

Adelphi New Music V

Linda Wetherill, *flutes*
Susan Jolles, *harp*
Jay Sorce, *guitar*

featuring

Noavaran Ensemble:

Homayoon Beigi, *tar*
Katayoun Moosazadeh, *voice*
Nicolas Chbat, *percussion*
Paul Aljian, *tombak, daf*
Babak Taleghani, *poetry reciter*

Friday, March 5, 2010
7:30 p.m.
Concert Hall

Program

Aforismos (1998, New York Premiere)

Alfredo Del Mónaco

Linda Wetherill, *bass flute*

Jay Sorce, *guitar*

Seven Meditations on Tibet
(2010, First Performance)

Carman Moore

- *Om*
- *As the Water Runs*
- *Shrine (Prayer Wheels)*
- *Folk Song*
- *Wind Begins*
~ *Wind Is Wild*
- *Terror Mandala*
- *The People Forever*

Susan Jolles, *harp*

Jay Sorce, *guitar*

Linda Wetherill, *C flute, bass flute, piccolo*

SEVEN MEDITATIONS ON TIBET, commissioned by flutist Linda Wetherill, features the composer's unique take on the culture, religion, and geography of the fabled land. The work calls for several flute types---in *Om*, the electronically-enhanced bass flute; piccolo in *Folk Song* and *Wind Is Wild*; and the traditional C flute in all the rest. Mr. Moore was inspired to create *Seven Meditations on Tibet* both by a recent visit to New York's marvelous new Himalayan art showplace, the Rubin Museum, and by a long-time admiration for the Dalai Lama and his Buddhist philosophy of peace and compassion. Careful examinations of folk and sacred music on recordings and in books, and land and people on documentary film inspired the composer and led to the enthusiastic choice of *SEVEN MEDITATIONS ON TIBET*. The challenge of representing the wonder of Tibet via the idiosyncratic combination of flute, harp, and guitar was great, but Moore has maximized that ensemble's possibilities with imaginative and suggestive phrasings and colorations for all three instruments both separately and in ensemble sounds. The composer also feels grateful and most fortunate to have the work's world premiere performed by such distinguished artists as Ms. Wetherill, harpist Susan Jolles, and guitarist Jay Sorce.

Intermission

Beyond Solitude (2010, First Performance)

Gregory H. Aslani

Susan Jolles, *harp*

Jay Sorce, *guitar*

Linda Wetherill, *C flute, alto flute*

Noavaran Ensemble:

Homayoon Beigi, *tar*

Katayoun Moosazadeh, *voice*

Nicolas Chbat, *percussion*

Paul Aljian, *tombak & daf*

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Poem: *Beyond Solitude* by Davood Rahni & Saadi Shirazi

Beyond Solitude is a fusion of contemporary (tonal/atonal) sounds with a specific style of microtonal Persian Classical Music. It employs two groups of musicians: a Contemporary Trio and a Persian Classical Quartet who begin a two way communication.

The first movement of the piece, although written in contemporary spirit, has been greatly influenced by Persian classical melodies. It symbolizes the start of a dialogue, in contemporary musical language with a Persian attitude, to speak to the Persian Quartet. In response, the Quartet debuts its 24-division well-tempered interpretation of the Deilaman Gousheh of the Persian Classical Avaz of Dashti modes. This is followed by a dialogue back and forth in the two musical dialects trying to communicate with slight variations in style.

The Trio takes note from the rhythmic piece portrayed by the Quartet in the mother Dastgah of Shur to transit, in form, into tonality which is more compatible with the Dastgah of Chahargah. This time, when the Quartet responds with its interpretation of the opening of Chahargah (Daramad), the Trio attempts to express itself with its gained experience of the dialogue, only to cut short at times to listen and gain more insight.

By the end of the piece, the comfort level increases to a level of confidence such that there is no hindrance in speaking each side's dialect. In fact the conclusion proves that the two styles, with slight flexibility, can coexist in harmony and provide a positive level of dialogue without having to set aside their respective originality.

About the Composers

Alfredo Del Mónaco was born in Caracas, Venezuela in 1938. His orchestral, chamber and electroacoustic works have been performed throughout the world. He studied composition with Primo Casale and piano with Moisés Moleiro. He earned a degree in law from Universidad Católica Andrés Bello in Caracas in 1961. Mr. Del Mónaco worked at the Columbia-Princeton Electronic Music Center from 1969-75 and studied with Mario Davidovsky and Vladimir Ussachevsky at Columbia University, where he received his DMA in 1974. He has received many awards, including the Premio Nacional de Música in the José Ángel Montero vocal category from the government of Venezuela (1968, for *La noche de las alegorías*), the Premio Nacional de Música from the government of Venezuela (1999) and the Premio Tomás Luis de Victoria (2001, for his entire oeuvre). His compositions have been premièred at numerous festivals throughout the world, such as the Interamerican Music Festival in Washington, DC (1974, 1980) and the ISCM World New Music Festival (1976, 1993, 1995) and also at festivals in Brazil, Chile, Cuba, and Mexico. He pioneered electronic music in Venezuela at the former Estudio de Fonología Musical del INCIBA in Caracas in 1966. He founded the Venezuelan section of ISCM in 1968 and has also been a founding member of the Colegio de Compositores Latinoamericanos de Música de Arte since 2000.

Carman Moore is a composer/arranger/and conductor with a Masters from Juilliard where his teachers were Luciano Berio, Hall Overton, and Vincent Persichetti. His compositions are many and range from symphonies (performed by the New York Philharmonic, Cleveland Orchestra, San Francisco Symphony, Orchestra of the Sorbonne, to name a few), choral, and chamber music, to pop (songs written with Felix Cavaliere, ex-Rascals star), shows (Seattle Children's Theatre, Elaine Hansberry Theatre of San Francisco, La Mama and Nuyorican Poets Cafe in New York), and modern dance (for Alvin Ailey, Anna Sokolow, Garth Fagan, Mark Dendy, and Donald Byrd). Recently a Moore/Cavaliere song from long ago—*Everlasting Love*---was sampled by Bustah Rhymes for his song *Been Through The Storm* from the *Big Bang* CD (with singing guest Stevie Wonder). Mr. Moore is a words writer having written several librettos and song lyrics, and was also once a major music critic, mainly for the Village Voice but also for the New York Times and Essence Magazine. Among his recent compositions is *Concerto For Ornette And Orchestra* for the legendary saxophonist Ornette Coleman. In 1980, Mr. Moore founded a brilliant electro-acoustic group called THE SKYMUSIC ENSEMBLE. The group, conducted by Mr. Moore, plays from scores but features advanced improvisational approaches. In the group have been such mega artists as Sam Rivers (sax); the late great Leroy Jenkins (violin); Ken Bichel (synth); Gordon Gottlieb and Eli Fountain (percussionists), Elliot Randall (guitar), Eric Johnson (keyboards), Charles Burnham and Daisy Jopling (violins) and pianist Marianna Rosett.

Gregory H. Aslani was born in 1936 in a small village near Rasht in the northern Iranian Province of Gilan by the Caspian Sea. He studied at Tehran International Conservatory of (western) Music under the tutelage of Professors Tatiana Kharatian for piano, Hooshang Ostovar for Harmony, Orchestration and Composition, and the late Fereidoun Farzaneh for Theory. Aslani then joined the National Iranian Radio and Television as a composer, arranger and pianist, while giving private lessons, some of whose students later became renowned musicians in their own rights. His abrupt immigration to the United States, in the early 70's, opened another challenging chapter in his life. His academic scholarly training of his early twenties was augmented by graduate work at the State University of New York, Purchase College, where he was awarded a Master's degree in music (composition) under the instruction of Professor Dary John Mizzelle, and the beloved and inspiring Professor Joel Thome from the Conservatory in Music in 2007. Currently, he maintains an active piano teaching schedule for children in the Westchester, New York area. His students have gone

on to study at the Juilliard School of Music, SUNY Purchase and other major schools of music in the United States. He is renowned in the community for his life-long conviction to philanthropy, volunteerism and altruism. Among his humanitarian contributions are the establishments of an elementary school and a high school at his place of birth.

About the Artists

Susan Jolles, harpist, has enjoyed a long and varied career as a soloist, chamber musician, orchestral player, teacher, and arranger. A founding member of the Jubal Trio, recipient of the Naumburg Chamber Music Award, she also appears with her daughter Renee, a violinist, as the Jolles Duo. Ms. Jolles is a member of the American Composers Orchestra, Musica Viva (New York), the Little Orchestra Society, and is associate harpist with the Metropolitan Opera Orchestra. Past affiliations include the Contemporary Chamber Ensemble, The Group for Contemporary Music, The New York Chamber Symphony, and the Juilliard Ensemble. She also appears regularly with the Encores Orchestra and North/South Consonance. Ms. Jolles has been associated with contemporary music since receiving a Fromm Fellowship in contemporary music performance in 1963. She has premiered and recorded the music of such composers as Luciano Berio, George Crumb, Hans Werner Henze, Charles Wuorinen, and David Diamond.

She has also commissioned many composers for the Jubal Trio and Jolles Duo. Ms. Jolles has an extensive discography. She has collaborated with artists that span all musical styles, from Klezmer with Giora Feidman, jazz with Kenny Garrett, cabaret with Barbara Cook, to classical with Humbert Lucarelli and Laurel Zucker. She performed on Grammy Award Albums, with the Contemporary Chamber Ensemble and Dawn Upshaw. Ms. Jolles is on the faculties of the Manhattan School of Music and the Mannes College of Music. She also teaches in the summer at the Bel Canto Institute in Florence, Italy.

Linda Wetherill, flutist, joined the Adelphi faculty in 1994, coming from celebrated Bosphorus University of Istanbul and Ankara's Middle East Technical University as lecturer in World Music and Contemporary Music. During 5 years based in Turkey, Linda founded annual festivals of contemporary Turkish Music in both cities, and collaborated with classical and traditional musicians throughout the Middle East and South Asia. She was the first woman to perform for sexually integrated audiences in Saudi Arabia, and her solo and concerto concerts and master classes of this period also embraced research in Bosnia, Dubai, East Germany, Egypt, India, Kuwait, Macedonia, Morocco, Oman, Pakistan, Serbia, Spain, all of Turkey, and the United Arab Emirates. In 2007, she returned to India to trade concepts with Gujurati musicians and dancers, culminating in Navarati Festival fusion of Karnatic and contemporary music, and in 2008 inaugurated the gold-plated Matrimandir temple of Sri Aurobindo's utopian Auroville with *bansuri* and western flutes proclaiming the "Soul of the World's" promise of world peace.

Ms. Wetherill was Pierre Boulez's chosen flutist for his Center for International Research and the Ensemble Intercontemporain in Paris. She left her post of solo first flutist of the Hess Radio in Frankfurt in order to collaborate and premiere works of the world's major composers documenting the Passage of the Twentieth Century. Her thirst to understand traditional musics that rooted these works prompted acceptance of subsequent years as Cultural Ambassador for the United States Information Service, leading her work into five continents. In 2000, after organizing her research with the assistance of graduate education with degrees in Ethnomusicology and performance, she released a CD including some of the solo flute works in her collection that she considered the ultimate samples of major traditions: "Sound and Repercussion" continues to be ranked among the top solo flute recordings of all time, and has won world-wide praise for repertoire, musical interpretation

and unbelievable virtuosity. In 2002, Linda became the first Western flutist to perform concertos and master classes in Central China. In 2006, Linda judged South American compositions representing traditions in contemporary syntax for Salzburg's Mozarteum competition, premiered the winning pieces to accolades, and then was soloist to inaugurate the contemporary music festival in Buenos Aires. Ms. Wetherill's research and teaching has completed prize-winning dissertations of her students in the Global Flute Workshop, and landed participants in teaching positions at multi-cultural elementary schools and universities across the country.

Ms. Wetherill is in *International Who's Who Among Music and Musicians*, *London Museum of Music*, and *Who's Who in the World*, *Who's Who in Education*, *Who's Who in America*, and *Who's Who among American Women*. She continues international solo and chamber music performances from bases in New York and Tuscany, and is flutist of New York's Sky Music Ensemble as well as Orchestra of Our Time, for which she serves as Executive Director.

Jay Sorce, guitarist, noted for his "unique blend of refinement, intensity and virtuosic technique" is an accomplished soloist and ensemble musician specializing in contemporary music. He has concertized in the United States, Canada and Europe. He earned his Master of Music degree from the University of Arizona where he studied with Tom Patterson and his Bachelor of Music from the Manhattan School of Music where he studied with Oren Fader and David Starobin. He is currently pursuing his Doctor of Musical Arts degree at Stony Brook University, studying with Jerry Willard. He was recently awarded The Aaron Brock Foundation Toccata Scholarship for his recording of Brock's *Toccata (homage to Leo Brouwer)*. In April, he will appear as soloist in Juan Trigos' *Ricercare VI, Concerto No. 1* for Guitar and Chamber Orchestra with the Stony Brook Contemporary Chamber Players.

Noavaran Ensemble is a newly formed group of musicians (since 2009), trained in Persian classical and folk music. Noavaran is in search of new sounds through fusion with other world-wide styles of music as well as the application of polyphony to this traditional style of music. Although Persian classical music has been mostly performed in a monophonic structure, it enjoys a plethora of nuances and a rich soul. Tonight's concert, featuring the premiere of *Beyond Solitude* by the renowned Iranian-American composer, Gregory H. Aslani, is the first performance by this dynamic, new ensemble.

Homayoon Beigi studied the Persian *Kamancheh* with the late maestro, Andranik Aroustamian, from 1983 to 1993. From 1993 to 1995 he studied the classical Persian etudes of Mirza Abdollah for the *Tar* under Reza Derakhshani. He has also self-studied the Persian *Dotar* in the style of late Maestro Haj Ghorban Soleimani since 1996. He has performed in many Persian classical and fusion venues including several appearances at Columbia University, IBM T.J. Watson Research Center, and the Bowery Poetry Club. His fusion work has involved Persian classical music with North Indian or Hindustani Music (*Tar* and *Dotar* with *Sitar* and *Tabla*), South Indian or Carnatic Music (*Kamancheh* with *Mridangam* and *Voice*), Persian popular oldies (*Tar* with *Voice*) and Contemporary American Music (e.g., *George Gershwin* on *Tar* with *Voice*). Dr. Beigi is currently the President of Recognition Technologies, Inc., working on Speaker Recognition Research, the Vice President of Internet Server Connections, Inc. and has been an adjunct professor of mechanical engineering at Columbia University since 1995.

Katayoun Moosazadeh has enjoyed singing from the age of 8, but she started her formal training with Persian folk music at the age of 17, under the direction of the famous vocalist, Maestro Sima Bina. She also studied the *Traditional Iranian Vocal Etudes (Radif)* for 18 months, with Maestro Fatemeh Vaezi (Parisa). In a 2005 competition at Washington D.C. (*Star Musician of Iran*) she was voted as the finalist and winner in vocal category and has since performed at the Miller Theatre at Columbia University and Lincoln Center in 2009.

Nicolas Chbat, originally from Lebanon, studied *Ghanaian* drumming from 1995 to 1998 when he attended the Arabic Music Retreat (intensive educational program) under the direction of Maestro Simon Shaheen. He then learned Arabic percussion theory and practice under Michel Merhej and Tim O'Keeffe. He has since been performing classical Arabic music with different ensembles in Minnesota and New York. Since 2007, he has been with the New York Arabic Orchestra under the leadership of Bassam Saba, where they most recently performed at the Symphony Space in New York City. His instruments are: Arabic Daf, Riqq, Derbakkeh, and Tabl. Dr. Chbat is currently a senior research at Philips Research Labs, and is an adjunct associate professor of biomedical engineering at Columbia University.

Paul Aljian has been playing Middle Eastern hand drums for over 25 years. After studying and performing a wide range of western classical and popular music, he was introduced to Persian classical music by Bahram Sadegian, with whom he has been performing on the *Daf* in the Chakavak Ensemble. He has studied hand drum playing with Glen Velez, and Persian *Tombak* with Djamchid Chemerani. He also performs Armenian music with Richard and Harold Hagopian, playing the *Daf*, the *Ghaval (Dayereh)*, and the *Riq*.