentary film entitled *Queen of Versailles*, that ran in the summer of 2013 on the American Greed Channel. The film depicts the "Riches to Rags" saga of billionaire couple David and Jackie Siegel, he a major "kingpin" in the subprime mortgage scandal and US timeshare industries. The couple were constructing a 90,000 sq. ft. replica of France's Palais de Versailles in Tampa, Florida when the 2008 recession hit. Mr. Siegel's businesses and fortunes collapsed, and the family's lifestyle changed dramatically. The "Palace" is up for sale in an unfinished state. The film is notable for its objective directorial stance, which neither condones nor criticizes the Siegel's behavior or lifestyle, but places their situation in the context of the proverbial American Dream gone sour. I wrote the first of these vignettes immediately after viewing the movie on July 3, 2013, the night of my husband's third open-heart surgery. The movie, on a macro-level, forced me to consider the various plights and fortunes that can befall humanity. On a micro-level, after I wrote *Queen of Versailles*, I began to consider that the icon of "queen" is an embodiment which at this date is almost a complete anachronism in terms of an actual female potentate, yet is still very much active as a figurative label in culture and society. I hit on a number of women--famous and non-famous, perhaps some who are even "infamous" – who, in my imagination or from my perspective, can be said to inhabit the icon of "queen" if only because they are "queen" of their chosen, or forced, domains. Thus, *Queens' Suite*. The

work is dedicated to four key figures in my life who all deserve the figurative title of "Queen": my mother Mary, my late grandmothers Mary Hamilton Cashour and Mildred Fawley Webber, and my late sister-in-law, Julie Robertson Cashour.

Hubert Howe was born in Portland, Oregon and grew up in Los Angeles, California, where he began his musical studies as an oboist. He was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 through 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2000 to 2001, and Fall 2007 he was Director of the Aaron Copland School of Music at Queens College. He retired from Queens College in 2011 but still serves as a Professor Emeritus. His music has been recorded on Opus One, Capstone Records, and Ravello Records. For further information, see his web site: <http://qcpages.qc.cuny.edu/hhowe/>.

Scene for Solo Clarinet is my second work for a solo melodic instrument. It consists of several short contrasting passages, often in different tempos. Each numbered section is a single unit, usually ending with a luftpause before the next. Sometimes the tempos do not change, but the amount of activity in the measure changes. I imagine the work to depict a journey through a landscape which begins rather calm and simple but extends into more and more complicated domains. After reaching a hectic climax, the work returns to a simpler context, although the effects of the previous agitation remain and gradually die down, until it finally returns to the texture of the beginning. I take advantage of the clarinet's expressive abilities to shape phrases, to play at different dynamic levels and to bring out individual notes through swells. The piece was written during my stay in Málaga in the summer of 2012.

The five movements of *Pentachordal Etudes* continue the line of development that I began with my *Tetrachordal Etudes*, only the pieces are based on pentachords (five-note chords) rather than tetrachords. All of them are related in a way that gives special prominence to the notes B, F#, G# and A, and each individual piece is based on a single group of pentachords except for the third piece, which uses two. These are etudes, or studies, which develop numerous ways of presenting the same basic materials over and over. While the notes generally lie within the span of the hands, there are a few spots where the pianist has to keep melodic lines sustained in widely spaced octaves, requiring the use of the pedal. Some passages are written out on three staves to clarify these

melodies. Lines run throughout the pieces in all octaves, but the harmonies are mainly pentachords. The pieces were composed in the summer of 2013.

The overall shape of the first movement of my *Chamber Concerto* is a sonata form, with an introduction, two main thematic groups, one presented in 5 and the other in 4, a development, recapitulation, and coda. The introduction consists of two brief phrases, the first based on trichords and presented in the string quartet, and the second based on pentachords and presented in all instruments except the piano. This passage is restated several times in the piece at structurally important points. The opening four measures are completely integrated into the following four, establishing a connecting principle that is used throughout the piece. Throughout the movement there are tempo and time signature changes that maintain strict proportions of 3 to 4 to 5. When the time signature is 3/4, the tempo is 48; when it is 4/4, the tempo is 60, and when 5/4 it is 75. This maintains the principle of dividing a measure of four seconds into 3, 4 and 5 beats, which reflects the overall structure of passages based on trichords, tetrachords, and pentachords. The second movement is based on the same materials, but stated in different ways. In each passage, vestiges of the previous passage appear, sometimes in the same and sometimes in different rhythms. The piece was written in 2000 and is dedicated to my brother Richard Howe.

PERFORMERS

Italian-born **Stefano Di Lorenzo** is a percussionist, drummer, and composer based in New York City. Stefano is the drummer/composer for the Brooklyn-based electronic band Tubetops, with which he performed at venues such as Glasslands, The Knitting Factory, Shea Stadium, and Pianos. He is also the member of the newly-founded sextet No Fun Intended playing original music mixing fusion and progressive rock approached with classical instrumentation. As a guest of the Talujon Percussion Quartet, Stefano also performed at the Lincoln Center Out-of-Doors. As a member of the Queens College Percussion Ensemble, he was featured in the Bang on a Can Marathon. Stefano toured with Bright Sheng and recorded the composer's Morning Star Lily, from Two Chinese Folk Songs from Quinhai for publishing company Naxos. He was also the event organizer, composer, and percussionist for the I Like This! concert showcasing one of his compositions Chance Construction. Stefano is a graduate of Queens College, CUNY.

Jonathan Howe grew up in Armonk, NY. He earned a B.A. in Music from Princeton University in 2001, an M.A. in Music Education from

Queens College/CUNY in 2005, and Educational Administrative Certification from LIU Post in 2008. He began taking piano lessons at age 4, and has studied with Teresa Dybvig since 2007. He teaches Instrumental Music in the East Hampton Public School District.

Craig Ketter, pianist, brought audiences to their feet performing Brahms' First Piano Concerto with the Sacramento Philharmonic Orchestra and proved brilliant showmanship in Rachmaninov's *Third Piano Concerto* with the Mobile Symphony. In the past few seasons he has performed Prokofiev's *Third Piano Concerto* with the Raleigh Symphony Orchestra and has made debuts in Chicago and in the San Francisco Bay Area, performing Beethoven's *Fourth Piano Concerto* with the Grant Park Symphony Orchestra and Tchaikovsky's *First Piano Concerto* with the Oakland East Bay Symphony. He received first prize in the Bartok-Kabalevsky-Prokofiev International Piano Competition, and his solo recitals include the Dame Myra Hess Concert Series in Chicago as well as frequently scheduled recitals in the New York area, Texas, North Carolina, Argentina, and Vancouver, Canada.

Zi Liang was born in Xi'an, Shaanxi. She began studying the piano at the age of five under Professor Shuzhen Ren at the Xi'an Conservatory in China. In 2003, she was admitted to the Affiliated Middle School of China Conservatory of Music under the tutorship of Professor Mingli Wang and Fang Luo. In 2006, she was recruited to the China Conservatory of Music to continue studying under Professor Fang Luo. In 2008, she transferred to the Aaron Copland School of Music at Queens College to continue her Bachelor's Degree. She is currently studying with Professor Morey Ritt. She has also studied with Pei Sun, Eugene Pridonoff, and Arkady Aronov. Miss Liang began performing for the public at the age of seven. In 2000, she participated in The National YAMAHA Piano Competition and won third place in the Group of Adolescent Professionals of the Shaanxi competition zone. In 2001, she participated in the "YING CHANG" Piano Competition and won third place in the Group of Adolescent Professionals. In 2004, she received her first "Major Award" from The Affiliated Middle School of China Conservatory. In 2007, she provided assistance in shooting a short filmed advertisement for 2008 Olympic Games named "We Are Ready", which was delivered to 134 countries all over the world. In 2010, she won the Concerto Competition of the Aaron Copland School of Music and gave a concert with Queens College Orchestra under Maestro Maurice Peress playing Saint-Seans' *Piano Concerto No. 2* in the same year. In 2010 Summer, she participated in Piano Texas International Academy and Festival on scholarship. In 2011 summer she participated in International Keyboard Instituted & Festival on scholarship. In 2011 summer and 2012 summer she participated in International Keyboard Instituted & Festival on

scholarship. In 2012 Fall, she was invited to play Leo Kraft's world premiere piano music *Five Piano Pieces with a Reprise* and Brain Fennelly's *Three Piano Pieces* at New York Composers Circle concert. During her study in Queens College, she is placed on the Dean's List twice. In 2013 Fall, she will go to New York University to obtain her Master Degree in Piano Performance on scholarship under the instruction of Jeffrey Swann.

Jacqueline Milena, soprano, was a winner of the Emerging Artists Business Committee for the Arts in New York City and has performed with the Bohème Opera of New Jersey and at the Lincoln Center Library. After her successful portrayal of Musetta in *La Bohème* under the baton of Maestro Anton Coppola with Metro Lyric Opera of New Jersey, Jacqueline made her Treasure Coast Opera debut in the same role and returned the following season for Adina in *L'Elisir d'Amore*. She performed in the opening gala for Opera at Florham in New Jersey and sang a solo concert for the Rochester Choral Society. She performed Samuel Barber's *Knoxville: Summer of 1915* with Hunter Symphony in New York and returned to the Encores Series for performances of Irving Berlin's *Face the Music* in which she also appears on the cast album for DRG. She was won second place in the Little Italy Vocal Competition in New York City and has returned there frequently to perform at the Christmas Tree Lighting event and as a featured soloist for the San Gennaro Festival.

Sarah Mullins is a Canadian-born percussionist and drummer based in New York City. Sarah is the percussionist for Periapsis Music and Dance, a founding member of the experimental music group and network Quiet City, synth-electronics-percussion ensemble Modulo Z, and is a member of NYC's Gamelan Dharma Swara. She has performed as a soloist with Periapsis, at the New York City Electroacoustic Music Festival, and at the Harvard University Studio for Electroacoustic Composition's Hydra Concert Series. Various ensembles Sarah has performed with include the Glenn Branca Ensemble, Talujon Percussion, the Toronto Symphony Orchestra, and the Calgary Philharmonic Orchestra. She has also performed at the Bang On A Can Marathon, and Lincoln Center Out-of-Doors. Sarah has been awarded artist residencies at The Banff Centre, and is a graduate of CUNY Queens College, The Glenn Gould School of The Royal Conservatory of Music in Toronto, and McGill University in Montreal.

Harpist **Alix Raspé** has been a student of harp since age 8. Described as spellbinding, Alix is currently a Junior majoring in Harp Performance at New York University and minoring in Child and Adolescent Mental Health

Studies. Alix attended Juilliard Pre-College from 2009-2010, 2010-2011. In 2007, Alix received the Annapolis Music Festival Maestro Award as an outstanding soloist and was runner up in the NYU Concerto Competition in 2013. Alix has performed in Carnegie Hall, Alice Tully Hall, Juilliard's Paul and Morse Halls, Lincoln Center, Symphony Space and the United Nations. She also participated in summer festivals such as Aspen Music Festival, Bowdoin International Music Festival, MusicAlp, Saratoga Harp Colony, Symphony Orchestra Academy of the Pacific, and Interlochen Arts Camp. You can hear Alix on RuPaul's Season Five Drag Races as well as on film in Reservation Road and Bravo TV's Million Dollar Listing. In 2012, Alix founded a branch of MetroHarp, a non-profit organization for harpists in the Metropolitan area, MetroHarp Young Harpist's Alliance (YHA) for several young harpists to strive and perform together. As an orchestral harpist, Alix has had the distinct privilege of performing with the Manchester Music Festival, Chelsea Symphony, Juilliard Pre-College Symphony and Orchestra, Park Avenue Symphony, NYU Symphony Orchestra, NYU Philharmonia, QUO, Hellenic Music Ensemble, Norwalk Youth Symphony, and the Interlochen Symphony and Concert Orchestras, the Stamford Young Artists Orchestra and the Music for the Planet Improvisational Ensemble in its Winter Solstice Concerts. Alix has also been featured performing solo on WMNR Fine Arts radio, NYU's renowned talent show UltraViolet Live, and Bravo TV's Million Dollar Decorators along with being interviewed on Connecticut station WGCH. Alix currently studies with Bridget Kibbey and has had the privilege of studying privately with June Han.

Included among the Village Voice's "Best of New York," percussionist **Jonathan Singer** has been praised for his "superb four-mallet technique" (New York Times) and described as an "artistic assault on the sensory order of nitrous oxide." His solo appearances include performances with the Detroit Symphony and Grammy-winning Nighthawks. As the leader of the Brooklyn-based novelty ragtime band, Xylopholks, Mr. Singer has performed across the United States, India, Japan, Brazil, and Canada and on the stages of Alice Tully Hall, City Center, 92nd Y, and the Metropolitan Museum of Art. He has been heard on WNYC, Air America, and made on-screen appearances in Boardwalk Empire, Royal Pains, and David Grubin's Downtown Express. Mr. Singer is the recipient of a Fulbright Fellowship and Queens College grant to study in India. Singer is presently an adjunct lecturer at Brooklyn College and Queens College. His principal teachers have included Michael Lipsey, Nancy Zeltsman, Jamey Haddad, Erode Nagaraj, Abhijit Banerjee, and Vishal Nagar. Mr. Singer is a graduate of the Interlochen Arts Academy, Berklee College of Music, and Queens College and is currently a doctoral candidate at the CUNY Graduate Center.

Alex Yu is a versatile music performer and conductor. He holds degrees in clarinet performance from Aaron Copland School of Music in Queens College and University of Michigan. His teachers include Charles Neidich, Ayako Oshima, Andrew Simon and Deborah Chodacki. He recently completed his advanced certificate in orchestral conducting at Queens College, studying under Maurice Peress. He was first-prize winner of the 2012 American Protégé International Romantic Music Competition, and has given solo performances in such venues as Weill Recital Hall, Carnegie Hall and the Grand Theatre, Hong Kong Cultural Centre. He was awarded twice the Bernard van Zuiden Music Scholarship from the Hong Kong Philharmonic Society in 2001 and 2002. During his studies at Queens College, he has received the Adele Lerner Chamber Music Award and Paul Maynard Award in Early Music. He is currently an adjunct faculty in clarinet at Queens College. An Advocate of contemporary music, Alex was featured in solo and chamber music performances in the Long Island Composers' Alliance Concerts and the NYC Electroacoustic Festival. As a Baroque recorder player, he has given concerto performances with the Queens College Baroque Ensemble and has attended the virtuoso recorder seminar at Amherst Early Music Festival in 2011.