Electric Counterpoint (1987, 16:00)  

**Electric Counterpoint** (1987) was commissioned by the Brooklyn Academy of Music's Next Wave Festival for guitarist Pat Metheny. It was composed during the summer of 1987. The duration is about 15 minutes. It is the third in a series of pieces (first *Vermont Counterpoint* in 1982 for flutist Ransom Wilson followed by *New York Counterpoint* in 1985 for clarinetist Richard Stoltzman) all dealing with a soloist playing against a pre-recorded tape of themselves. In *Electric Counterpoint* the soloist pre-records as many as 10 guitars and 2 electric bass parts and then plays the final 11th guitar part live against the tape. I would like to thank Pat Metheny for showing me how to improve the piece in terms of making it more idiomatic for the guitar.

*Electric Counterpoint* is in three movements; fast, slow, fast, played one after the other without pause. The first movement, after an introductory pulsing section where the harmonies of the movement are stated, uses a theme derived from Central African horn music that I became aware of through the ethnomusicologist Simha Arom. That theme is built up in eight voice canon and while the remaining two guitars and bass play pulsing harmonies the soloist plays melodic patterns that result from the contrapuntal interlocking of those eight pre-recorded guitars.

The second movement cuts the tempo in half, changes key and introduces a new theme, which is then slowly built up in nine guitars in canon. Once again two other guitars and bass supply harmony while the soloist brings out melodic patterns that result from the overall contrapuntal web.

The third movement returns to the original tempo and key and introduces a new pattern in triple meter. After building up a four guitar canon two bass guitars enter suddenly to further stress the triple meter. The soloist then introduces a new series of strummed chords that are then built up in three guitar canon. When these are complete the soloist returns to melodic patterns that result from the overall counterpoint when suddenly the basses begin to change both key and meter back and forth between E minor and C minor and between 3/2 and 12/8 so that one hears first 3 groups of 4 eighth notes and then 4 groups of 3 eighth notes. These rhythmic and tonal changes speed up more and more rapidly until at the end the basses slowly fade out and the ambiguities are finally resolved in 12/8 and E minor.

* --*program note by Steve Reich*

**Steve Reich** was recently called "our greatest living composer" (The New York Times), "America's greatest living composer." (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker) and "...among the great composers of the century" (The New York Times). From his early taped speech pieces It's Gonna Rain (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London).

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.
In April 2009 Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'. In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres.

**Guy Capuzzo** is a guitarist and music theorist teaching at UNCG. His research interests include Elliott Carter and rock music. His recent performances include works by Steve Reich (*Nagoya Guitars*) and Mark Engebretson (*Buddha Machine*).

**Noctuary (1981, 24:00) Richard Rodney Bennett (1936-2012)**

*Noctuary* presents variations on a theme of Scott Joplin. It is based on three sections of Scott Joplin's *Solace- A Mexican Serenade* and was first performed by John McCabe in 1985. Despite his early studies in modernist techniques, Bennett's tastes were catholic. He wrote in a wide range of styles, including jazz, for which he had a particular fondness. Early on, he began to write music for feature films. He said that it was as if the different styles of music that he was writing went on 'in different rooms, albeit in the same house'.

**Richard Rodney Bennett** was a pupil at Leighton Park School, the Quaker school in Reading, studied at the Royal Academy of Music with Howard Ferguson, Lennox Berkeley and Cornelius Cardew. During this time, he attended some of the Darmstadt summer courses in 1955, where he was exposed to serialism. He later spent two years in Paris as a student of the prominent serialist Pierre Boulez between 1957 and 1959.

Bennett taught at the Royal Academy of Music between 1963 and 1965, at the Peabody Institute in Baltimore, United States from 1970 to 1971, and was later International Chair of Composition at the Royal Academy of Music between 1994 and the year 2000. He was appointed a Commander of the Order of the British Empire (CBE) in 1977, and was knighted in 1998.

As one of Britain's most respected and versatile musicians, Bennett produced over two hundred works for the concert hall, and fifty scores for film and television. He was also a writer and performer of jazz songs for fifty years. Immersed in the techniques of the European avant-garde via his contact with Boulez, Bennett subsequently developed his own dramato-abstract style. In his later years, he adopted an increasingly tonal idiom.

**Martin Jones** has been one of Britain's most highly regarded solo pianists since first coming to international attention in 1968 when he received the Dame Myra Hess Award. The same year he made his London debut at the Queen Elizabeth Hall and his New York debut at Carnegie Hall, and ever since has been in demand for recitals and concerto performances on both sides of the Atlantic.

See complete bio under the Martin Jones Solo Recital, Wednesday, September 25.

**Quintet for Reeds (world premiere, 16:00) Sherwood Shaffer (b. 1934)**

The *Quintet for Reeds* (Oboe, Soprano Saxophone, Clarinet in A, Bass Clarinet, and Bassoon) was composed in the Spring of 2012 for Xin Gao and dedicated to him and his Quintet Sirocco. The work is in three movements: first is SUNBURST with arpeggios bursting forth amid bold main themes; the second movement MOONSCAPE is a slow movement with singing melodies (rather plaintive) with a rocking accompaniment; and the finale SHOOTING STARS pulses with energy and cascades like shooting stars with a repeated refrain to hold it all together.

**Sherwood Shaffer** (born 1934 in Texas) is a founding faculty member of the University of North Carolina School of the Arts. With a catalogue of over one-hundred-sixty works, he has composed in most "classical" genres including chamber and symphonic, vocal and operatic. A number of Shaffer's compositions are available on CD, like Catherine Wheels (Bohuslav Martinu Philharmonic), Lines
from Shelley (Max Lifchitz, piano), Sinfonia (New Century Saxophone Quartet), Concerto for Orchestra (Winston-Salem Symphony), Saxophone Premiere (various chamber works with saxophone, piano and violin), and others. A graduate in composition from the Curtis Institute of Music and the Manhattan School of Music, he studied with noted Czech composer Bohuslav Martinu and the American composer and founding President of the North Carolina School of the Arts Vittorio Giannini. As recipient of the 1992 O. Max Gardner Award of the Consolidated University of North Carolina, the highest faculty award granted by this university system of 16 campuses in recognition of International professional contribution, Mr. Shaffer was the first musician to be granted this award since its inception in 1949. Prior to coming to North Carolina, he taught for a number of years at the Manhattan School of Music in New York and the Neupaur Conservatory in Philadelphia.

The Reed Quintet is a new chamber music group, conceived by the Calefax Reed Quintet based in Amsterdam and started in 1985. Their current instrumentation was discovered in 1992, and has mostly remained the same since. Our group, Quintet Sirocco, was formed by a faculty member, Dr. Michael Burns, at the University of North Carolina at Greensboro during a chamber meeting interest meeting in September 2011. Graduate students Xin Gao, saxophone, and Ronnal Ford, oboe, were there, both looking for chamber groups to play in. Dr. Burns saw the opportunity at that point, and asked about their interest in the group, as there was a faculty group of the same combination already formed. Both agreed, and now the group was formed. Immediately, there was chemistry in the group, and it became evident that the group would perform at high standards. This group is also very unique because four of the five members double on numerous other instruments as well. Ronnal Ford not only plays oboe, but performs consistently on flute, clarinet, saxophone and bassoon, as well as violin and viola. Cat Keen-Hoak, clarinet, also plays saxophone. Saxophonist Xin Gao, is an accomplished clarinetist as well. Trevor Davis, bass clarinet, is also a multiple woodwind specialist, having performed tours on flute, clarinet and saxophone.

**The Time Catalog (world premiere, 25:00) Jakov Jakoulov (b. 1958)**

Time is enchanted territory. This work is not only about time itself but about what Time does to Man. First introductory movement ("Sundial") is a digest of a daytime - from very first ray of sun to the last one.

The culmination of this movement is zenith, then - light gradually fades down and crawl away into darkness. The next four movements are more attached to different stages of human life. The second movement ("Cuckoo Clock") is Morning - careless childhood, the third ("Clepsydra") is Afternoon - sensual youth, the forth ("Sandglass") is Dusk - maturity when one can realize that "sands are running out" and the last one "(The Clock Tower") is Midnight when "bell tolls for thee".

Here is Shakespeare’s Sonnet 12:

> When I do count the clock that tells the time,  
> And see the brave day sunk in hideous night,  
> When I behold the violet past prime,  
> And sable curls all silvered o’er with white:  
> When lofty trees I see barren of leaves,  
> Which erst from heat did canopy the herd  
> And summer’s green all girded up in sheaves  
> Borne on the bier with white and bristly heard:  
> Then of thy beauty do I question make  
> That thou among the wastes of time must go,  
> Since sweets and beauties do themselves forsake,  
> And die as fast as they see others grow,  
> And nothing ‘gainst Time’s scythe can make defence  
> Save breed to brave him, when he takes thee hence.

--William Shakespeare
Jakov Jakoulov is an author of four ballets, nine instrumental concertos, music for over 20 theatrical, TV and cinema productions and numerous symphonic, chamber and choral works. Jakoulov was born in Moscow, Russia where he studied piano and composition at the Moscow Conservatory and the Gnesin Music Academy. He composed music for the leading Russian National Artistic Theater in Moscow, for Russian State Television, the Moscow Film Company and numerous others.

He left the Soviet Union in 1987, working initially in Munich and then elsewhere in Europe. In 1990 he moved to the United States.

In recent years Jakoulov’s music – “powerful and richly textured” – (“The New York Times”) has been commissioned and presented by Verbier Music Festival in Switzerland, Boston Symphony Tanglewood Contemporary Music Festival, International Arts Festivals in Edinburgh (Scotland), Avignon (France), and Cortona (Italy); “Kammerspille” (Munich, Germany), “Lilla” (Helsinki, Finland), New European Strings Orchestra (London, UK), Bachanalia Festival Orchestra (New York), Dallas Symphony Orchestra, Fort Worth Symphony, Greensboro Symphony, Juilliard Orchestra, Boston Symphony Chamber Concerts, Armenian National Symphony Orchestra, Jerusalem Symphony Orchestra, among others.

Among his recordings are three CD’s of piano improvisations – “Emma’s Songs”, “Children of the Wind” and “Within Four Walls”. In 1999 his CD “Black Snow” recorded by M. Zaretzky and X. Bjerken was chosen in a “Top Five Classical Recordings List of the Year” by “Fanfare” Magazine.

Mr. Jakoulov is a Doctor of Musical Arts of Boston University, recipient of nine annual awards of the American Society of Composers, Authors and Publishers, nominee for the 1993 award in music composition by the American Academy of Arts and Letters and Elected Member of National Honor Music Society. For more information please visit: www.jakoulov.com

Violinist Marjorie Bagley made her Lincoln Center concerto debut in 1997 with the Little Orchestra Society after beginning her performing career at the age of nine in her home state of North Carolina with the Asheville, Winston-Salem, and North Carolina Symphonies. Having graduated from the Manhattan School of Music in the first class of Pinchas Zukerman, she is active as a recitalist, chamber musician, and teacher. Marjorie has also performed as soloist with the Utah Symphony, Idaho Falls Symphony, Ann Arbor Symphony, the University of Michigan Symphony, and the Washington Square Music Series. As first violinist and founding member of the Arcata String Quartet, Marjorie performed in the Weill Recital Hall at Carnegie, London’s Wigmore Hall, and across Western Europe and the United States. She is also an active proponent for new music and has premiered works by Paul Chihara, David Noon, Nils Vigeland, and Judith Shatin. Through her travels to music festivals, Marjorie has had the opportunity to play with some of the great artists of our time including Pinchas Zukerman, Itzhak Perlman, Joseph Kalichstein, members of the Guarneri, Emerson, American, Tokyo, and Borromeo String Quartets. Ms. Bagley can be heard on recordings for the VOX, New World and Summit labels, and a recording of music for violin and percussion on the Equilibrium label featuring a concerto by Lou Harrison. Marjorie is the Co-Director of the Juniper Chamber Music Festival in Logan, Utah, which is becoming one of the most elite chamber music festivals in the nation. Ms. Bagley has been on the faculty of Ohio University, Utah State University, and the International Music Academy in Pilsen, Ms. Bagley has also taught at the Brevard Music Center, the Perlman Music Program, the Kinhaven Music School, and the Manhattan School of Music Preparatory Program.

Alexander Ezerman, cello, comes from a family where the cello runs four generations deep, including two former associate principals of the Philadelphia Orchestra. A prize winner in national and international competition, he has appeared as a soloist and chamber musician across North America, South America, and Europe. An active advocate and performer of new music, he has been involved in numerous premieres, and has performed all twelve of the “Sacher” pieces for solo cello in a single recital. He has recorded on the New World, Centaur and Innova Labels. In the summer, he is on the faculty of the Green Mountain Chamber Music Festival in Burlington Vermont. He has previously been on the faculties of the Brevard Music Center and the Killington Music Festival and Texas Tech
University, where he was a founding member of the Botticelli String Quartet. Ezerman holds a BM degree from Oberlin College Conservatory and a Master of Music and Doctorate of Musical Arts from the State University of New York at Stony Brook. His primary mentors include Timothy Eddy, Norman Fischer, David Wells and his grandmother Elsa Hilger.

**Kelly Burke** joined the faculty at the University of North Carolina at Greensboro in 1989. She is currently the principal clarinetist of the Greensboro Symphony Orchestra and bass clarinetist of the Eastern Music Festival Orchestra. Equally at home playing Baroque to Bebop, she has appeared in recitals and as a soloist with symphony orchestras throughout the United States, Canada, Germany, New Zealand, Australia, and Russia. Burke’s discography includes several recent releases with Centaur Records, the most recent being EastWind Looks East: Reed Trios of Eastern Europe. She has also recorded for Telarc, Albany and Arabesque labels. Burke has received several teaching awards, including UNCG’s Alumni Teaching Excellence Award, the School of Music Outstanding Teacher Award, has been named several times to Who’s Who Among America’s Teachers, and was honored with the 2004 UNC Board of Governor’s Teaching Excellence Award. She is the author of numerous pedagogical articles and the critically acclaimed book Clarinet Warm-Ups: Materials for the Contemporary Clarinetist. She holds the BM and MM degrees from the Eastman School of Music and the DMA from the University of Michigan. Burke is an artist/clinician for Vandoren International and is a Buffet Group USA performing artist who plays exclusively on Buffet Crampon clarinets.

**James Douglass**, assistant professor of collaborative piano and auditions coordinator for applications to the Accompanying and Chamber Music degree program, has been involved in diverse genres including chamber music, vocal arts, opera, choral arts, symphonic repertoire, jazz, cabaret, and musical theater. He received the BM and MM in piano performance from the University of Alabama and the DMA in collaborative piano from the University of Southern California where he was a student of Dr. Alan L. Smith; additional studies with collaborative Anne Epperson and Martin Katz. While at USC he received a Koldofsky Fellowship and the Outstanding Keyboard Collaborative Arts award. Douglass has served on the faculties of Mississippi College, Occidental College LA, USC, and Middle Tennessee State University where he was coordinator of the collaborative piano degree program. In 2003 he began teaching in the summer study program AIMS (American Institute of Musical Studies) in Graz, Austria as the instructor of collaborative piano and a coach in the lieder program with Harold Heiberg. Performances as a collaborative pianist have included recitals and television/radio broadcasts across the United States and in Europe (France, Germany, Austria, Hungary); in master classes given by artists Dawn Upshaw, Carol Vaness, Vladimir Chernov, Norman Luboff, Paul Salamunovich, Natalie Hinderas, Leon Bates. Douglass is also active as a clinician and recently completed a recording with soprano Hope Koehler of John Jacob Niles songs which was released on the Albany label in 2008.