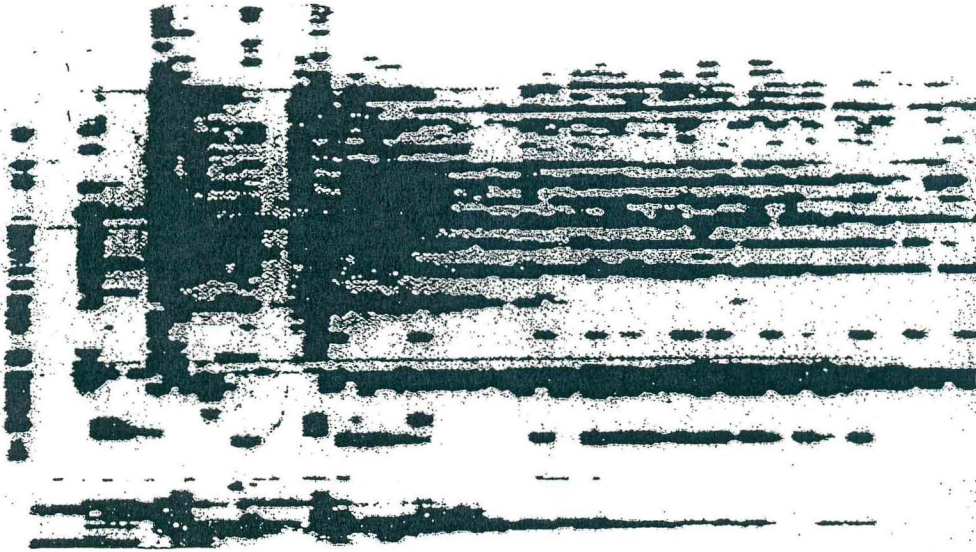


WHIRL...DS

Music of American Composers
Robert Cogan and Pozzi Escot



Guest Artists:

Marilyn Crispell, Ellen Polansky, pianists
Judith Kellock, Patrice Pastore, sopranos

Riverside Quartet:

Sharon Park & Ari Isaacman-Beck violins
Colin Belisle, viola & Jia Kim, cello

Robert Cogan: whirl...ds II: red allen hock it (1969)
for two singers and projections

Costellar Pulsations (1985) for improvising and notated pianists

Pozzi Escot: Interra II (1980) for piano and tape
String Quartet IV Rilke (1959)
String Quartet V Jubilation (1995)

Bennington College
Wednesday, March 24, 2010

Biographies:

Robert Cogan

Princeton graduate, Professor of Music Theory/Composition at New England Conservatory, Woodrow Wilson Visiting Fellow, Cogan is recognized for his outstanding compositions and as an author of *Sonic Design: The Nature of Sound and Music* (co-author Escot), reviewed as the theory book of the 20th century, and *New Images of Musical Sound*, that received an Outstanding Publication Award from the Society of Music Theory. Cogan's compositions have been performed throughout by premiere orchestras and performers, and, as the recipient of numerous awards, he has been invited to lecture worldwide.

Pozzi Escot

Juilliard graduate, Professor of Music Theory/Composition at New England Conservatory, Woodrow Wilson Visiting Fellow, Escot has been heralded as one of the five outstanding women composers of the 20th century. Escot's *Symphony V* was premiered by the New York Philharmonic Orchestra, and she is widely performed and reviewed as one of the more extraordinary American avant-garde composers. She is Editor-in-Chief of the acclaimed journal *SONUS*, and President of the International Society of Hildegard von Bingen studies.

Program

String Quartet V Jubilation in four movements (1995)

Pozzi Escot

Riverside String Quartet

Sharon Park and Ari Isaacman-Beck, violin

Colin Belisle, viola

Jai Kim, cello

Interra II (1980) live and simultaneous tape performance in eight sections

Pozzi Escot

Ellen Polansky, piano

Tape, Ellen Polansky

Costellar Pulsations (1985)

Robert Cogan

Marilyn Crispell, improvising piano

Ellen Polansky, notated piano

Intermission

String Quartet IV Rilke in three movements (1959)

Pozzi Escot

Riverside String Quartet

Sharon Park and Ari Isaacman-Beck, violin

Colin Belisle, viola

Jai Kim, cello

whirl...ds II: red allen hock it (1969)

Robert Cogan

Judith Kellock and Patrice Pastore, sopranos

Ellen Polansky, projections

Program Notes

String Quartet IV was composed when the composer was studying with Philipp Jarnach at the Hamburg Musikhochschule with a Marshall Plan Fellowship, following graduation from Juilliard. The world premiere with reciter of Rilke poems was at the Library of Congress with the Claremont String Quartet and composer-cantor Hugo Weisgall reciting. Critic Theodore Strongin wrote in The New York Times, "Escot offered the only far-out music, with extreme care and economy in placing every fraction of a sound a musical setting was created that enhanced the narration and amplified its imagery. Immense excitement was created with Escot's *Quartet IV*." Recorded by Centaur Records.

Interra II, a live and simultaneous tape performance recorded ahead and to be balanced with the live performance, was originally commissioned for the left hand by Canadian pianist-composer John Felice. English critic-composer Margaret Wilkins wrote after a London performance, "Escot is a player on the world stage, her ceaselessly enquiring mind and tireless intellectual curiosity refuse to confine their expression to musical art alone, thus *Interra II* embraces a colossal invention"; and Tom Purdon in the Philadelphia Welcomat wrote, "Escot's *Interra II* pulses with the beauty and excitement of mathematics".

Costellar Pulsations. Cogan writes, "For many years my ideal has been a music that is both composed and, in some way, improvised, so that the 'performers' too play an active creative role. The details and mystery of that fusion are different in each piece. In *Costellar Pulsations* the separation of roles would seem overt and complete: one pianist improvises, the other plays a notated part. Things are, however, less simple than they seem. The notated part is a flexible mobile, whose elements move about and can be extended or aborted. The improvisation responds both to the notated piano and to composed note-cells and groups. Crispell and Polansky, the original co-creators, have performed it on many occasions and have recorded it for Leo Records of London."

String Quartet V Jubilation was commissioned to celebrate the 125th anniversary of New England Conservatory and premiered by the Honors String Quartet. It has been featured by the Atlantic String Quartet-Carnegie Recital Hall, St. Petersburg Chamber Players-Russia, Boston Composers String Quartet-Washington DC, Appleman String Quartet-Paris, Jefferson Chamber Group-Paris with members of Boulez Intercontemporain Group, Gothean String Quartet-Rice University, Portland Symphony Orchestra Chamber Group-OR, University of Iowa Festival, Second Instrumental Unit; and just last year performed at Peter J. Sharp Theater/Symphony Space of NY, Portland Conservatory of Music in Maine, and Kennedy Center of Washington DC. Gerard Conde of Le Monde (Paris) wrote, "J'aime beaucoup la densité aphoristique de *Jubilation*"; Bill Tilland of Option/Music Culture San Francisco-CA, "*Jubilation* is a strong quartet successful in expanding and extending traditional form"; and Geoffrey Kidde, ISCM Newsletter, "Escot's *Jubilation* is a rare and wonderful piece". Recorded by Music & Arts Programs of America.

whirl...ds II: red allen hock it. The text, compiled in 1964, includes phrases from J. H. Griffin, Gerard Manley Hopkins, Oscar Lewis and Rainer Marie Rilke. The title pays homage to the pioneer jazz trumpeter Henry "Red" Allen and the medieval form "the hocket". It has been performed throughout the United States, at the Avignon and Berlin International Festivals, and is the subject of a film made by Television Belgrade of the former Yugoslavian National Television. The first performance of its choral version was given by the New England Conservatory Chorus under Lorna Cooke de Varon. Language sounds radiate out to vision through slide projections that are an integral feature of the work. The projections include photographs by Douglas Adams, Emily Corbato, Ildi Ivanji, Mildred Thompson, the composer, as well as sound spectrographs of the work itself. Michael Steinberg, Boston Globe wrote, "I greatly enjoyed the aural imagination and dramatic energy of Cogan's *whirl...ds II*."

Performers

Sharon Park, recognized a virtuoso violinist, has recently won the Los Angeles Philharmonic Bronislaw Kaper Award, International Young Artist Peninsula Music Festival Competition, National Foundation of Advancement in the Arts Award, and named an Emerging Young Artist Award Recipient. Currently a graduate student at Juilliard and performs on a rare 1745 Januarius Gagliano. **Ari Isaacman-Beck** was praised by the Swiss Le Nouvelliste for his "impressive, masterful finesse". He won the Scharff Prize-Cleveland Institute of Music Award and the 2006 Sion-Valais International Violin competition; and has performed concerti with the Cleveland Bach Consort, Minnetonka Symphony, MacPhail Orchestra, Lithuanian State Symphony. His performances have taken him to Europe and throughout the States – Boston, New York, Cleveland, California, Maine. He both earned degrees from the Cleveland Institute of Music and Juilliard.

Colin Belisle is active in New York and New England, performing with the Rhode Island Philharmonic, Atlantic and Portland Symphonies. As a recording musician, he has worked with legend-ary artists in classical, jazz and contemporary music and recorded sound tracks to films that have appeared at the Cannes and Vienna Film Festivals. A graduate of Lawrence University and New England Conservatory, he currently lives in Hawaii and is a member of the Honolulu Symphony Orchestra.

Jia Kim began studying the cello at 11 in Korea where she won first place in the Korean Musica Association competition, the Korean National Symphony Orchestra. Most recently she won the the Jack Smith Memorial Award of Most Promising Young Talent at the Pasadena Showcase House Instrumental Competition and was chosen a winner of the 2007 Performing Arts Scholarship at the Cerritos Center. She has performed at Carnegie Hall, Metropolitan Museum of Art, Avery Fisher Hall, Chicago Symphony Center's Orchestra Hall, Alice Tully Hall and currently is a student of Joel Korsnich at Juilliard.

Marilyn Crispell, NEC 1996 Outstanding Alumni Award, is renowned throughout the world as an improvising pianist. She has been a member/soloist of the Anthony Braxton Quartet, Reggie Workman Ensemble, Barry Guy New Orchestra, London Jazz Composers Orchestra, Vancouver Now Orchestra, NY City Opera, and many other ensembles. Her recordings and reviews are extensive: "Hearing Crispell play is like monitoring an active volcano. Jon Parele, New York Times." "Most highly regarded pianist at the sharp end of jazz. John Fordahm, The Guardian-London." "Crispell is one of the greatest, most profound virtuosos of our time. Sakari Karttunen, Kaleva, Finland."

Ellen Polansky teaches both at New England Conservatory and Milton Academy in MA and is highly regarded as a virtuoso pianist, playing the classics and modern works. She has been invited to European Festivals and has also performed in the USA. With Crispell she recorded Cogan's *Costellar Pulsations* for Leo Records and continues to perform the newest works by distinguished American composers.

Judith Kellock, "a singer of rare intelligence and vocal splendor with a voice of indescribably beauty". She has been featured with the St. Louis, New World, Honolulu and West Virginia Symphonies; the Minnesota, Pro Arte and Greek Radio Orchestras and the Los Angeles Philharmonic; invited to participate at Aspen, Monadnock, Arcady and Hamptons Festivals; and has recorded for the Koch International Turnabout, Sine Qua Non, Fleur de Son, Gasptro and Albany labels. She is a faculty member at Cornell University.

Patrice Pastore is a frequent performer throughout the United States and Europe and greatly praised. She has appeared with the San Francisco Blueprint Ensemble, Ensemble Intercontemporain, First Street Playhouse, Cornell Musica Nova, Hangar Theatre, among many other groups. She has collaborated with numerous composers including Robert Cogan, George Crumb, Pozzi Escot, Lukas Foss, Gunther Schuller. Professor of Voice and Diction at Ithaca College.