



Jorge Liderman
1957–2008

Cal Performances dedicates this concert to the memory of our friend and colleague, Jorge Liderman, who died on February 3, 2008. A member of the Music Department composition faculty here at UC Berkeley since 1989, Jorge was a well-loved teacher and an internationally acclaimed composer. His prolific output was commissioned and premiered by prestigious ensembles, soloists and music centers the world over. Cal Performances has had the honor of presenting many of his works in recent years, most recently in November 2007 in a program to celebrate his 50th birthday, featuring Cuarteto Latinoamericano, guitarist David Tanenbaum and pianist Sonia Rubinsky; and in March 2002, Liderman's musical setting of *The Song of Songs* received its world premiere in Hertz Hall. Jorge Liderman was instrumental in advising Cal Performances when the first Edge Fest of new music was launched in 2003, and he served as an active member of Cal Performances' Board of Trustees.

We remember Jorge as a talented musician, a congenial colleague and a generous man. We will miss him greatly.

Cal Performances Presents

Saturday, March 1, 2008, 8pm
Zellerbach Hall

Oswaldo Golijov's *Ayre* featuring Dawn Upshaw, *soprano* with Orquesta Los Pelegrinos

PROGRAM

Stephen Hartke (b. 1952) *Meanwhile*—Incidental music to
imaginary puppet plays (2007)

- I. Procession
- II. Fanfares
- III. Narration
- IV. Spike-fiddlers
- V. Cradle Songs
- VI. Celebration

Timothy Munro *flutes*
Michael J. Maccaferri *clarinets*
Matt Albert *viola*
Nicholas Photinos *cello*
Lisa Kaplan *piano*
Matthew Duvall *percussion*

George Crumb (b. 1929) *Vox Balaenae* (Voice of the Whale)
for amplified flute, cello and piano (1971)

- Vocalise (...for the beginning of time)
- Variations on Sea-Time
 - Sea Theme
 - Archeozoic [Var. I]
 - Proterozoic [Var. II]
 - Paleozoic [Var. III]
 - Mesozoic [Var. IV]
 - Cenozoic [Var. V]
- Sea-Nocturne (...for the end of time)

Timothy Munro *flutes*
Nicholas Photinos *cello*
Lisa Kaplan *piano*

INTERMISSION

Oswaldo Golijov (b. 1960) Ayre (2004)

- I. Mañanita de San Juan (Dawn of St. John's Day)
- II. Una madre comió asado (A Mother Roasted Her Child)
- III. Tancas Serradas a muru (Walls Are Encircling the Land)
- IV. Luna (Moon)
- V. Nani
- VI. Wa Habibi (My Love)
- VII. Aiini Taqtiru (My Eyes Weep)
- VIII. Kun Li-Guitari Wateran Ayyuha Al-Maa' (Be a String, Water, to My Guitar)
- IX. Suéltate las cintas (Untie Your Ribbons)
- X. Yah, Anna Emtzacha (Oh God, Where Shall I Find You?)
- XI. Ariadna en su Laberinto (Ariadne in Her Labyrinth)

Dawn Upshaw, *soprano*

Orquesta Los Pelegrinos

Timothy Munro	<i>flutes</i>
Michael J. Maccaferri	<i>clarinets</i>
Eric Ruske	<i>horn</i>
Bridget Kibbey	<i>harp</i>
Matt Albert	<i>viola</i>
Nicholas Photinos	<i>cello</i>
Mark Dresser	<i>double-bass</i>
Matthew Duvall	<i>percussion</i>
Adrien Brogna	<i>guitar, ronroco</i>
Michael Ward-Bergeman	<i>hyper-accordion</i>
Jeremy Flower	<i>laptop</i>

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Exclusive Tour Management: Opus 3 Artists, 470 Park Avenue South, 9th Floor North, New York, New York 10016.

Ayre was commissioned for Dawn Upshaw by The Carnegie Hall Corporation through the generosity of The Maria and Robert Skirnick Fund for New Works. The world premiere was given at the Judy and Arthur Zankel Hall, Carnegie Hall, New York City, on March 31, 2004, by Dawn Upshaw and The Andalusian Dogs.

Dawn Upshaw appears by arrangement with IMG Artists, 152 West 57th Street, 5th Floor, New York, New York 10019.

Recordings of Ayre are available exclusively on Deutsche Grammophon.

Dawn Upshaw has recorded extensively for the Nonesuch label. She may also be heard on Angel/EMI, BMG, Deutsche Grammophon, London, Sony Classical, Telarc, and on Erato and Teldec in the Warner Classics family of labels.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Stephen Hartke: *Meanwhile* (2007)

Stephen Hartke (b. 1952) has been hailed by *The New York Times* as one of America's "Young Lions." His music reflects the diversity of his musical background, from medieval and renaissance polyphony, of which he was once quite an active performer, to very personal syntheses of diverse elements from non-Western and popular music. He has enjoyed commissions and performances from numerous groups throughout the world, including the New York Philharmonic, the National Symphony Orchestra, the BBC Philharmonic, and the Moscow State Philharmonic Orchestra, among many others. He recently completed a full-length opera, *The Greater Good, or the Passion of Boule de Suif*, for Glimmerglass Opera. In 2004, he was awarded the Charles Ives Living Composers Award from the American Academy of Arts and Letters, the purpose of which is to free him from the need to devote his time to any employment other than music composition. Mr. Hartke's music is available on CD on CRI, ECM New Series, EMI Classics, Naxos American Classics and New World Records. Stephen Hartke lives in Glendale, California, and is Professor of Composition at the University of Southern California. About *Meanwhile*, the composer writes:

Meanwhile was composed on a commission from eighth blackbird and the Barlow Foundation. It is one of several works of mine that has grown from a long-standing fascination I have had for various forms of Asian court and theater music, and in preparing to write this piece, I studied video clips of quite a number of puppet theater forms, ranging from the elegant and elaborate, nearly life-sized puppets of Japanese *bunraku*, to Vietnamese water puppets, both Indonesian and Turkish shadow puppets, and to classic Burmese court theater that mixes marionettes with dancers who look and act like marionettes.

This piece is a set of incidental pieces to no puppet plays in particular, but one in which the ensemble has been reinvented along lines that clearly have roots in these diverse Asian models. The piano, for instance, is prepared for much of the piece with large soft mutes to resemble a Vietnamese hammered dulcimer. The viola is

tuned a half-step lower in order to both change its timbre and to open the way for a new set of natural harmonics to interact sometimes even microtonally with those of the cello. The percussion array includes 18 wood sounds, plus four cowbells, two small cymbals, a water gong, and a set of bongos. Finally, there is a set of three Flexatones, whose tone is rather like that of small Javanese gongs, and so I have given this new instrument the name of Flexatone Gamelan.

Meanwhile is played as a single movement, with six distinct sections: "Procession," which features the Flexatone Gamelan; "Fanfares," with the piccolo and bass clarinet linked together much as a puppeteer and his marionette; "Narrative," in which the bass clarinet recites the 'story' of the scene in an extravagant and flamboyant solo reminiscent of the reciter in Japanese *bunraku*; "Spike-fiddlers," which requires a playing technique for the viola and later the cello that stems from Central Asian classical music; "Cradle Songs," the outer parts of which feature natural harmonics in the viola and cello combined with bell-like ninth-partial harmonics from the piano; and "Celebration," where the flutist and clarinetist take up Flexatones to play the closing melody.

—Stephen Hartke

George Crumb: *Vox Balaenae* (1971)

Born in 1929, George Crumb is one of the most famous composers of our time. He is the recipient of numerous awards, including the 1968 Pulitzer Prize in Music and a Grammy for Best Contemporary Composition for *Star-Child*, and has received six honorary degrees. He has taught at Hollins College, the University of Colorado at Boulder, SUNY Buffalo and for 32 years at the University of Pennsylvania at Philadelphia, retiring from teaching in 1997. His teachers included Eugene Weigler, Boris Blacher and Ross Lee Finney.

Crumb began composing as a teenager, though he discourages performances of most of early work; notable exceptions are the *Three Early Songs* (1947) for voice and piano, the Sonata for Solo Violoncello (1955) and *Variazioni* (1959) for orchestra. His *Five*

Pieces for Piano (1962) marks the beginning of his mature period, and was followed with numerous works that garnered him popular and critical success, among them *Black Angels* (1970), for electric string quartet; *Ancient Voices of Children* (1970), for mezzo-soprano, boy soprano, oboe, mandolin, harp, amplified piano and toy piano, and percussion; *Makrokosmos*, volumes 1 and 2 (1972, 1973), for amplified piano; and *Vox Balaenae* (1971). About *Vox Balaenae*, the composer writes:

Vox Balaenae (Voice of the Whale), composed in 1971, is scored for flute, cello and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e., nature dehumanized). I have also suggested that the work be performed under deep-blue stage lighting. The form of *Vox Balaenae* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

—Nicholas Photinos

Oswaldo Golijov: *Ayre* (2004)

Ayre: A Counterpoint of Cultures

“Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that—to borrow a phrase from music—is *contrapuntal*.”—Edward Said, *Reflections on Exile* (2000)

Oswaldo Golijov’s life and music reflect an enormously complex personal geography. Born into an Eastern European Jewish family transplanted to Argentina, he was profoundly influenced by his years in Jerusalem, that unique crossroads of overlapping, intertwined, and conflicting cultures. His work grows naturally out of these experiences, true to music’s ability to be deeply rooted

in a specific place and, paradoxically, at the same time to transcend borders and cultural boundaries. At his childhood home in Argentina, Golijov heard European chamber music, Jewish traditional chants and klezmer melodies, as well as encountering the new tango pioneered by Astor Piazzolla. A crucial turning point in his career as composer came in the form of a commission from conductor Helmuth Rilling to write a large-scale musical telling of the Passion story in commemoration of the 250th anniversary of Bach’s death in 2000. *La Pasión según San Marcos* combines the vibrancy of Latin American musical traditions and Jewish liturgical chant while remaining true to the spirit of the Bach Passions.

Soprano Dawn Upshaw has been an important muse and collaborator for Osvaldo Golijov. His first work for her, the beguiling song *Lúa descolorida* (1999), was subsequently incorporated into *La Pasión* and, in another orchestration, forms the centerpiece of his Three Songs for Soprano and Orchestra (2002). She created the title role in *Ainadamar* (2003), Golijov’s first opera, written with the playwright David Henry Hwang and based upon the life of Federico García Lorca. That same year, Carnegie Hall invited Dawn Upshaw to curate a two-year series of programs for the legendary auditorium as well as to help inaugurate the new Zankel Hall, an innovative underground performing space designed to embrace a wide range of musical traditions. It was perhaps inevitable that both the soprano and the hall would turn to Osvaldo Golijov to create a work that celebrated the artist and the new venue.

The initial inspiration for Golijov’s *Ayre* came from the desire to create a companion work for Luciano Berio’s *Folk Songs* (1964), a pioneering work that draws upon traditional melodies from America, Armenia, Sicily, Genoa, Sardinia, the Auvergne and Azerbaijan.

Golijov’s *Ayre*—meaning “air” or “melody” in medieval Spanish—largely centers on southern Spain with its intermingling of three cultures (Christian, Arab and Jewish) in an era before the expulsion of the Jews in the late 15th century. The varying degrees of coexistence and conflict among these cultures have continued to reverberate into our own time. “With a little bend, a melody goes

from Jewish to Arab to Christian,” Golijov says. “How connected these cultures are and how terrible it is when they don’t understand each other. The grief that we are living in the world today has already happened for centuries but somehow harmony was possible between these civilizations.” Like Berio, Golijov draws upon a highly eclectic and personal selection of sources. The texts are in Ladino (the lost language of the Spanish Jews, the Sephardim), Arabic, Hebrew, Sardinian and Spanish. These words encompass a wide range of human experience, from love and jealousy, to raucous rage and to religious yearning and prayer. Golijov explains that “the idea is to create a ‘forest’ and for Dawn to walk in it. There is no real sense of ‘form’—in the sense of Beethovenian development—but rather lots of detours and discoveries.”

Golijov has scored the work for a richly colored chamber ensemble. The music originates both as found objects—a Sephardic lullaby or a Christian Arab Easter hymn—and from original melodies. “Most are well-known melodies that I arranged,” the composer has said, “but some I made up. For example, for the first song I took a Sephardic romance. I don’t know if it ever had music but I wrote a tune for it.” The tale told in the song takes a most unexpected turn, beginning with the epic and quickly turning sardonically personal. “I love how the song zooms and telescopes from a huge battle to an unrequited love story.” The purity of Dawn Upshaw’s soaring voice is put to use in the high-lying *cantilena* of yearning in that first song, echoing the klezmer-tinged clarinet solos inspired equally by David Krakauer, one of the world’s most celebrated klezmer innovators. But a very different and wholly unexpected side of the soprano’s musical character is evident in the wild-eyed ranting of the third song “Tancas Serradas a Muru,” based on an 18th-century Sardinian song. “I told her, look, this is a theatrical situation,” says Golijov. “Imagine that you are at the front of a mob basically come to overthrow the power.” The raw, snarling energy of the vocal setting perfectly suits the crazed dance of fury that ensues.

Much of *Ayre* calls for the simplicity and directness of utterance natural to a singer of folk songs. Dawn Upshaw grew up in the 1960s and 1970s in a politically active household in which she joined her parents and older sister in an informal singing group. That early experience serves her well in some of *Ayre*’s most touching and intimate moments, notably the lovely ninth song, “Suetate las Cintas,” one of two written by Golijov’s close friend and frequent collaborator, composer-producer Gustavo Santaollala.

To the largely historic texts, the composer adds a poignant commentary from the contemporary Palestinian poet Mahmoud Darwish, an eloquent poet of exile, whose plea is astonishingly timely and timeless: “Be a string, water to my guitar,/ Conquerors come, conquerors go.../ It’s getting hard to remember my face in the mirrors./ Be memory for me/ So I can see what I’ve lost./ Who am I after these paths of exodus?” The first appearance of these words stands in stark contrast to the rest of the work—this is the only portion of the work that is spoken and in English. The Darwish poem returns again in the tenth song, now fragmented and alternating with a haunting setting of a 12th-century Sephardic call to prayer by Yehudah Halevy. This is for four voices only, all of them belonging to Dawn Upshaw—one speaking the words of Darwish, the other three, electronically layered, singing the Sephardic call to prayer. The first appearances of the prayer are for two voices characterized by Golijov in the score as “Harsh/Pain.” These are joined eventually by a third sung voice labeled “In Wonder.” As this voice begins to soar, it grows nearer; the pained voices begin to recede. In the words of Halevy: “Oh God, where shall I find You?/ Your place is high and hidden./ And where shall I not find You?/ Your glory fills the World.” In this mingling of long-distant past and the present day, in this perpetual counterpoint of cultures, *Ayre* finds blessed grace.

—Ara Guzelimian, *Dean of The Juilliard School, Former Senior Director and Artistic Advisor, Carnegie Hall*

Oswaldo Golijov: Ayre**1. Mañanita de San Juan (Dawn of St. John's Day)**

*Traditional Sephardic Romance
Translation by Oswaldo Golijov*

In the morning of St. John's Day
Moor and Christians went out to war.
They were warring, they were dying,
Five hundred on each side.

Rondale, admiral of the seas,
Was taken captive.
His sword broke, and in the middle of the battle-cry
He found himself in prison and started to cry.

The princess heard him from the heights of her castle:
"Don't cry, Rondale, don't harm yourself.
I'll give you 100 gold marks and
Whatever else you want;
You'll marry me, my vineyards and brooks."

"May bad fire burn your vineyards,
Your brooks, and your homes.
I have a wife in Paris—that's the one I marry."

When the princess heard this,
She had him killed.

2. Una madre comió asado (A Mother Roasted Her Child)

*Traditional Sephardic song, after Jeremiah's Lamentations
Translation by Oswaldo Golijov*

And a mother roasted
And ate her cherished son:

"Look at my eyes, mother.
I learned the law with them.

Look at my forehead, mother,
I wore the philacteries there.

Look at my mouth, mother:
I learned the law with it."

3. Tancas Serradas a muru (Walls Are Encircling the Land)

Translation by Remo Bodei

Walls are encircling the land
Seized with greed and in haste,

If Heaven was on Earth
They would grab it too!

4. Luna (Moon)

Instrumental

5. Nani

*Traditional Sephardic lullaby
Translation by Oswaldo Golijov*

Sleep, my sweetheart, sleep...
Sleep, apple of my eye.
Your father is coming,
And his spirits are high.

Open the door, wife.
Open the door
Because I'm coming,
Tired from ploughing the fields.

I will not open to you.
You are not tired.
I know you are coming
From the house of your new love.

6. Wa Habibi (My Love)

Translation by Hala Halim

My Love, My Love,
What has befallen you?
Who saw you and grieved for you,
You who are righteous?
My Love, what is the sin of our times and our children?
These wounds have no cure.

7. Aiini Taqtiru (My Eyes Weep)

*Traditional Christian Arab Easter Song
Translation by Hala Halim*

My eyes weep without pause
For there is no rest
Until God reveals Himself and gazes from the sky.
I raised my prayers in Your name,
O God,
Do not withhold your ear,
Listen to my voice and come today.

8. Kun Li-Guitari Wateran Ayyuha Al-Maa' (Be a String, Water, to My Guitar)

Text by Mahmoud Darwish, from "Eleven Planets in the Last Andalusian Sky" in Adam of Two Edens (Jusoor and Syracuse University Press, 2000)

Translation by Clarissa Burt

Be a string, water, to my guitar,
 Conquerors come, conquerors go...
 It's getting hard to remember my face in the mirrors.
 Be memory for me
 So I can see what I've lost.

Who am I after these paths of exodus?
 I own a boulder that bears my name
 On a tall bluff overlooking what has come to an end.
 Seven hundred years escort me beyond the city walls.
 Time turns around in vain to save
 My past from a moment that gives birth
 To the history of my exile
 In others and in myself.

Be a string, water, to my guitar.
 Conquerors come, conquerors go...
 Heading south as nations decompose
 On the compost of change.

I know who I was yesterday,
 But who will I be tomorrow
 Under the Atlantic flags of Columbus?

Be a string to my guitar, water, be a string.
 There is no Egypt in Egypt, no
 Fez in Fez, and Syria is too far away.

No hawk on the flag of my people,
 No river running east of a palm tree besieged
 By the Mongols' swift horses.

In which Andalusia did I meet my end?
 Here, in this place?
 Or there?

I know I've died, leaving behind what is
 Best of what is mine in this place: my past.

I've got nothing left but my guitar.
 Be a string, water, to my guitar.

Conquerors come, conquerors go.

9. Suéltate las cintas (Untie Your Ribbons)

Text by Gustavo Santaolalla
Translation by Osvaldo Golijov

Untie the ribbons of your hair and your skirt:
 Let's devour the night until dawn comes, just like this,

Barefoot girl.

We don't need the sky when you have my back
 And I embrace your waistline, just like this.

Your silvery waistline.

If tomorrow, in the village, you laugh by yourself, wait,
 Keep the secret in which you carry me, just like this.

Weed, flower, honey and sand.

10. Yah, Anna Emtzacha (Oh God, Where Shall I Find You?)

Text by Yehudah Halevy
Translation by Osvaldo Golijov

Oh, where shall I find You?
 Your place is high and hidden.
 And where shall I not find You?
 Your glory fills the World.

I have sought Your nearness.
 I called upon You with all my heart.
 And in going out to meet You
 I found You coming toward me.

11. Ariadna en su Laberinto (Ariadne in Her Labyrinth)

Traditional Sephardic romance
Translation by Osvaldo Golijov

"Why do you cry, fair child?
 Why do you cry, white flower?"

"I cry because you leave me."

Osvaldo Golijov has received numerous commissions from major ensembles and institutions in the United States and Europe and is the recipient of a Mac Arthur Fellowship, among many other awards. His music is performed regularly by musicians such as Robert Spano, Miguel Harth-Bedoya, Dawn Upshaw, Luciana Souza, Maya Beiser, the St. Lawrence, Kronos and Borromeo quartets, and such orchestras as the Boston Symphony and Los Angeles Philharmonic. He has been composer-in-residence at Merkin Hall in New York, the Spoleto USA Festival, the Los Angeles Philharmonic's *Music Alive* series and the Marlboro Music and Ravinia festivals, among others.

Notable works include a one-act opera, *Ainadamar* ("Fountain of Tears"), with a libretto by David H. Hwang, commissioned by the Boston Symphony Orchestra for the Tanglewood Music Center; a set of folksongs, *Ayre*, featuring Dawn Upshaw and commissioned by Carnegie Hall; the sublime *La Pasión según San Marcos*, commissioned by Helmuth Rilling for the European Music Festival to commemorate the 250th anniversary of J. S. Bach's death, and most recently his cantata *Oceana*, featuring Luciana Souza and the Atlanta Symphony Chorus and Orchestra. The releases of his works on the Deutsche Grammophon label are continually met with critical acclaim, garnering many awards, including several Grammy Awards.

In January and February 2006, Lincoln Center presented a Festival called *The Passion of Osvaldo Golijov*, which featured multiple performances of his major works, chamber music, late nights of tango and klezmer, and a night at the Film Society. Most recently, he was appointed the first composer in residence for Lincoln Center's Mostly Mozart Festival in August 2007.

Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, soprano **Dawn Upshaw** has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists.

Her acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Dawn Upshaw has also championed numerous new works created for her including *The Great Gatsby* by John Harbison; the Grawemeyer Award-winning opera, *L'Amour de Loïn*, by Kaija Saariaho; John Adams's nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

Ms. Upshaw's 2007–2008 season opened at London's Barbican Centre, where she created the role of Simone Weil in an oratorio written for her by Kaija Saariaho, *La Passion de Simone*. She reprises her celebrated portrayal of Margarita Xirgu in Golijov's *Ainadamar* with the Chicago Symphony and Opera Boston and at the Barbican Centre. She tours North America with eighth blackbird, and appears at the Kennedy Center in recital with pianist Gilbert Kalish and at London's South Bank Centre with Richard Goode. She also begins a three-year association as Artist Partner with the Saint Paul Chamber Orchestra, with whom she performs both in Minnesota and at Carnegie Hall.

It says much about Ms. Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Richard Goode, the Kronos Quartet, James Levine, and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Ms. Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade. From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, unusual contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories, and liberal arts colleges. She is a member of the faculty at the Tanglewood Music Center, and is Artistic Director of the Vocal Arts Program at the Bard College Conservatory of Music.

A four-time Grammy Award winner, Dawn Upshaw is featured on more than 50 recordings,

including the million-selling Symphony No. 3 by Henryk Górecki. Her discography also includes full-length opera recordings of Mozart's *Le Nozze di Figaro*; Messiaen's *St. Françoise d'Assise*; Stravinsky's *The Rake's Progress*; John Adams's *El Niño*; two volumes of Canteloube's *Songs of the Auvergne* and a dozen recital recordings. Her most recent release on Deutsche Grammophon is *Three Songs for Soprano and Orchestra*, the third in a series of acclaimed recordings of Osvaldo Golijov's music. Ms. Upshaw has also recorded several beloved Nonesuch discs of music theater repertoire, which she has performed with the Chicago Symphony and the Cleveland and Philadelphia orchestras, as well as at London's Proms Festival and on radio and television.

Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, Allegheny College and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program.

In fall 2007, Ms. Upshaw was named a Fellow of the MacArthur Foundation, which was created to recognize "talented individuals who have shown extraordinary originality and dedication in their creative pursuits and a marked capacity for self-direction." This five-year award, popularly known as the "genius grant," noted her as "a new model of a performer who is directly involved in the creation of contemporary music."

Timothy Munro (*flutes*) is flutist with Chicago-based new music sextet eighth blackbird. As part of this ensemble, Timothy performs all over the United States, and is a visiting faculty member at University of Richmond, University of Chicago and DePauw University. Born in Brisbane, Australia, Timothy studied flute at the University of Queensland, Oberlin College and Australian National Academy of Music. His teachers include Michel Debost, Margaret Crawford and Patrick Nolan. Timothy has played with professional orchestras, chamber groups and new music ensembles around Australia. Highlights include concerto performances with the Queensland

Orchestra, solo performances at the Melbourne Arts Festival and Bangalow Festival, and recordings for Australian radio and commercial CD release. He has also participated in the Carnegie Hall Training Workshops and the Pacific Music Festival. Composers he has worked with include Elliott Carter, Steve Reich, Osvaldo Golijov, Oliver Knussen, Brett Dean, Aaron Jay Kernis, Joseph Schwantner and Peter Sculthorpe. Timothy was previously Publications Coordinator of the Tasmanian Symphony Orchestra, and he writes a blog about life in eighth blackbird at <http://www.eighthblackbird.com/blog>.

Michael J. Maccaferri (*clarinets*) has been performing as clarinetist with the Chicago-based contemporary music ensemble eighth blackbird since its founding in 1996. Over the past decade, he has been heard on stages around the United States and abroad and in recordings on the Cedille and Naxos labels. Michael has been a member of the Cabrillo Festival Orchestra and has performed with the Hong Kong Philharmonic Orchestra. As a soloist he was featured in Ralph Shapey's Concerto for Clarinet and Chamber Group with the Chicago Contemporary Chamber Players under conductor Cliff Colnot. Michael is currently on faculty at the University of Richmond and the University of Chicago, where he serves as lecturer in chamber music. In the 2007–2008 academic year, he also serves as E. P. Allen Visiting Professor of Music at DePauw University.

Eric Ruske (*horn*), a Chicago native born in 1963, graduated from Northwestern University and was later a member of Cleveland Orchestra and the Empire Brass Quintet. Currently, Mr. Ruske is a horn soloist and Associate Professor at Boston University. His orchestral solo engagements have included Cleveland Orchestra, Baltimore, Indianapolis, and Milwaukee Symphonies. An extensive recording artist, Mr. Ruske's discography includes the Strauss and Glière horn concerti, two discs of virtuoso transcriptions for horn and piano, a disc of solo horn repertoire entitled, *Just Me and My Horn* (all on the Albany Records label), and the complete Mozart horn concerti (for Telarc).

Bridget Kibbey (*harp*) is a recipient of an Avery Fisher Career Grant, the recent winner of Concert Artists Guild 2007 International Competition and Astral Artists' National Auditions. She enjoys presenting well-loved masterworks for the harp, as well as stretching the boundaries of the instrument—with premiers by composers Agocs, Birtwhistle, Boulez, Carter, Rands, Read-Thomas, Turnage and Yusopov. Her solo performances have been broadcast on NPR's *Performance Today*, WQXR, WRTI's *Crossover* and A&E's *Breakfast with the Arts*. As hailed by *The New York Times*, "she made it seem as though her instrument was waiting all its life to explode with the gorgeous colors and energetic figures she was getting from it." She may be heard on the Deutsche Grammophon label, in Golijov's *Ayre* and Berio's *Folk Songs* with Dawn Upshaw, and most recently self-released a solo album of 20th-century repertoire, entitled *Love Is Come Again*, coined "a strong contender for this year's most distinguished debut CD" by *Time Out New York* magazine.

Nicholas Photinos (*cello*) is the founding cellist for eighth blackbird, which has won several competitions, including the Naumburg and Concert Artists Guild Competitions, has been featured on CBS's *Sunday Morning* and in the *New York Times*, performs throughout the United States, Asia and Europe and currently gives 40 to 50 concerts annually. He teaches at the University of Richmond and the University of Chicago. Solo work includes recital performances throughout the country and appearances as soloist with orchestras in California and Ohio. Nicholas has taught at the Bang on a Can Summer Festival and has also performed as a member of the Canton and Columbus Symphony Orchestras. He has toured with Björk as part of the Icelandic String Octet, and his interest in jazz has led him to perform with violinist Zach Brock and singer Grazyna Auguscik, among others. His principal teachers include Andor Toth, Jr., Irene Sharp, Lee Fiser, Hans Jorgen-Jensen and Grace Vamos. Nicholas is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music and the Oberlin Conservatory of Music. He has recorded for the Cedille and Naxos labels.

Matt Albert (*viola*) was born and raised in Winchester, Virginia. He is a founding member of eighth blackbird, with whom he has received numerous awards, including first prizes at the Naumburg, Concert Artists Guild, Coleman and Fischhoff competitions. With the other members of eighth blackbird, he holds concurrent teaching positions at the University of Richmond and the University of Chicago. He has recorded with the ensemble for Cedille Records, with their most recent disc, *strange imaginary animals*, winning two 2007 Grammy Awards. As a soloist, he performed the Berg Violin Concerto with Bruce Hangen and the Oberlin Orchestra and the Weill Violin Concerto with Barbara Schubert and the University of Chicago New Music Ensemble. His principal teachers include Kenneth Sarch, Gregory Fulkerson, Kurt Sassmannshaus and Almita Vamos. He has performed throughout the Chicago area with the Chicago Sinfonietta, CUBE, Light Opera Works and Corky Siegel's Chamber Blues. Matt holds degrees from Oberlin College and Conservatory (B.Mus. in violin and B.A. in English), the Cincinnati College-Conservatory of Music (A.D. in chamber music) and Northwestern University School of Music (M.M. in violin).

Mark Dresser (*double-bass*) is an internationally acclaimed bass player, improviser, composer and interdisciplinary collaborator. A major focus has been extending the sonic and musical possibilities of the double bass through the use of unconventional amplification. A chapter on his extended techniques for contrabass, "A Personal Pedagogy," appears in the book *ARCANA*. He is documented in more than 100 recordings including nearly 30 CDs as a soloist, bandleader or collaborator. For 18 years, he lived and worked in New York City, where he recorded and performed with some of the strongest personalities in contemporary music and jazz including nine years with Anthony Braxton. In 2001, he was nominated for a Grammy Award. He is Professor of Music at University of California, San Diego.

Matthew Duvall (*percussion*) is a founding member of the Grammy Award-winning cham-

ber music ensemble eighth blackbird. Winners of the Naumburg Chamber Music Award and the Concert Artists Guild International Competition, where they were the first contemporary ensemble to win first prize, eighth blackbird is also a multiple recipient of the CMA/ASCAP Award for Adventurous Programming. The ensemble is in residence at the University of Richmond and the University of Chicago. In his time outside eighth blackbird, Mr. Duvall occasionally performs with groups such as the Cabrillo Music Festival and So Percussion, but is more likely to be found at home with his wife and kids (dress-up is a very popular game, Matthew often assuming the roll of "the prince"). Matthew Duvall endorses Pearl Drum and Adams Musical Instruments.

Lisa Kaplan (*piano*) is the founding pianist for eighth blackbird, one of the premier new music groups in the world. She has toured and performed all over the country and has won numerous honors and awards including the prestigious Naumburg Chamber Music Award. With eighth blackbird Kaplan has recorded four discs for Cedille Records, including their most recent CD, the Grammy-winning *strange imaginary animals*. She holds degrees from Oberlin Conservatory, Oberlin College, University of Cincinnati's College-Conservatory of Music and Northwestern University. In addition to her love of music and the arts, she enjoys adventure travel. Ms. Kaplan has hiked to the summit of Mt. Kilimanjaro, braved the Australian outback and had close encounters with grizzly bears in northern Alaska.

A virtuoso student of Odair Assad at the Conservatoire Royal de Musique de Mons, 23-year-old Belgian guitarist **Adrien Brogna** (*guitar, ronroco*) has already been honored with widespread critical and public praise. Recent notable performances include *Ayre* in June 2007 with soprano Dawn Upshaw, and with Belgian guitarist Magali Rischette and the Orchestre de Chambre de Wallonie at the Théâtre Royal de Mons. Mr. Brogna is also a member of the Alki Guitar trio, which toured Brazil in August 2007 visiting Rio

de Janeiro, Belo Horizonte and Belém. Recording on the Belgian label GHA Records, Mr. Brogna and the trio is preparing a 2008 release directed by Françoise-Emmanuelle Denis.

Michael Ward-Bergeman (*hyper-accordion*) is a passionate performer, songwriter and composer. His sensitive and creative approach to music making has led to performances and collaborations with world-class musicians and composers from across a wide range of genres. He works frequently with composer Osvaldo Golijov, most recently on the soundtrack to Francis Ford Coppola's *Youth Without Youth*, and on *Azul*, a cello concerto written for Yo-Yo Ma. In April 2007, Michael premiered his composition *Three Roads* at Carnegie Hall. The work was commissioned by the Carnegie Hall Corporation and written for the vocalist Christina Courtin. He has recently been awarded the first commission ever given by the Terezín Chamber Music Foundation, for a work to be written for soprano Dawn Upshaw in 2008. Michael has brought his music making to many venues around the globe—from the local pub to the Sydney Opera House. He has performed on numerous recordings, on television, and on several major motion picture soundtracks. Michael is a graduate of the Berklee College of Music in Boston.

Jeremy Flower (*laptop*) is an active participant in the underground electronic music worlds of Boston and New York—playing down-tempo and minimal techno in many clubs as well as countless house parties and after-hours events. He has also proven to be a sought-after performer in the contemporary music world working with Osvaldo Golijov, Dawn Upshaw, Mark Dresser, Anna Clyne, Bradley Kemp, Jeremy Udden, Jamie Haddad and many others. Mr. Flower is a frequent collaborator of Osvaldo Golijov, and has helped create laptop parts for the Grammy-nominated song cycle *Ayre* (2006) and one-act opera *Ainadamar*, which won two Grammy Awards (2007). Mr. Flower and Mr. Golijov recently completed the film score for Francis Ford Coppola's newest movie, *Youth Without Youth*.