

compact disc
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2011
5-13

The University of Washington School of Music Presents

SEATTLE MODERN ORCHESTRA

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Clifford Dunn, flute • Michael Lim, violin • Maria Mannisto, soprano • Valerie Muzzolini Gordon, harp • Matthew Kocmierski and Gunnar Folsom, percussion.

UW SOM Alums Julia Tai and Jeremy Jolley, Artistic co-directors

Friday, May 13, 2011 Meany Theater 7:30 p.m.
\$15 general admission, \$10 students/seniors 206.543.4880
www.music.washington.edu www.seattlemodernorchestra.org

CD1-#16,251

PROGRAM:

1 remarks - Tai/Jolley

This Musical Life, part I: Kaija Saariaho and Luciano Berio

2 NOANO FOR FLUTE AND ELECTRONICS (1992) 11:18 KAIJA SAARIAHO (b. 1952)
Cliff Dunn, flute

3 CIRCLES for Soprano, Harp, and Two Percussion players (1960) 23:00 LUCIANO BERIO (1925-2003)
I. Stinging
II. riverly is a flower
III. n(o)w
IV. riverly is a flower
V. Stinging

Maria Mannisto, soprano; Valerie Muzzolini Gordon, harp
Matthew Kocmierski and Gunnar Folsom, percussions

I/V. Stinging

Stinging
gold swarms
upon the spires
silver
chants the litanies the
great bells are ringing with rose
the lewd fat bells

wind
is dragging
the
sea
with
dream
S

and a tall

II/IV. riverly is a flower

riverly is a flower
gone softly by tomb
rosily gods whiten
befall saitch rain

moan-loll where
night gathers
morte carved smiles
cloud-gloss is at moon-cease
soon
verbal mist-flowers close
ghosts on prowl gorge
sly slim gods stare

anguish
of dream-send is
hushed
in

III. n(o)w

n(o)w
the
how
dis(appeared cleverly) world
is Slapped-with; lightning
!
at
which(shal)lpounceupcrackw(ill)jumps
of
THuNdeRB
loSSo!M iM
-visiblya mongban(gefrag-
ment ssky?wha tm)eani ngl(essNessUn
rolli)ngl yS troll s(who leO v erd)oma insCol
Lide:!high

o all the roofs roar
&
(we(are like)dead
)Whoshout(Ghost)atOne(voiceless)O
ther or im)
pos
sib(ly as
sleep)

But Book-

n;O;w :

theraincoming

U
n;start birds(IEAp)Openi ng
t hing : s(
-sing
)all are aLI(cry all. See)o(ver All)Th(e green
?earth),ew

CD2-#16,252

1 remarks - Tai/Jolley

This Musical Life, part II: Giacinto Scelsi

2 ANAHIT - "A lyric poem dedicated to Venus" 14:03 GIACINTO SCELSEI (1905-1988)
for solo violin and 18 instruments (1965)

Michael Lim, solo violin

Jessie Polin & Maggie Stapleton, flutes; Paul Taub, alto-flute
Chris Aagaard, english horn; Stefan van Sant, clarinet; Geoffrey Larson, bass-clarinet
Josiah Boothby & Don Crevie, horns; Bryan Smith, saxophone
Ed Castro, trumpet; Masa Ohtake & Colin Pulkrabek, trombones
Larissa Brown & Eva Sheie, violas; Brad Bawkins & Mary Riles, celli;
Bryan Kolk & Trevor Bortins, basses

3 remarks - Jolley

This Musical Life, part III: György Ligeti

4 CHAMBER CONCERTO for 13 instrumentalists (1969/1970) 21:51 GYÖRGY LIGETI (1923-2006)

- I. *Corrente (Fließend)*
- II. *Calmò, sostenuto*
- III. *Movimento preciso e meccanico*
- IV. *Presto*

Paul Taub, flute and piccolo; Robert Knoll, oboe, english horn & oboe d'amore
Stefan Van Sant & Geoffrey Larson, clarinet & bass-clarinet
Josiah Boothby, horn; Masa Ohtake, trombone;
Harumi Flesher, celesta & piano; Yigit Kolat, harpsichord & organ
Lauren Roth & Heather Bentley, violins
Larissa Brown, viola; Maria Scherer Wilson, cello; Bryan Kolk, bass

PROGRAM NOTES

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy with the pioneering modernist Paavo Heininen. There she founded the progressive group 'Ears Open' with Magnus Lindberg and others. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris - the city which has been her home ever since. At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) - the latter with solo alto flute and cello, and both with live electronics - suggest their preoccupation with colour and texture. Through IRCAM, Saariaho became allied with the French 'spectralist' composers, whose techniques are based on computer analysis of the sound-spectrum of individual notes on different instruments. This analytical approach led her to the regular use of harmonies resting on long-held bass notes, microtonal intervals, and a precisely detailed continuum of sound extending from pure tone to unpitched noise - all features of one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97). In recent years Saariaho has turned to opera, with outstanding success. *L'Amour de loin*, with a libretto by Amin Maalouf based on an early biography of the twelfth-century troubadour Jaufré Rudel, received widespread acclaim in its premiere production directed by Peter Sellars at the 2000 Salzburg Festival, and won the composer a prestigious Grawemeyer Award. *Adriana Mater*, on an original libretto by Maalouf, mixing gritty present-day reality and dreams, followed, again directed by Sellars, at the Opéra Bastille in Paris in March 2006. In the profusion of large and small works which Saariaho has produced in recent years, two features which have marked her whole career continue to stand out. One is a close and productive association with individual artists - not least Amin Maalouf and Peter Sellars, as well as the conductor Esa-Pekka Salonen, the flautist Camilla Hoitenga, the cellist Anssi Karttunen, the soprano Dawn Upshaw and, more recently, the pianist Emmanuel Ax. The other is a concern, shown equally in her choice of subject matter and texts and in the profusion of expression marks in her scores, to make her music not a working-out of abstract processes but an urgent communication from composer to listener of ideas, images and emotions.

[Anthony Burton 2006 Updated by Chester Music 2009]

Kaija Saariaho on *NoaNoa*

"*NoaNoa 'Fragrant'* (1992) was born from the ideas I had for flute while writing my ballet music 'Maa.' I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new. Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other. The title refers to a wood cut by Paul Gauguin called 'NoaNoa.' It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book. *NoaNoa* is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot."



Luciano Berio was born at Oneglia, Liguria, on 24 October, 1925 into a family in which music was a long-standing tradition. Both his father Ernesto and his grandfather Adolfo were composers, and he took his first steps in music with them. In 1945 he moved to Milan, where he attended the Conservatorio Giuseppe Verdi, studying composition with Giulio Cesare Paribeni and Giorgio Federico Ghedini, as well as conducting with Carlo Maria Giulini and Antonino Votto. In 1952 he attended the courses taught by Luigi Dallapiccola at Tanglewood, USA. From the early fifties Berio made a name for himself as an authoritative exponent of the new generation of the musical avantgarde. This period saw the composition of *Cinque Variazioni* (1952-53), *Chamber Music* (1953), *Nones* (1954) and *Serenata* (1957). In December 1954 Berio and Maderna created Italy's first studio of electronic music at the RAI Milan headquarters, inaugurated the following year as the Studio di Fonologia Musicale. Here he was able to experiment with the interaction of acoustic instruments and electronically produced sounds (*Momenti*, 1957; *Differenze*, 1958-59) and explore new relationships between sounds and words (*Thema Omaggio a Joyce*, 1958; *Visage*, 1961). Moving into the sixties, Berio was exploring further complex combinations of timbres (*Tempi concertati* for 4 soloists and 4 orchestras, 1959; *Sincronie* for string quartet, 1964). His investigation of the expressive resources of the female voice – prompted by the voice of Cathy Berberian – proceeded with *Epifanie* (1959-60, incorporated into *Epiphanies*, 1991-92), *Circles* (1960) and *Sequenza III* for voice (1965). The dramatic dimension of these vocal works was made more specific and refined in his first works for theatre such as *Allez-Hop* (1959, with Calvino), and *Passaggio* (1962) and *Laborintus II* (1965), both with texts by Sanguineti. Berio's commitment to music extended to other activities including conducting, the conception of concert series and the promotion of contemporary music (notably *Incontri Musicali*, a journal and series of concert cycles inaugurated in 1956). He taught at prestigious musical and academic institutions in Europe and the USA (Darmstadt, Dartington, Tanglewood, Mills College, Juilliard School, Harvard University). In 1993-94 he gave the Charles Elliot Norton Lectures at Harvard. From 1974 to 1980 he directed the department of electroacoustics at the IRCAM, Paris, and in 1987 he founded the Centro Tempo Reale in Florence. He was the recipient of numerous international awards (Siemens Prize; Wolf Foundation Prize; Leone d'Oro alla Carriera, Venice Biennale; Imperial Prize for the Arts, Japan) and four honorary degrees (from City University, London and the Universities of Siena, Torino and Bologna). From 2000 he was President of the Accademia di Santa Cecilia in Rome where, under his supervision, the new Auditorium Parco della Musica was inaugurated in 2002. He died in Rome the following year.

An Interview about *Circles* by Luciano Berio. [Extract from a 1981 interview with Bálint András Vargas. English Publication in 1985 by Marion Boyers Publishers: *Luciano Berio, Two Interviews.*]

Berio: ... I worked with an English text – three poems by e.e. cummings which form a transition from the simple to the complex. I did not write a piece for solo voice with instrumental accompaniment, but rather one where there is a very strong connection between the phonetic quality of the text and the musical texture. The poems generate or determine innumerable musical events and the vocal part often seems to be generated by the instrumental ones. That is how I was able to explore the intrinsic quality of the poetry. The musical material was so complex that I felt I had to return to the same poems a second time, in the following order; 1-2-3-2-1. However, the second time round the second poem is linked to musical material from the first setting of the first poem.

Vargas: *Circles* is indeed a unique alloy of music and poetry. I felt while listening to it that the music influenced the poetry, gave it a new meaning and raised it on to a different plain.

Berio: That was precisely my objective. Sometimes the visual aspect of the cummings poems reminds me of a battlefield, you also say that different elements of the words copulate one another to form new words. It is all very expressive and forceful, and naturally it conditions the musical realization. I grouped the instruments and the text, reflecting the phonetic families so that the sounds is sometimes short-circuited and explodes.

Vargas: What is the significance of the singer walking from one instrumental group to another?

Berio: That is how she forms an ever-closer contact with the instruments. At the beginning of the piece, she stands on her own, with the instruments behind her, almost merely accompanying her. Subsequently, her part becomes more and more merged with the instrumental material, and this has to be reflected on an acoustical level as well. At the end of the piece, the percussionists are also singing. That is how it comes full circle: the four performers become one.

Vargas: Is that the explanation of the title?

Berio: Not just that. Everything in the piece is circular: the use of the text, the sequence of certain sounds, etc.

Giacinto Scelsi was born in the little village of Pitelli on the outskirts of Arcola. Now, this area is part of the city La Spezia. His father, Guido, was at the time a naval lieutenant and came from a Sicilian family, acclaimed during the events around the Italian Unity. His mother, Donna Giovanna d'Ayala Valva, originally came from Taranto, but resided mostly in the family's Chateau Valva in Irpiny. In terms of musical training, even as an elderly man, he enjoyed remembering the hours he spent "improvising" on an old piano. There is no trace of his ever going to university nor of having pursued formal musical training. Later, his family moved to Rome and his musical talents were encouraged by private lessons with Giacinto Salustio. During the 1920s, amidst his native aristocratic and cosmopolitan milieu, he also began frequenting various artistic, musical and literary circles. His first encounters with Jean Cocteau, Norman Douglas, Mimi Franchetti, Virginia Wolf, among others, date back to this period. Also during this period, he made several trips abroad, especially to France and Switzerland. One journey to Egypt in 1927, where his sister was then living with her husband, was decisive for him in that it was most probably his first contact with music derived from non-Western conceptions. Several of his writings from this period witness a certain Surrealistic influence. His interest in compositional methods can be traced back to this period, for example, serialism which he studied under one of Schoenberg's students, the Viennese composer Walter Klein. At the end of the war, he was prey to a profound metaphysical crisis, which however, did not impede him to complete several works in progress: in Paris in 1949, his first String Quartet was performed by the Quatuor Paris, and Roger Desormières conducted the world première of his *Nascita del Verbo*. Several highly tormented years were to follow coinciding with an irreversible creative musical crisis that brought him to dangerous limits and led him to find refuge in poetry, the visual arts and his interest in oriental mysticism and esotericism. In a Swiss clinic specializing in nervous disorders where he was hospitalized for a short time, he gave a series of lectures on creativity that show a clairvoyance and open-mindedness. That may be considered premonitory documents of his own creative evolution. This coincided with his active acceptance of oriental philosophies, Zen doctrines, Yoga practices, and his study of the problematic of the Unconscious. At the same time, new realms of musical research and experimentation began. His entirely original manner of composing exposed him to vicious criticism and a certain hostility that never ceased, even after his death; on the contrary, these were renewed with a revived vehemence and virulence. Indeed, being physically and psychically incapable of executing the tedious work of transcribing his improvisations that he regularly recorded on tape. Under his direction, he hired transcribers whose only prerequisite was to have perfect pitch. His most original process used a method of orchestration whereby instruments of a same family are separated by a quarter-tone, producing mysterious and unpredictable vibrations and an audible beat. This final stage of work on his scores, often in collaboration with specific performers, is not of secondary importance. The difficulty in performing his works lies first and foremost in terms of their interpretation. In the end, he developed a musical universe that corresponded to his deepest convictions and at the same time, began reneging his early works that he

considered too academic. This new phase was marked by the performance of his *Quattro pezzi sul una sola nota* at the Théâtre National Populaire de Paris in December 1961, conducted by Maurice Le Roux. Scelsi spent his last years in his home in Rome at 8 Via San Teodoro, which subsequently became a landmark for his friends and admirers. He ceased all communication with the outside world on 8.8.88 (August 8, 1988) and died the following morning.

[Adopted from the biography by Luciano Martinis, translated by Sharon Kanach]

Giacinto Scelsi on *Anahit*

"Then I composed a minor work, Anahit, for violin and small orchestra. In reality, it's a love poem, a love song if you want, because Anahit is the surname of Aphrodite in Egyptian. This piece is dedicated, let's say, to Venus or at any rate under her influence. Devy Erlih performed it in Athens during a contemporary music festival. He performed it very well, the orchestra very poorly. Two years later, it was performed in the United States, at Tanglewood, by another violinist; I don't know much of this performance, except that it was a success, but I don't know how it was performed."

György Ligeti was born on May 28, 1923 as the son of Hungarian-Jewish parents in Dicsőszentmárton (now known as Tîrnăveni, in Transylvania/Rumania). He studied at the Conservatory in Klausenburg with Ferenc Farkas from 1941 to 1943, and from 1945 to 1949 at the Franz Liszt Academy in Budapest with Sándor Veress, Pál Járdányi and Lajos Bárdos. Following the abatement of the Hungarian Revolution, he left his native country in December 1956 for both political and artistic reasons. During his time as a freelancer in the West German Radio studio for electronic music in Cologne (1957-58), he undertook an intense study of the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez. In the 1960s, Ligeti was the associate professor at the Summer School for Contemporary Music in Darmstadt and guest professor at the Royal Swedish Academy of Music in Stockholm. He received a scholarship from the German Academic Exchange Program (DAAD) in Berlin in 1969-70, and was Composer in Residence at the Stanford University in California in 1972 before being appointed as Professor for Composition at the Hamburg Musikhochschule the following year. Ligeti made a substantial impact on international contemporary music both as a university professor (up until 1989) and as an active member of the music scene. He became the musical aesthetic benchmark for a whole generation. Leanings towards extreme micro-polyphony were already visible in the works that he had composed in Hungary, for example, in the a capella choral works *Éjszaka* and *Reggel* from 1955. In the works from the late 1950s and 1960s, the concept of an extremely densely interwoven voice structure was increasingly contrasted with static tonal-spatial compositions. This was achieved with stunning effect: the maximum degree of movement in the voices develops into an audibly perceived spatially "static" music. The famed *Atmosphères* and the *Chamber Concerto* are from this period. In the 1980s and 1990s, complex polyrhythmic compositional techniques came to the foreground. This development can be followed clearly in the *Études pour piano*, which were published in three volumes and span the compositional period between 1985 and 2001. During the same period, Ligeti was also working on the solo concertos for *Piano and Orchestra* (1985-88) and *Violin and Orchestra* (1990/92). These compositions – together with the *Hamburg Concerto* for horn and chamber orchestra (1998/99) – have subsequently been adopted into the solo repertoire of numerous soloists. György Ligeti died in Vienna on June 12, 2006.

György Ligeti on *Chamber Concerto*

*"My Chamber Concerto for thirteen instrumentalists (five strings, four woodwinds, two brass and two keyboard instruments) was written in 1969/70 for members of the Viennese ensemble Die Reihe, with whom I was on friendly terms, and also for their conductor Friedrich Cerha, the leading Austrian composer of our time. This four-movement piece is a concerto inasmuch as all thirteen players are virtuoso soloists and are all treated as equals. In other words, we are not dealing with the usual type of concerto in which solo and tutti alternate but with a piece for thirteen concertante soloists. The voices always develop simultaneously, but in varying rhythmic configurations and generally at different speeds. The four movements contrast in character: the first is polyphonic and contains micro-polyphonically interwoven lines that merge together to form a homogeneous texture. The second movement is homophonic and static, the third mechanical in the manner of a clockwork mechanism (my 1962 *Poème symphonique* for 100 metronomes served as a model here), and the fourth movement is an insanely virtuosic Presto."*

PERFORMERS:

Clifford Dunn is a flautist and composer. He has premiered many works and worked with many of the world's most prominent flautists, including Anne LaBerge (for three years in Amsterdam), Robert Dick, Jos Zwaanenburg, Matthias Ziegler, Wil Offermans, Hal Ott, and Paul Taub. He performs on a Brannen expanded Kingma-System flute with ten additional keys, which made possible of multiphonics, and timbral expansion. Cliff is interested in cutting-edge new music and performance art. He has done extensive inter-disciplinary works such as creating music for theater, dance, and text-settings. His musical influences include George Crumb, John Zorn, The Beatles, David Dramm, Charles Ives, Radiohead, Ned McGowan, Shostakovich, Brad Mehldau, Doctor Nerve, Primus, Eric Dolphy, Mr. Bungle, and many others. Apart from being a musician, Cliff is a passionate vegan, politically progressive/socialist, a city-bicyclist, and a world-traveler.

Gunnar Folsom is one of the Pacific Northwest's most in-demand percussionists. He is a member of the Pacific Northwest Ballet Orchestra, and performs frequently with the Seattle Symphony, the Seattle Opera, the Tacoma Symphony, the Northwest Sinfonietta, and the Bellingham Festival of Music. As a chamber musician, Gunnar has performed with John Taverner and the Tallis Scholars, The Ensemble Sospeso, the Seattle Chamber Players, Sorelle, the Seattle Modern Orchestra, the Annis Bay Music Festival, and the Festival Chamber Music Society at Merkin Hall in New York. He is a founding member of Pacific Rims, a percussion quartet based in Seattle. Additionally, he can be heard on countless movie and video game soundtracks such as *Die Hard With A Vengeance*, *Runaway Jury*, *Drag Me To Hell*, *Enter the Matrix*, and *Halo III*. Gunnar devotes much of his career to teaching and mentoring young musicians. His private students have competed at the state level and many have gone on to study at conservatories throughout the country. He serves on the faculty of the University of Puget Sound, as well as the Marrowstone music festival, and the Mid-Summer Musical Retreat. He has given master classes at Western Washington University, the University of Puget Sound, and was a regular clinician for Brass Band Northwest. Gunnar is a percussion coach for the Seattle Youth Symphony Orchestras: the largest youth symphony organization in the country. He has previously served on the faculties of Music Works Northwest, Marrowstone In The City, and the New England Music Camp in Sidney, Maine. Gunnar received a master's degree from the Manhattan School of Music where he studied with Christopher Lamb, Duncan Patton, and Don Liuzzi.

Valerie Muzzolini Gordon is Principal Harp of the Seattle Symphony Orchestra, a position which she has held since the age of twenty-three. In demand both nationally and internationally, she has performed as guest Principal Harp of the Orchestre Philharmonique de Radio-France and the Nice Philharmonic, and has also appeared with the Philadelphia Orchestra. As soloist, she has performed with the Seattle Symphony, The Nice Philharmonic, and the Vancouver Symphony. Valerie has performed at prestigious festivals worldwide, including Tanglewood and Verbier, Switzerland, and has played under the batons of such renowned conductors as Sir Simon Rattle, Wolfgang Sawallisch, Kurt Masur, Seiji Ozawa, and Bernard Haitink. An active chamber musician and avid proponent of new music, she performs regularly with the Seattle Chamber Players, the Seattle Chamber Music Society, and Music of Remembrance. Born in Nice, France, Valerie began her musical education at the Nice Conservatory, from which she received top honors. She continued her studies at the Curtis Institute with Marilyn Costello and Judy Loman, followed by graduate work at Yale University with Nancy Allen.

Matthew Kocmierski is principal percussionist with the Pacific Northwest Ballet Orchestra. He regularly performs with the Seattle Symphony, Seattle Opera, and the Auburn Symphony and is also currently the President of the International Guild of Symphony, Opera and Ballet Musicians. In the field of chamber music he served for ten years as artistic director and percussionist of the New Performance Group, and was a founding member of both Taneko and Pacific Rims Percussion Quartet. In the Northwest he regularly performs with the Seattle Chamber Players, and has appeared at the Seattle Chamber Music Society Festivals, the Icicle Creek Music Festival, the Marrowstone Music Festival, the Methow Music Festival, the Orcas Island Chamber Music Festival, the Seattle International Chamber Music Festival and the Bellingham Festival of Music. Internationally he has appeared at the Bergen, Moscow Autumn, Moscow Cold Alternativa, St. Petersburg's Sound Waves, Kiev MusicFest and Warsaw Autumn festivals. One of the greatest satisfactions Matthew has had is his work with numerous composers on their music and the emergence of a number of new works and recordings from these collaborations. He may be heard on many recordings of chamber music, orchestral music and on a wide variety of both Major and Independent motion picture, television, and video game soundtracks.

Maria Mannisto has an extensive performing history as an opera singer, concert soloist, pianist and organist. She received her Masters degree in voice from the University of Washington in 2009, studying under renowned soprano Jane Eaglen. She has appeared in productions of *Lakme* (Ellen), *Norma* (Clotilde), *La finta giardiniera* (Sandrina), *Suor Angelica* (La Zelatrice), scenes from *Rigoletto* (Gilda) and *La traviata* (Violetta), and as soprano soloist in Reich's *Tehillim*, Schoenberg's *Pierrot lunaire*, Berio's *O King*, and Bach's *Mass in B Minor*. In 2010 she performed with the Seattle Modern Orchestra in Steve Reich's *Tehillim*. Maria has been featured in two operas with Seattle

Experimental Opera: *The Gospel of the Red-Hot Stars* in 2006 and *Hunger: The Journey of Tamsen Donner* in 2008, both by local composer Tom Baker. She has also performed in operas by numerous other Seattle composers including Wayne Horvitz, Bill Smith, Garrett Fisher, and Brian Cobb. In 2007 she was awarded the Finlandia Foundation Performer of the Year, which provided her with the opportunity to perform recitals around the United States, Canada and Finland. Maria was a finalist in the 2010 Kanagsniemi Song Competition in Kangasniemi, Finland.

Praised by *Gramophone* for playing with "delicious abandon," and described as "bewitching" by the *Seattle Times*, violinist **Michael Jinsoo Lim** enjoys a dynamic musical career as concertmaster, soloist, chamber musician, recording artist, and teacher. Acclaimed for his role as concertmaster of the Pacific Northwest Ballet Orchestra in Seattle ("beautifully executed, clear violin solos" - *Dance International*), Lim is also in demand as a chamber musician and as a performer of new and experimental music ("a formidable violinist who gave a knockout reading of Davidovsky's *Synchronisms No. 9*" - *The Stranger*). He is co-founder of the acclaimed Corigliano Quartet and a member of Open End, a New York City-based ensemble specializing in contemporary music and improvisation. As a member of the Corigliano Quartet, Lim has enjoyed critical acclaim across the U.S. and abroad and has won numerous awards, including the Grand Prize at the Fischhoff Chamber Music Competition and the ASCAP/CMA Award for Adventurous Programming. The Corigliano Quartet has performed in the nation's leading music centers, including Carnegie Hall, Weill Recital Hall, and the Kennedy Center. The quartet's Naxos label CD, featuring string quartet works by John Corigliano and Jefferson Friedman, was named as one of *The New Yorker's* Top Ten Classical Recordings of the Year. Lim received his formal training at Indiana University, where he studied with the legendary violinist and teacher Josef Gingold. While at Indiana, he won First Prize in the school's Violin Concerto Competition and served on the faculty as a Visiting Lecturer. Lim later studied chamber music at The Juilliard School and taught there as an assistant to the Juilliard String Quartet. He currently serves on the faculty of Cornish College of the Arts, where he teaches violin and chamber music. Lim has recorded for Naxos, DreamWorks, Albany Records, CRI, Bayer Records, and Aguava New Music, and appears on numerous television and film soundtracks, including the Oscar-winning score to *Brokeback Mountain*. He has been heard on NPR programs such as *Performance Today* and *All Things Considered*. Lim currently lives in Seattle with his wife, violist Melia Watras.

Julia Tai has established herself as one of the most capable young conductors on the international stage. Her career has led to acclaimed performances and rehearsals with professional and youth orchestras around the world, including the American Youth Symphony, Bakersfield Symphony Orchestra, Bohuslav Martinu Philharmonic, Buffalo Philharmonic, Estonian National Youth Symphony, ~~New Symphony Orchestra, and Orquesta Sinfónica Juvenil Carlos Chávez~~. She was a conducting participant in the renowned *Cabrillo Festival of Contemporary Music*, the Summer Institute for Contemporary Performance Practice at the *New England Conservatory*, and a quarter finalist in the fourth Eduardo Mata Conducting Competition in Mexico. A champion of contemporary music, Ms. Tai is the founder and co-artistic director of the Seattle Modern Orchestra, and premiered many works with the Seattle Chamber Players, Seattle Experimental Opera, and the Affinity Ensemble of the Washington Composers Forum. Born in Taipei, Taiwan, Ms. Tai began her violin studies at age four and piano at eight. She gave many recitals and performed concerts with choirs and orchestras, which toured extensively in Australia, Austria, Belgium, France, Germany, Spain, United States, Japan, and Taiwan. Ms. Tai received her Bachelor of Music and Master of Music degrees from the University of Southern California Thornton School of Music, where she was honored with the departmental award of "Outstanding Graduate of 2004." She obtained her Doctor of Musical Arts degree from the University of Washington, where she served as the principal conductor of the Contemporary Ensemble, the assistant conductor of the University Symphony, and conducted the UW Opera in their productions of Mozart's *La finta giardiniera* and Kurt Weill's *Die sieben Todsünden*.

French-American composer **Jérémy Jolley** was born in Lyon, France, and grew up in the French Alps where he played guitar in rock and fusion bands. He moved to Seattle to pursue composition studies and received his Bachelor of Arts and Master of Music degrees in Composition from the University of Washington. During these years, he studied composition primarily with Joël-François Durand, electronic music with Juan Pampin, and classical guitar with Steven Novacek. Mr. Jolley has been the recipient of the Brechemin Scholarship in Music in 2006 and 2007, as well as the William Bergsma Endowment for Excellence in Music Composition in 2006. He was awarded a residency in the 2008 Jack Straw Artist Support Program for his work in the improvisation and experimental ensemble, *Unused Lexical Variable*. His music has been played by celebrated contemporary music performers such as the Dutch pianist and ensemble ASKO|SHOENBERG member René Eckhart and the JACK Quartet. He followed the master classes of Brian Ferneyhough, Chaya Czernowin, Pierluigi Billone, and Mark André at the 2010 Darmstadt Internationalen Ferienkurse, where he wrote a new work for cello solo for Fathom Trio's Moritz Müllenbach, and a clarinet and voice duo for Chirstie Finn and Felix Behringer.