

Dr. Faustus

presents:

**‘New Art Songs:
A 21st-century songbook’**

Friday, May 18, 2012, 8:00pm, at the WMP Concert Hall

Pre-concert talk 7:30pm

(21 E. 28th Street, New York)

Free Admission

(\$10 suggested donation)

Tonight's Program

Astvihad _____ Ramin Heydarbeygi

- I. An Yar (Companion)
- II. Jahan e Fani (Mortal World)
- III. Bi To (Without you)
- IV. Ey Marg (Death)
- V. Semajat (Persistence)
- VI. Dar Siney Xaak (The Heart of Earth)

Mirna Lekic, Piano
Mary Hubbell, Soprano

Six poèmes d'Édouard Glissant _____ André Brégégère

- I. Vertige des temps froids*
- II. Pays**
- III. Chiens-fer**
- IV. Lettres d'appel**
- V. En savane**
- VI. Les yeux la voix*

*from *Boises*, "Ce qui commence," Paris: Gallimard, 1983

**from *Le Sel noir*, "Saison unique," Paris: Seuil, 1960

Mirna Lekic, Piano
Seth Gilman, Baritone

THANKS!

This event was supported by the Doctoral Student Council of the CUNY Graduate Center.

This event was also made possible thanks to the incredible support from our families and friends, and all of those music lovers who kindly donated their money through our online fundraiser. Thank you!

Also a warm thank you to our fiscal sponsor Fractured Atlas, and the WMP Recital Hall for providing the wonderful infrastructure.

A very special THANKS! to artist Maia Cruz Palileo for donating her time and talent to create the wonderful poster for this project. If you like it, show your support by visiting her website www.maiapalileo.com.

And last but not least:

On behalf of Dr. Faustus, Inés would like to thank Dan, Ramin, Osnat, and Andre for writing such wonderful music, and David, Mary, Mirna, David S., Aaron and Seth for their incredible talent, energy and time in bringing these works to life tonight. It was a joy to work with you all!

DR. FAUSTUS

Founded in 2008 by composers André Brégégère and Inés Thiebaut, Dr. Faustus is an organization dedicated to the promotion of new, creative music, and to providing opportunities for emerging composers and performers through the commission of original works and performances in New York City. Since its creation, Dr. Faustus has commissioned over half a dozen works from up-and-coming composers, and fostered performances of the highest quality in collaboration with outstanding New York City-based contemporary music ensembles.

Past Dr. Faustus's commissions include works by Edward Rosenberg III, Takuma Tanikawa, Paul Riker, and Mexican composer Marcela Rodríguez. Dr. Faustus also produced in the Spring 2009 the US premiere of Luna Nueva by international acclaimed Spanish composer Jesús Rueda. Performers that have collaborated with Dr. Faustus in the past include violinist David Fulmer (Second Instrumental Unit), percussionist Alex Lipowski (Talea Ensemble) and cellist Claire Bryant. For more information on past projects, please visit our website at www.drfaustus.org.

Inés Thiebaut _____ Dr.Faustus Co-Director

Inés Thiebaut was raised in Madrid, Spain and has been living in Brooklyn, NY for the past six years. She holds a Music Theory degree from the Professional Conservatory of Music in Madrid, a Composition and Film Scoring Bachelor of Music degree from Berklee College of Music in Boston, and a Master's degree in Composition from the Aaron Copland School of Music (Queens College, CUNY). She is currently a PhD in Composition candidate at the CUNY Graduate Center, where she studies with Jeff Nichols. During her career, she has studied composition with composers Fabián Panisello, Marcela Rodríguez, and electroacoustic composers Douglas Geers and Hubert Howe Jr. Inés has been awarded with the A.I.E. Scholarship by the Spanish National Association of Artist and Performers (2004), the Youth Concerts at Symphony Hall Award in Boston (2005) and the ACSM Luigi Dalapiccola and George Perle Awards in Composition (2008 and 2009). In the Spring 2012, she will be in residency as assistant conductor for the Contemporary Music Ensemble (Whitney George, director/conductor) in New York. Her music has been performed by various contemporary ensembles in New York, Mexico and Spain. For a complete list of works, performances and more information, please visit www.inesthiebaut.com

Death and Becoming _____ Daniel Colson

- I. Adam's Task*
- II. Lark Song**
- III. The Fly***
- IV. The Kraken****
- V. Creatures Rest*

* from *Animal Poems*, a collection selected and edited by John Hollander (1994); Adam's Task (Hollander) \ Creatures Rest (Alkman -7th century B.C.-)

** from *Milton* by William Blake (1810)

*** from *Songs of Experience* by William Blake (1794)

**** from *Poems, Chiefly Lyrical*, Alfred Tennyson (1830)

David Friend, Piano
Mary Hubbell, Soprano

ten songs of yesno _____ Osnat Netzer

1. googoo
2. biscript
3. hope
4. larrup
5. boom!
6. test
7. avian
8. pinsteps
9. flux
10. tango

* from *yesno*. (House of Anansi Press, 2007). Copyright © 2007 Dennis Lee.
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Aaron Likness, Piano
David Salsbery Fry, Bass

Death and Becoming _____ **Daniel Colson**

Death and Becoming treats death not as an ending, but as a transformation, even a new beginning. This idea is reflected by the musical transformations within each song and among them. In "Adam's Task" the musical materials for the cycle gradually come into being. Each new idea subsumes the last one; past events necessarily end, but they are then reinterpreted and become basis for new musical structures. If "Adam's Task" is a discovery of life, "Lark Song" is a celebration of it. The remaining songs comment variously on mortality. Night leads to a new day, silence to a new song, and death to new life.

I. Adam`s Task - Not printed due to Copyright -

II. "Lark Song" from Milton

Thou hearest the Nightingale begin the Song of Spring;
The Lark sitting upon his earthy bed: just as the morn
Appears; listens silent; then springing from the waving Corn-field! loud
He leads the Choir of Day! trill, trill, trill, trill,
Mounting upon the wings of light into the Great Expanse:
Reechoing against the lovely blue & shining heavenly Shell:
His little throat labours with inspiration; every feather
On throat & breast & wings vibrates with the effluence Divine

III. The Fly

Little fly,
Thy summer`s play
My thoughtless hand
Has brushed away.

Am not I
A fly like thee?
Or art not thou
A man like me?

For I dance
And drink and sing,
Till some blind hand
Shall brush my wing.

If thought is life
And strength and breath,
And the want
Of thought is death,

Then am I
A happy fly,
If I live,
Or if I die.

Aaron Likness _____ **PIANO**

Pianist Aaron Likness is an enthusiastic advocate of modern and contemporary music, an interpreter of "superb clarity and sensitivity" (CVNC) whose repertoire ranges from Bach to Boulez. He has appeared in solo and ensemble performances throughout the Boston area and in live broadcasts from WGBH Boston's Fraser Studio with such ensembles as Callithumpian Consort, Sound Icon, East Coast Contemporary Ensemble, and Discovery Ensemble.

A native of North Carolina, Likness holds degrees from the University of North Carolina at Chapel Hill and New England Conservatory, where he was named winner of the John Cage Award for his contributions to the Boston new music scene. He currently resides in New York, where he is enrolled in the DMA program at CUNY Graduate Center. His principal teachers have been Thomas Otten, Stephen Drury, and Ursula Oppens.

David Salsbery Fry _____ **BASS**

David Salsbery Fry is the First Place winner of the 2011 Concurso Internacional de Canto Bidu Sayão. Last season, he appeared as Ogro in Montsalvatge's El gato con botas with Gotham Chamber Opera. He also reprised Bass II (Goat) in Stravinsky's Renard with the Mark Morris Dance Group for the Mostly Mozart Festival, a role he first performed at Tanglewood last summer. Recent career highlights include Olin Blich in Susannah with Opera at Rutgers, Don Basilio in Il barbiere di Siviglia with Vero Beach Opera, Il Commendatore in Don Giovanni with Nashville Opera and both Sarastro in Die Zauberflöte and Arkel in Pelléas et Mélisande in Tel Aviv for IVAI. He joined the roster of the Metropolitan Opera for their production of Prokofiev's The Gambler in 2008.

This summer, he will make his Greenwich Music Festival debut in Stravinsky's Pulcinella and return to Aspen Music Festival, where he will appear as Judge Turpin in Sweeney Todd and Meyer Wolfsheim in John Harbison's The Great Gatsby. Mr. Fry studied at The Juilliard School, the University of Maryland, and The Johns Hopkins University. Originally from Mount Joy, Pennsylvania, he currently divides his time between New York City and Boston.

Mirna Lekic _____ **PIANO**

Mirna Lekic has performed as a recitalist and chamber musician in the United States, Canada, England, France, and her native Bosnia, appearing in concert at Carnegie-Weill Hall, Symphony Space, and World Trade Center in New York, St. Martin-In-The-Fields in London, and Bosniak Institute in Sarajevo, among others. Her playing has been praised for its “natural inventiveness and emotion” (Zena 21) “appropriate stylistic sense”, and for “eliciting [music’s] haunting poetry” (The New York Concert Review), and her work has been recognized with several awards, including the New York Foundation for the Arts Artist Grant, Artists International Special Presentation Award, CUNY Music Fellowship, and Eastman and Willard scholarships.

Mirna is a graduate of the Eastman School of Music and the Mannes College of Music, and is currently a doctoral candidate at the CUNY Graduate Center. She is active as a piano and music instructor in New York City, where she serves on the faculty of Queensborough Community College, CUNY.

Tonight she extends a gracious and generous thank you to Andre, Mary, Ramin and Seth, and to Dr. Faustus for making this wonderful collaboration possible.

Seth Gilman _____ **BARITONE**

A graduate of the University of Michigan and the Mannes College of Music, baritone Seth Gilman is freelancing in New York, especially active in new and early music.

Mr. Gilman sang the part of Giove in Cavalli’s La Calisto at the Amherst Early Music Festival in 2007 and performed two roles in Campra’s L’Europe Galante there in 2006. Other roles have included Chato in La Purpura de la Rosa, Liberto in L’incoronazione di Poppea, and Starveling in A Midsummer Night’s Dream.

Experienced in operetta, Seth can be heard in Victor Herbert recordings with the Comic Opera Guild of Ann Arbor. Seth’s 2011 activities included the premiere of Osnat Netzer’s The Wondrous Woman Within, more premieres with DETOUR, and a turn as Don Giovanni with Musica NYC. This year has brought the premiere of the revised version of Ambiguous Kafka by Ronnie Reshef and an evening of Charles Ives with the Brooklyn Art Song Society. Seth has also premiered works by James Barry, Ben Brody, Robert Cuckson, Noam Faingold, Lin Mu-Xuan, Pat Muchmore, Kamala Sankaram, Eric Shanfield, and Alex Temple. He performs frequently with local ensembles such as Anti-Social Music, Extinct Anatomies, New Brew, and Opera on Tap.

IV. The Kraken

Below the thunders of the upper deep;
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides: above him swell
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumbered and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages and will lie
Battening upon huge sea-worms in his sleep,
Until the latter fire shall heat the deep;
Then once by man and angels to be seen,
In roaring he shall rise and on the surface die.

V. Creatures Rest - Not printed due to Copyright -

Six poèmes d'Édouard Glissant _____ **André Brégère**

This song cycle combines poems from two collections by French-Caribbean poet Édouard Glissant (1928–2011): Le Sel noir (1960) and Boises (1983). I was immediately attracted by the remarkable musicality of Glissant’s language, and by the vividness of his poetic imagery, creating in each poem a unique landscape of sonic and visual representations. My musical setting, guided by my own, subjective interpretation of the poems, is intended as a dialogue, each time renewed, with these poetic representations.

- I. Vertige des temps froids
- II. Pays
- III. Chiens-fer
- IV. Lettres d'appel
- V. En savane
- VI. Les yeux la voix

- Not printed due to Copyright -

“Astvihad,” in Old Persian, refers to the demon of death. I have used a number of poems that relate directly or indirectly to this subject. The poems selected for this song cycle are in modern Persian, from the 9th century to present.

- I. An Yar (Companion)
- II. Jahan e Fani (Mortal World)
- III. Bi To (Without you)
- IV. Ey Marg (Death)
- V. Semajat (Persistence)
- VI. Dar Siney Xaak (The Heart of Earth)

I	V
آن یار کزو خانه ما جای پری بود سر تا قدمش چون پری از عیب بری بود دلگفت فروکش کنم این شهر بیویش بیچاره ندانست که یارش سفری بود از چنگ منشا اختر بدمهر بدر برد تا بود فلک شیوه او پرده دری بود خود را بکشای بلبل از این رشک. . .	آنم که می بودم من، هنوز موج و نگاه و بادم. دریا هرگز تمام چشم اندازم نبود، و از پا که می افتادم هر بر، پا می شدم دوباره به راه می افتادم.
II	VI
غم خوردن این جهان فانی هوسست از هستی ما به نیستی یک نفسست	ای چرخ فلک خرابی از کینه تست بیدادگری شیوه دیرینه تست ای خاک اگر سینه تو بشکافند بس گوهر قیمتی که در سینه تست
III	VII
بی روی تو خورشید جهانسوز مباد هم بی تو چراغ عالم افروز مباد با وصل تو کس چو من بد آموز مباد روزی که ترا نبینم آن روز مباد	خیام
IV	
آنگاه دانستم که، تا خورشید باشد، ذاتها از سایه خود نگرینند؛ یعنی، پس، ای مرگ! من تا که باشم، هر کجا که باشم من، تو هم هستی در آنجا: و هر کجا که میروم، آنجا می آیی	
خوبی	

David Friend _____ PIANO

David Friend is dedicated to ensuring the continued relevance of the art of the piano in contemporary culture. In his programming, his special projects, and his philosophical approach, his mission is to connect the dots between an art form with a glorious but rusting history and the digitized, post-modern society around us. As a champion of new and experimental music, David Friend is taking piano performance in new directions. He has worked with the preeminent composers of our time (Steve Reich, Julia Wolfe, David Lang, Charles Wuorinen) and has performed at the world's top venues including Carnegie Hall, Lincoln Center, Royal Festival Hall (London), the Chan Centre (Vancouver), the Belem Cultural Center (Lisbon) and the Reina Sofia Museum (Madrid). As a founding member of the TRANSIT collective, he also collaborates closely with emerging composers from around the world. David has performed with respected new music groups including the Bang on a Can All-Stars, Signal, Ensemble Pamplemousse, Red Light New Music, and the Aspen Contemporary Ensemble. He also enjoys projects that go beyond the common stylistic or performance practices of classical music including cross-disciplinary projects, live sound installations and working with musicians from different traditions. As a soloist, David Friend presents programs that seek to revitalize the experience of a piano recital for the 21st century. Rather than dressing up a Belle Epoque convention with modernist harmonies, he seeks out composers who are rethinking the vitality of the piano recital format and experimenting with new concepts in sound, technology, and performance practice. www.davidfriendpiano.com

Mary Hubbell _____ SOPRANO

Mary Hubbell, described in the New York Times as “a soprano with a sweetly focused tone,” holds degrees from Boston College; the University of California, Santa Barbara; and the Royal Conservatory in The Hague. She is active in a wide range of music, from early music to contemporary repertoire. In the Netherlands, she was a frequent soloist with La Prunelle Ensemble, Praetorius Blokfluit Ensemble, and the Netherland Vocal Laboratory. She has participated in the Steve Reich Festival at the Royal Conservatory, the annual Young Composer's Festival in Apeldoorn, the Chamber Opera Festival in Zwolle, and the Gaudeamus Festival in Amsterdam. In October 2005, Ms. Hubbell was a soloist with the Royal Concertgebouw Orchestra in Louis Andriessen's Tao. Other orchestral engagements include Robert Kapilow's Green Eggs and Ham with the Charleston Symphony Orchestra and Mozart's Exsultate, jubilate with the Beaufort Symphony Orchestra. As a recitalist, she has concertized in Boston, New York, North Carolina, and South Carolina, including Piccolo Spoleto's Spotlight Series in Charleston. In New York, she has appeared as a soloist with the Manhattan Chamber Orchestra, Musica Viva, Alphabet Soup Productions, and the Remarkable Theatre Brigade. She is a faculty member of the Brooklyn Conservatory of Music and is also pursuing a Doctorate of Musical Arts at the Graduate Center of the City University of New York.

Mary has enjoyed the process of learning this challenging and creative music and is excited to present it this evening. She thanks Dan and Ramin for their music and support and David and Mirna for their hard work and partnership.

Daniel Colson

Composer and double bassist Daniel Colson earned his B.M. and M.M. at the Juilliard School, where he studied with Samuel Adler, Milton Babbitt, and Homer Mensch, and is now pursuing his Ph.D. at CUNY Graduate Center, where he studies with Jeff Nichols. His music has been performed by Cygnus Ensemble, the Juilliard Orchestra, Newburyport Chamber Music Festival, New York Miniaturist Ensemble, Second Instrumental Unit, TRANSIT new music, and others; it has been performed in masterclass with the American Brass Quintet, and at diverse venues including Avery Fisher Hall, the Akademie der Künste in Berlin, the Goethe House German Cultural Center, and the Stone. He teaches as an adjunct at Hunter College and Queens College.

André Brégégère

A native of Paris, France, André Brégégère (b. 1975) is an active composer, music scholar, and teacher, currently based in Brooklyn, NY. Mr. Brégégère is a doctoral candidate at the Graduate Center, CUNY, where he studied composition with Bruce Saylor and Jeff Nichols, and is currently serving as a teaching fellow at Queens College. His music has been commissioned and/or performed in the US by ensembles including Cygnus, VocalEssence, Second Instrumental Unit, MIVOS, Cadillac Moon Ensemble, and Lunatics at Large, in venues such as Carnegie-Weill Recital Hall, Symphony Space, or the IFCP at Mannes. Mr. Brégégère is a member of ASCAP. For more information, audio samples, and scores, please visit: www.abregegere.com.

Ramin Heydarbeygi

Ramin Heydarbeygi is the Music Director of the Barbados Chamber Orchestra, and has been a Composer-in-Residence with the Next Stage Ensemble in New York. His works have been performed throughout the US and in Iran, and featured at international music festivals. He is the recipient of several awards from the New York State Council on the Arts, from the American Society of Composers, Authors and Publishers, and has twice received the BRIO award. With the Barbados Chamber Orchestra he has conducted numerous world, US and New York premieres by various composers from around the world, and has introduced a number of new works by prominent composers from Iran, Armenia, the Republics of Azerbaijan and the Republics of Georgia, and has recorded for the Capstone label.

Osnat Netzer

Israeli born Osnat Netzer is a composer, pianist and educator living in Boston. Recent honors include recognition from the ASCAP Morton Gould Young Composer Awards and winning of the Boston Modern Orchestra Project Competition, the Zeltsman Marimba Competition and the Donald Martino Award for Excellence in Composition. In 2009-10 she lived in Berlin through a fellowship from the Frank Huntington Beebe Foundation and there completed her opera *The Wondrous Woman Within*, an adaptation of the play by Hanoch Levin. Osnat is also active as a pianist in classical and contemporary concert music, as well as improvisatory folk, klezmer, and jazz-influenced works. Dr. Netzer is an adjunct professor of music theory at New England Conservatory. | B.M. Jerusalem Academy, M.M. Mannes College of Music, D.M.A. New England Conservatory. Studies at Universität der Künste, Bowdoin Music Festival and Tanglewood. Composition studies with Lee Hyla, Robert Cuckson, Daniel Ott, Iris ter Schiphorst, Menachem Zur and Zvi Avni. Piano studies with Asaf Zohar, Inessa Zaretsky and Esther Narkiss.

ten songs of yesno _____ **Osnat Netzer**

ten songs of yesno is a song cycle for bass voice and piano, setting poems by Dennis Lee. The ten poems were published in the collection *yesno* as one set. In the words of the poet: "This set is where the exploring voice goes through the wildest oscillations – trying to affirm the yes, keeping being sucked back into the no, without being able to hold them together simultaneously – and ends up in incoherent babble and then in a dance-of-death and the stasis of burnout."

Lee's poems reveal to me a genuine hunger for new and personal means of expression: a hunger I share in my musical pursuits. Since Lee's poems truly push the envelope of modern poetry, they are quite hard to penetrate, even after several readings. My goal was not to layer complexity upon complexity, but rather to allow the music to suggest a particular path - an inroad to the poems informed, but not overwhelmed, by my interpretation.

1. googoo

Whacked grammar of terra
cognita. Old lingo
aphasic, nuworldspeak mute
mutant mutandis –
fumbumbling what
aleph? whose googoo? which syllab? Test-living what
schizoparse of *am*?

2. biscript

High whys of
lossolalia,
one blurt at a time.

Wildword the bounty extant.

Is earthscan in biscript, is
doublespeak goners-&-hail. Still itching to

parse with a two-tongued heart, shambala
scrapings. To
praise with a broken art.

3. hope

Hope, you illicit
imperative: throw me a bone.
What sump, what gunge, what
sputter of sotto renewal?
What short shot
skitter of green reprise?

4. larrup

There is a fuse. A fuss. A flex of intent:
subsingular *is* on the hoof.
Radical larrup & given.

And it whiches, it
eachly enjoins.
Old dolittle spate.

To mark it, to
mark its incessance is
riteful as breathbone.

Halebent for
origin.
Creaturely mooch in the means.

5. boom!

And it falls like rain.
And it signifies like plague of indigenous nada.
And sluffs the everlocal yoke of *is*, while
gaga savants plot prosthetic fixes,
and noli tangos glide the lie fantastic, and
debit, debit, debit moans the moon –

telling how speakspace
puckers. How it
swivels and clots & ka-
boom! Percur-
vations in meanfield. Skewed
mentrics. Bunched losswaves. Impromptible knots of rebeing.
Rosetta palaver, unclued.

6. test

Test site, test
blight, to
whom now expiation?
In quantum
waste nirvana, what flawless
formulae forgive?

7. avian

And avian farewells:
wordless in blinkerblank.
And nematode roads silting under:
hushmost palabras.
Cling to reverable, clang of no alibi, scrawk of un
uttered.
Of umbryo dicta, synching the lock-
jaw: ().

8. pinsteps

Crashable brainscape: not
crash. Exo-
skeletal whirl of controls. Of
controls! Of skidlock, of some-
body-stop-us.

By pinsteps to choreocrackup.
Vertigo yen.

Courting the
glitch in the hominid regnum; craving slop-
stoppage of crash & blurn.

9. flux

As stuttle inflex the genomes.
As bounty floundles.
As coldcock amnesia snakes thru
shoreline/sporelane/syngone –
hi diddle
template, unning become us,
palimpsest gibber & newly.

I spin the yin stochastic, probble a
engram luff, & parse haw
bareback the whichwake, besoddle a thrashold flux.

10. tango

Calling all
lords of the rigamort tango,
maestros of entropy glide:
we're pushing it
to with an amazon shimmy, hoofing it
fro with a greenhouse fandango; little bit
closer with canopy kissoffs, little bit
farther with coral abrasions –

Stepping lightly, cortex courageous,
high-hats macabre: keep keep keep
pumping that critterly whiteout, goosing it
faster in biophobe boogie;
doing the
gainful extinctions con carny, towing them
bones in the geospazz conga –

Last call for the
champs of demise now:
one more
glug of that sweet intifada, one more
slug of the rictus merengue,
treading the
rockabye samba to notown, strutting our
kamikaze victory obit –

Bellyful:
burnout is
best.