

CAROLE SORELL

A WORLD OF DIFFERENCE IN PUBLIC RELATIONS

**Two Sides of Seidler: A Tribute by Orchestra of Our Time**

to open at the Leonard Nimoy Thalia at Peter Norton Symphony Space on April 5, 2016

**Seidler's Piano Quartet and Songs from The Duke of Ook**

arranged by Joel Thome will Highlight the Concert

**Contemporary Composers to Pay Tribute to Seidler**

**WHERE:** PETER NORTON  
symphonyspace  
Leonard Nimoy Thalia

April 5, 2016, 8:00 P.M.  
2537 Broadway @ 95th Street  
212-864-5400

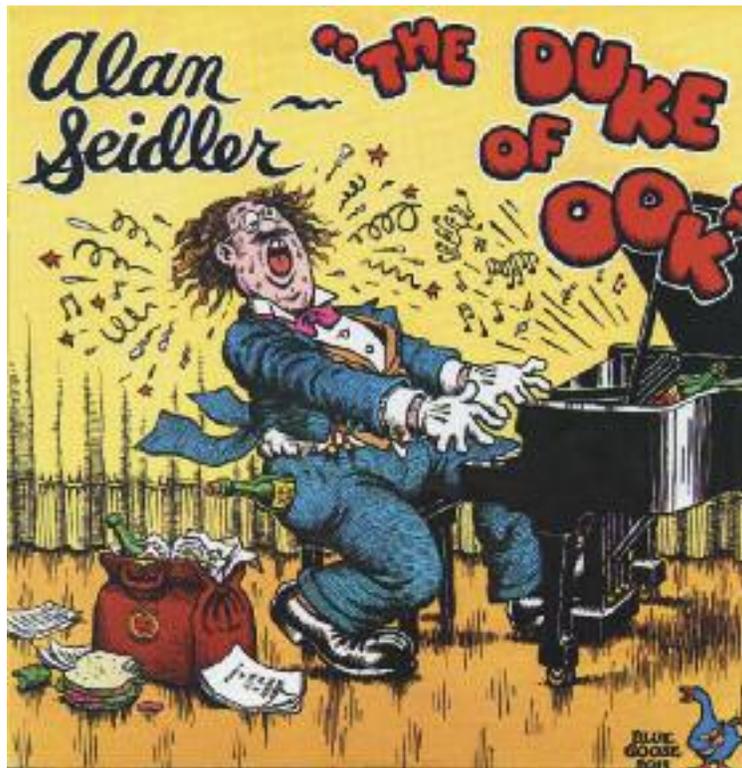
**WHAT:** **A Tribute to Composer Alan Seidler**  
by **Orchestra of Our Time, The Two Sides of Seidler** — the serious classical music side and the popular side encompassing blues, ragtime, vaudeville and Tin Pan Alley tunes — began flowing from Seidler's fingers shortly before his seventh birthday. The two continued to merge and overlap through his career. (See attached bios)



**WHO:** **The Composers, Performers and Soloists:** Gregory Aslani, John Cage, Mariella Cassar-Cordina, Humberto Delolmo, Alexey Gorokholinsky (AKA Kronodigger), Kathy Halvorson, Jacqueline Horner-Kwiatek, Dary John Mizelle, Noavaran Ensemble, Homayoon Beigi — *Director, Orchestra of Our Time*, Joel Thome — *Music Director/Conductor*, Scorchio Quartet, Martha Mooke — *Artistic Director*, Alan Seidler, David Sherr and Frank Zappa



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Duke of Ook aka Alan Seidler by R. Crumb

## THE PROGRAM

**Seidler:** *Quasi Una Fantasia* Piano Quartet, members of Scorchio Quartet

**Cassar-Cordina:** *Ġgantija II*: piano (four- hands), cello and narrator Jacqueline Horner-Kwiatek

**Sherr:** *Elegy*: string quartet, harp and vibraphone, members of Scorchio Quartet (World Premiere)

**Aslani:** *Beyond Solitude*: flute, harp, guitar, members of Orchestra of Our Time and Noavaran Ensemble

**Seidler:** *Preludes and Phantasmagoria Around an Old Temperance Hymn*, completed posthumously by Dary John Mizelle, piano

**Halvorson and Delolmo:** *Marcel Duchamp Revisited*, 3 English horns, projection, clarinet and percussion

**Cage:** *Aria*: Jacqueline Horner-Kwiatek

**Alexey Gorokholinsky (AKA Kronodigger):** *Formless*: clarinet and electronics

**Zappa:** *Dangerous Kitchen*: Jacqueline Horner-Kwiatek

**Seidler:** *4 songs from Duke of Ook*: arranged by Joel Thome and transcribed by Dary John Mizelle for voice, piano, alto saxophone and guitar

**TICKETS:** PRESS ONLY: Contact Melissa Bruce, 212-945-7878 or [carole@carolesorellinc.com](mailto:carole@carolesorellinc.com)

PUBLIC TICKETS: Contact Thalia Box Office at 212-864-5400.

Phone hours are Tuesday–Sunday 1 P.M. to 6 P.M.

TICKETS: \$25. College Students, Seniors, Children and Groups \$10

## The Serious Side of Seidler

Alan Seidler sat down at his first piano and started playing Chopin, Mozart and Beethoven and was concertizing in his hometown of New Rochelle, NY by the age of 8. He also started composing and by the age of 9, had turned out 21 symphonies and 3 operas (none longer than a single page). Into his early teens, he developed a mini-career as a piano accompanist and music director for local theater productions and revues.

At 15, he was hired by pioneering off-Broadway Roundabout Theater's founder/director Gene Feist as music director for the theater's first production — where Seidler's composing skills proved invaluable. He produced the first fully accomplished works of his classical composing career at 16: the settings of an Emily Dickinson poem and several other art songs.

Soon after making his New York debut as piano soloist at 17 with the Master Virtuosi of New York, he received a scholarship to Juilliard as a piano student but soon changed his major to composition. His early student work included the setting of a short poem by Walt Whitman: a step forward along a composing career-path of setting verses by major American Poets — including Carl Sandburg and e.e. cummings, leading up to the world premiere in 2006 of his choral symphony on Whitman's soaring and ebullient *The Mystic Trumpeter*.

At Juilliard, his mentor and guide was the eminent composer and theoretician Vincent Persichetti, from whom he learned persistence and belief in his own highly individual, free-spirited composing style... which he felt was restricted by the twelve-tone serialism that dominated the academic music scene at the time. In the years that followed — even while his popular music performing and composing skills were dominant — he never forgot Persichetti's counseling and found time for classical composing.

Later encouraged by his mentor and guide — Giampaolo Bracali of the Manhattan School of Music, he produced a large portfolio of solo vocal music and choral works with and without instrumental accompaniment, as well as chamber music.

## The Duke of Ook — The Zany Side of Seidler

Alan Seidler's earliest ambition was to be a concert pianist and composer of serious music. By the time he was 17, he was studying at Juilliard. While developing a mini career as piano accompanist and music director for local theater productions and revues, he was also adding soul and rock and roll riffs to his playing and singing... and, still in his early teens, co-authored the soul hit, *God Is Standing By* recorded by Johnnie Taylor and Al Green.

The turning point in the pop-oriented stream of his double musical life came at 15, when he was appointed music director of the pioneering off-Broadway Roundabout Theater's first production. That served to introduce him to the New York jazz, rock and pop club scene and began a whirlwind decade-long performing and composing journey — lasting from the late Sixties to the end of the Seventies.

It was a journey that opened to him the world of famed clubs like Max's Kansas City, CBGB's and The Bottom Line, where he honed his improvisational playing and composing skills.

Shortly after the Seventies began, Seidler's verve and originality brought him to attention of Nick Perls, who signed him to a five-year contract with his highly eclectic pop label, Blue Goose Records. The list of artists he appeared with reads like a Who's Who of the blues, folk and ragtime revival of the Seventies, including John Fahey, Rory Block, and legendary pianist Eubie Blake.

In 1975, his madcap solo creation for Blue Goose, *The Duke of Ook*, exploded onto the recording scene: 14 songs in various popular modes, many developed through his club-playing years, all written or co-written by him. As its encompassing theme and in Seidler's original bantering vocabulary, the record expanded on a cause dear to the heart of Seidler's father: defending the gorilla — a peaceful, herbivorous and intelligent animal maligned in movies as a ferocious man-eating carnivore. The album cover was designed by cartoonist R. Crumb of Fritz the Cat fame and became a collector's item.

Virtually overnight, the record became a cult classic and Alan Seidler, to his surprise and delight, became an unlikely cult figure, perceived as *The Duke of Ook* himself.