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*A Public Lives of Music Event*

## **The Wail of the Voice!**

Friday, January 11, 2013

8:00 pm

Rose Recital Hall in Fisher-Bennett Hall

Philadelphia, Pennsylvania

*Sponsored by the School of Arts and Sciences*

Program

In Search of Planet X (2009)

Matthew Schreibeis (b. 1980)

Yuki Numata, violin  
Bill Kalinkos, clarinet  
Matthew Bengtson, piano

Fantasy-Variations (1991)

James Primosch (b. 1956)

Min-Young Kim, violin  
Thomas Kraines, cello  
Gregory DeTurck, piano

The Space Between (2003)

Anna Weesner (b. 1965)

The Daedalus Quartet:  
Min-Young Kim, violin  
Matilda Kaul, violin  
Jessica Thompson, viola  
Thomas Kraines, cello

*Intermission*

The Flight of the Red Sea Swallow (2012)

Jay Reise (b. 1950)

Michele Kelly, flute  
Matthew, Bengtson, piano

String Quartet No. 8 (2010)

Richard Wernick (b. 1934)

- I. Motò furioso
- II. Arioso Serioso I
- III. Menuetto in Binary Form
- IV. Arioso Serioso II

The Daedalus Quartet

## *Program Notes*

### **Matthew Schreibeis: In Search of Planet X**

My trio's title takes its name from Percival Lowell's 1906 search for a planet beyond Neptune. Lowell used the term "Planet X" to represent this unknown force, a massive celestial body hidden deep in space and believed to counterbalance the sun's gravitational pull. While such a planet was never discovered, Lowell's work did lead to the discovery of Pluto in 1930, fourteen years after his death. While composing I was inspired not only by the remarkable quest upon which Lowell hinged his reputation, but also by the sense of possibility and discovery and wonder and mystery that such a search represented. I tried to capture these feelings in the music, as well as the sense of searching for something which turns out not to be or, put another way, discovering something you least expected.

I composed *In Search of Planet X* for musicians at the Music09 Festival at the Hindemith Foundation in Switzerland: violinist Aida Boiesan, pianist Johanna Ballou, and eighth blackbird's amazing clarinetist, Michael Maccaferri.

--Matthew Schreibeis

The music of **Matthew Schreibeis**, which includes acoustic and electronic works, as well as music for western and Korean instruments, has been performed at the Juilliard School, University of Chicago, Berlin's Universität der Künste, June in Buffalo, Hindemith Foundation in Switzerland, and National Gugak Center in Seoul, among others. Honors include commissions by the Hanson Institute for American Music and the University of Nevada, Las Vegas; grants from American Composers Forum and Penn's Center for East Asian Studies; residencies at Yaddo, Virginia Center for Creative Arts, and Kimmel-Harding Nelson Center; and 1st Prize in the NACUSA Young Composers Competition. He has received degrees from the Eastman School of Music (B.M.) and the University of Pennsylvania (Ph.D.). Also active in Korean music research, he was a Visiting Scholar at the Kyujanggak Institute for Korean Studies at Seoul National University and a Visiting Professor at Korea University in 2012. Currently he teaches courses on western music and traditional and contemporary Korean music and media as Lecturer at the University of Pennsylvania, and directs Sound Dialogue Project, an ensemble dedicated to the interface between traditional and contemporary musics. [www.mschreibeis.com](http://www.mschreibeis.com)

### **James Primosch: Fantasy-Variations**

The theme that opens my *Fantasy-Variations* permeates the harmonic and melodic life of the 24 short episodes and coda that follow. However, in a few sections the relationships with the theme are more hidden than explicit; the fanciful connections between these portions and the opening theme suggested the work's hybrid title. Yet even in these more wide-ranging variations the opening theme is usually still hovering nearby, often as a quiet presence contrasting with more animated gestures.

The piece may be understood as a kind of dream journal: a chain of brief entries that seem to vary greatly, yet rotate about a fixed constellation of types and obsessions, speaking a language of images at once logical and impossible, familiar and mysterious.

I wrote the *Fantasy-Variations* for the Leonardo Trio in 1991 with the support of a National Endowment for the Arts Fellowship in composition.

--James Primosch

When honoring him with its Goddard Lieberon Fellowship, the American Academy of Arts and Letters noted that "A rare economy of means and a strain of religious mysticism distinguish the music of **James Primosch**... through articulate, transparent textures, he creates a wide range of musical emotion." A student of George Crumb, Richard Wernick, and Mario Davidovsky, Primosch has had works performed by ensembles including the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the New York New Music

Ensemble, and the Twenty-First Century Consort. Dawn Upshaw included a song by Primosch in her Carnegie Hall recital debut. Commissioned works by Primosch have been premiered by the Chicago Symphony, Speculum Musicae, and pianist Lambert Orkis. 14 of his compositions are available on CD. He is presently at work on a song cycle for soprano and orchestra on texts by MacArthur fellow Susan Stewart.

### **Anna Weesner: The Space Between**

The Space Between has travelled a long and unusual compositional path. It began with a commission from the San Francisco-based Cypress Quartet in 2001. Excited about this project and wanting to take full advantage of the chance to write for a terrific group, and for multiple performances, I wrote a piece that was compositionally ambitious, which is to say, awfully long and awfully challenging to play. The Cypress did a bang-up job with the piece, though I'm not sure any of us were entirely sure we wanted to promote its continued existence. Some years went by and I found that I didn't want to let the piece go as a lost, youthful effort, but that I also didn't want to keep it as it was. So I tried revising it. Several times. Does too much labor mean a piece that sounds labored? In the first instance, with the original quartet I wrote for the dear Cypress, I think the answer was yes. With *The Space Between* I hope that the answer is no. (I think wishfully of the drafts of sentences by E.B. White, where the eventual version—the one born of many attempts and apparently requiring no small amount of labor—is the one with expressive elegance and lightness and spontaneity.)

*The Space Between* is made largely of material salvaged from the first movement of what was originally a two-movement piece. Not much of it is precisely as it was before, though some material is certainly recognizable. There is also new material. Overall, it is different enough to warrant a new title.

Musically, the piece is preoccupied with texture, that is, with the business of how many voices, or parts, are in play at a given time and with whether what those parts are doing is primary or supportive, melody or accompaniment, or neither. It may have something to do with wanting to explore the sound of the one and the many (and the space between them), or with what it means to write a melodic line and to let it stand alone, on the one hand, and then also give it musical context. It is easy in music to think about loud and soft as “players” in an unfolding score. I would like to think that in addition to loud and soft, one might hear near and far, the solitary and the group, and also private and public, as additional, complicit forces at work.

Working with string quartets is incredibly gratifying and fun, especially when the players are highly skilled, deeply thoughtful and good-humored. In this vein, I'd like to affectionately dedicate this piece to three quartets who've helped my music along in ways too numerous to mention: the Cypress Quartet, the Cassatt Quartet, and the Daedalus Quartet.

--Anna Weesner

Recipient of a 2009 Guggenheim Fellowship and a 2008 ‘Academy Award’ from the American Academy of Arts and Letters, **Anna Weesner** has received many other awards, including a 2006 Award for Excellence in the Arts by the Virginia Center and a Pew Fellowship in the Arts (2003). She has been in residence at the MacDowell Colony, the Wellesley Composers Conference, the Seal Bay Festival, and at Fondation Royaumont in France. Her music has been recorded on CRI and Albany Records.

Anna Weesner's music has been described as “animated and full of surprising turns” (New York Times, Oct. 10, 2003), as “a haunting conspiracy” (Philadelphia Inquirer, April 24, 2001) and cited as demonstrating “an ability to make complex textures out of simple devices” (San Francisco Classical Voice, March 27, 2001). John Harbison has written that “none of it proceeds in obvious ways. Her vocabulary is subtle and rather elusive; the effect is paradoxically confident and decisive.”

Weesner's music has been performed by leading ensembles and soloists, including the American Composers Orchestra, the St. Luke's Chamber Ensemble, Metamorphosen, Dawn Upshaw, Richard Goode, Gilbert Kalish, Judith Kellock, Mary Nessinger, Jeanne Golan, Scott Kluksdahl, Adrienne Kim, the Cassatt Quartet, the Cypress Quartet, Network for New Music, Ensemble X, Counter)induction, and Orchestra 2001. Her orchestral music has been featured in readings by the Indianapolis Symphony and the American Composers Orchestra. She has been commissioned by Open End, violist Melia Watras, Network for New Music, the MATA festival, the Cypress Quartet, Dawn Upshaw, Sequitur and Orchestra 2001, among others.

In 2012, the New York Virtuoso Singers with conductor Harold Rosenbaum will premiere her choral work, *Snapshot of a Teenaged Moment When Everything Began*. Born in Iowa City, Iowa in 1965, Weesner grew up in New Hampshire. She currently lives in Philadelphia, where she is Associate Professor at the University of Pennsylvania.

### **Jay Reise: The Flight of the Red Sea Swallow**

The swallow is the harbinger of spring, the bird of hope. When sailors saw swallows or gulls (their close relatives), they knew they were not far from land. The story of the Red Sea Swallow is a strange one. The bird is known only from one specimen, found dead in May 1984 at Sanganeb lighthouse, northeast of Port Sudan. The bird is considered by specialists therefore most likely to be found in the Red Sea hills of Sudan, or possibly across the Red Sea in the coastal hills of western Saudi Arabia. But it has never been definitively sighted. The conjecture on the Red Sea Swallow's existence is also based on the slim evidence that two pale-rumped swallows were seen flying out over the Red Sea towards Saudi Arabia a short time before the discovery of the lifeless bird in 1984.

In this ballad I try to create an impression of lonely capriciousness with this mysterious bird as it glides and soars in its final flight.

Conceived as a kind of response to Ralph Vaughan Williams' classic violin tone poem *The Lark Ascending*, *The Flight of the Red Sea Swallow* was composed in the summer of 2012 in Lima, Peru. It also exists in versions for violin and piano, and violin and orchestra.

--Jay Reise

**Jay Reise** (b. 1950) is the composer of the opera *Rasputin* which was commissioned by the late Beverly Sills and the New York City Opera in 1988. The work was described in *The Washington Times* as "a spellbinding, challenging and profoundly beautiful creation." *Rasputin* was given its highly successful Russian premiere in Moscow by the Helikon Opera in September 2008, and is now in the ongoing Helikon repertory playing to sold out houses. *Rasputin* received its Paris premiere by Opéra de Massy in 2010 and was presented at the Estonia Saaremaa Opera Festival in 2012.

The music of Jay Reise has been performed extensively in the United States and abroad. In 2012 *The Flight of the Red Sea Swallow* (poem for flute and piano - a shortened version of tonight's ballad) was performed in Havana, Cuba. *The Selfish Giant*, a tone poem based on Oscar Wilde's fairy tale, was commissioned and premiered by the Philharmonia Orchestra in London in 1997. Reise's symphonies have been performed by the Philadelphia Orchestra, the Syracuse Symphony and the Long Island Philharmonic among others. In 2000 an all-Reise retrospective concert was presented in Moscow. Gary Graffman included Reise's elaborated left-hand transcription of Scriabin's *Etude Op. 2 No. 1* in his international tour 2008-09.

Among his recordings are *The River Within (Concerto for Violin and Orchestra)* which was premiered and recorded by Maria Bachmann and Orchestra 2001, conducted by James Freeman (CD named a "Best of 2011" by Audiophile Audition). *The Devil in the Flesh and Other Pieces* features pianist Marc-André Hamelin and *Rhythmic Garlands* includes performances by Gregory Fulkerson, Charles Abramovic and Jerome Lowenthal.

Reise has received many awards and fellowships including two from the National Endowment for the Arts, the Guggenheim Foundation, the Fromm Foundation, the Rockefeller Foundation, the US/Japan Friendship Commission, and the Aaron Copland Fund for Music.

Reise's articles have appeared in *Opera News*, *Nineteenth-Century Music*, *Perspectives of New Music*, and *The Journal of the Scriabin Society of America*.

## **Richard Wernick: String Quartet No. 8**

In 1962 I began a two year residency with the Bay Shore Public Schools. This was under a program entitled the Young Composers Project, funded by the Ford Foundation and administered by the Music Educators National Conference. During this time I had the privilege of meeting and working with Howard Koch, a remarkable string pedagogue with a very special gift of eliciting the very best from students of all ages. During those years I wrote pieces for chamber orchestra, elementary, junior high school and high school bands and chorus. The highlight of those two years, however, was working with, and composing music for, an extraordinary group of high school string players (the violist was actually a junior high school student who had been conscripted for the group). In addition to my String Quartet #1 which I wrote for them, Howard and I collaborated with them on a program of the Bartok 2<sup>nd</sup> Quartet and two movements of the Schubert C Major Quintet. It was a very special time; having come from the world of music for theater, dance and TV, the String Quartet #1 must be counted as the first piece of serious concert music that I acknowledge.

Skipping ahead to 2009, the Daedalus Quartet were doing a residency in Bay Shore and my name came up in connection with the projected possibility of my composing a new string quartet for them. To my astonishment there were people in Bay Shore---former students---who actually remembered me from that time nearly a half century ago. The result of that encounter was the ultimate composition of my Eighth String Quartet, written for the Daedalus Quartet, and commissioned by the Bay Shore Schools Arts Education Fund and the Islip Arts Council. It is dedicated to the memory of Howard Koch.

My Eighth Quartet is the only one (so far) in four movements. The main body of the piece is found in the two slow movements, numbers two and four, which, while quite different from one another, contain much in common in the way of melody and harmony. The first and third movements are unrelated either to each other or the slow movements.

The first movement is fast and energetic, much in the manner of a toccata.

The second movement---Arioso Serioso I--- is cast in the style of a chaconne, a set of variations above a repeated bass line. In the case of this movement, however, the bass line and principal motif are exactly the same, but proceed at different speeds, and this brief “motif” is also the principal underpinning of the movement’s harmonic structure.

The third movement is the quirky one. As the title would suggest, it is not a Menuetto at all; it just sounds like one. The movement is a variation on a short piano piece I composed for Network for New Music in Philadelphia who, in celebration of its 25<sup>th</sup> anniversary, invited twenty five composers to each write a variation on the same Diabelli Waltz that Beethoven had used for his monumental Diabelli Variations. A rather hubristic notion at the very least, but quite a bit of fun.

The fourth movement --- Arioso Serioso II --- is, in a sense, a continuation of the second movement but with the inclusion of additional material. I derived this added material from a sacred service I had composed many years earlier, and, although it is highly transformed from its original version, I found its use in this, a memorial piece, perfectly appropriate.

—Richard Wernick

**Richard Wernick’s** many awards include the 1977 Pulitzer Prize in Music, and three Kennedy Center Friedheim Awards (First Prizes in 1986 and 1991, Second Prize in 1992), the only two-time First Prize recipient. He received the Alfred I. Dupont Award from the Delaware Symphony Orchestra in 2000, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. In 2006, he received the Composer of the Year Award from the Classical Recording Foundation, resulting in the funding for an all-Wernick CD on the Bridge label to be released in 2007, and featuring performances by David Starobin, William Purvis, the Juilliard String Quartet and the Colorado Quartet.

Mr. Wernick became renowned as a teacher during his tenure at the University of Pennsylvania, where he taught from 1968 until his retirement in 1996, and was Magnin Professor of Humanities. He has composed numerous solo, chamber, and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television. He has been commissioned by some of the world's leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993, served as Special Consultant to Music Director Riccardo Muti.

### *Performers*

Praised by *The New Yorker* as “a fresh and vital young participant in what is a golden age of American string quartets,” the **Daedalus Quartet** has established itself as a leader among the new generation of string ensembles. In the eleven years of its existence the Daedalus Quartet has received plaudits from critics and listeners alike for the security, technical finish, interpretive unity, and sheer gusto of its performances. *The New York Times* has praised the Daedalus Quartet's “insightful and vibrant” Haydn, the “impressive intensity” of their Beethoven, their “luminous” Berg, and the “riveting focus” of their Dutilleux. *The Washington Post* in turn has acclaimed their performance of Mendelssohn for its “rockets of blistering virtuosity,” while the *Houston Chronicle* has described the “silvery beauty” of their Schubert and the “magic that hushed the audience” when they played Ravel, the *Boston Globe* the “finesse and fury” of their Shostakovich, the *Toronto Globe and Mail* the “thrilling revelation” of their Hindemith, and the *Cincinnati Enquirer* the “tremendous emotional power” of their Brahms.

Since its founding the Daedalus Quartet has performed in many of the world's leading musical venues; in the United States and Canada these include Carnegie Hall, Lincoln Center (Great Performers series), the Library of Congress, the Corcoran Gallery in Washington, D.C., and Boston's Gardner Museum, as well as on major series in Montreal, Toronto, Calgary, Winnipeg, and Vancouver. Abroad the ensemble has been heard in such famed locations as the Musikverein in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Cité de la Musique in Paris, and in leading venues in Japan.

The Daedalus Quartet has won plaudits for its adventurous exploration of contemporary music, most notably the compositions of Elliott Carter, George Perle, György Kurtág and György Ligeti. Among the works the ensemble has premiered is David Horne's *Flight from the Labyrinth*, commissioned for the Quartet by the Caramoor Festival; Fred Lerdahl's *Third String Quartet*, commissioned by Chamber Music America; and Lawrence Dillion's *String Quartet No. 4*, commissioned by the Thomas S. Kenan Institute for the Arts. The 2010-2011 season featured the premiere of Richard Wernick's *String Quartet No. 8*, commissioned for the Daedalus Quartet by the Bay Shore Schools Arts Education Fund and the Islip Arts Council. Daedalus will premiere a new quartet from Joan Tower, commissioned for them by Chamber Music Monterey Bay, in April 2012. The Quartet has also collaborated with some of the world's finest instrumentalists: these include pianists Marc-André Hamelin, Simone Dinnerstein, Awadagin Pratt, Joyce Yang, and Benjamin Hochman; clarinetists Paquito D'Rivera, David Shifrin, and Alexander Fiterstein; and violists Roger Tapping and Donald Weilerstein.

To date the Quartet has forged associations with some of America's leading classical music and educational institutions: Carnegie Hall, through its European Concert Hall Organization (ECHO) Rising Stars program; and Lincoln Center, which appointed the Daedalus Quartet as the Chamber Music Society Two quartet for 2005-07. The Daedalus Quartet has been Columbia University's Quartet-in-Residence since 2005, and has served as Quartet-in-Residence at the University of Pennsylvania since 2006. In 2007, the Quartet was awarded Lincoln Center's Martin E. Segal Award. The Quartet won Chamber Music America's Guarneri String Quartet Award, which funded a three-year residency in Suffolk County, Long Island from 2007-2010.

The Daedalus Quartet's debut recording, music of Stravinsky, Sibelius, and Ravel, was released by Bridge

Records in 2006. A Bridge recording of the Haydn's complete "Sun" Quartets, Op. 20, was released on two CDs in July 2010. An album of chamber music by Lawrence Dillon (Fall 2010) and the complete string quartets of Fred Lerdahl (Fall 2011) followed, with a recording of quartets by George Perle planned for release in 2013.

Among the highlights of the Daedalus Quartet's 2010-2011 season were performances at the Bravo! Vail Festival, the Bard Music Festival, the Mt. Desert Chamber Music Festival, the Chamber Music Society of Lincoln Center, The Philadelphia Chamber Music Society; Great Performers at Lincoln Center, the Miller Theatre at Columbia University, the University of Pennsylvania, the Yale Center for British Art, Cornell University, the Tilles Center for the Performing Arts, the Asheville Chamber Music Society, the Mobile Chamber Music Society, and the Islip Arts Council.

The award-winning members of the Daedalus Quartet hold degrees from the Juilliard School, Curtis Institute, Cleveland Institute, and Harvard University.

Critically acclaimed as a "musician's pianist," **Matthew Bengtson** has a unique combination of musical talents ranging from extraordinary pianist, harpsichordist, and fortepianist to composer, analyst, and scholar of performance practice. As a La Gesse fellow, he has been presented in concert festivals in France, Germany, Italy, and Hungary, at Monticello, and in solo recitals at Carnegie Hall's Weill Recital Hall. He has appeared on NPR's "Performance Today" and XM Satellite Radio's "Classical Confidential" with noted violinist Joshua Bell. As an advocate of both contemporary and rarely performed music, he commands a broad and diverse repertoire ranging from Byrd to Ligeti and numerous composers of the Philadelphia area. His discography includes the complete mazurkas of Karol Szymanowski and a recording of six Scriabin sonatas, which The American Record Guide compared to legendary performances by Horowitz and Richter: "Has Scriabin ever been played better?" Mr. Bengtson earned his MM and DMA degrees in piano performance at the Peabody Conservatory of Music, after undergraduate studies at Harvard University with a focus in mathematics and computer science. He also studied in Europe at the Mozarteum in Salzburg and the Ecole Americaine at Fontainebleau. Mr. Bengtson is also an active performer on fortepiano and harpsichord, collaborating with sopranos Julianne Baird and Laurie Heimes, with Melomanie and the Aurelio Ensemble.

**Yuki Numata** is a violinist with virtuosic flair and dexterous bravery, according to The New York Times.

Yuki is rapidly gaining attention as a charismatic virtuoso, having performed as a soloist with the New World Symphony, the University at Buffalo's Slee Sinfonietta, the Wordless Music Orchestra, the Tanglewood Music Center Orchestra and the Eastman Philharmonia Orchestra. Yuki was invited to perform Charles Wuorinen's Rhapsody with the Tanglewood Orchestra and at the composer's request and as a last minute replacement, she performed Wuorinen's Spin Five with The Slee Sinfonietta.

Yuki has an avid interest in new music and as a result, has had the opportunity to work closely with some of today's foremost composers. These include Charles Wuorinen, Steve Reich and John Zorn. At the Tanglewood Music Center, Ms. Numata was invited to be a New Fromm Player, focusing specifically on the performance of contemporary chamber music repertoire. Yuki holds a great deal of respect for composers of her own generation and has collaborated with many of them including Jeff Myers, Caleb Burhans, Nico Muhly, Andrew Norman and Timothy Andres.

Additionally, Yuki is an active freelancer and has performed with the American Contemporary Music Ensemble (ACME), the String Orchestra of New York City (SONYC), Alarm Will Sound, Signal, East Coast Chamber Orchestra (ECCO) and counter)induction. In true New York freelancer style, she wears many hats and has played and/or recorded for bands and artists including Passion Pit, The National, Grizzly Bear, Jóhann Jóhannsson and Max Richter. Yuki was a featured soloist on the Duncan Theater's 2009-2010 season and has appeared at numerous summer festivals including Music in the Vineyards, Tanglewood, Music

Academy of the West and The Banff Centre.

Born in Vancouver, Canada, Yuki received a Bachelor's degree from the Eastman School of Music and a Master's degree from the University of Michigan. Her principal teachers include Andrew Jennings, Zvi Zeitlin and Gwen Thompson. Yuki completed a three-year fellowship at the New World Symphony, has served on the faculty of the University at Buffalo and currently resides in New York City.

Originally from Queens, New York City, clarinetist **Bill Kalinkos** enjoys a varied freelance career as a member of Alarm Will Sound, Ensemble Signal, Deviant Septet, and National Gallery of Art New Music Ensemble. In addition, Bill has played with San Francisco Contemporary Music Players, East Coast Contemporary Ensemble, Ensemble de Sade, Metropolis Ensemble, Toby Twining Music, Ensemble Pamplemousse, and Anti-Social Music. Recognized by the Washington Post as a "notable contemporary music specialist," he has been fortunate enough to work with and premiere pieces by some of today's foremost composers including Helmut Lachenmann, Roger Reynolds, Steve Reich, John Adams, Wolfgang Rihm, and John Zorn, among others. Past solo performances include Aaron Copland's Concerto with the Columbia Civic Orchestra and John Adams' "Gnarly Buttons" with Alarm Will Sound. As an orchestral player, Bill has performed with the Philadelphia Orchestra, the Cleveland Orchestra, New World Symphony, Spoleto Festival USA, the Wordless Music Orchestra, and CityMusic Cleveland. He is currently co-principal clarinet of the New Hampshire Music Festival Orchestra and a member of IRIS Orchestra. He teaches for the University of California at Santa Cruz and Berkeley, and was recently appointed principal clarinetist of the Oakland East Bay Symphony. As a recording artist, Bill can be heard on the Cantaloupe, Nonesuch, Euroarts, Naxos, Mode, Orange Mountain, and Albany Records labels.

Violinist **Min-Young Kim** is a founding member of the Daedalus Quartet. She has toured extensively with Musicians from Marlboro, the Orpheus Chamber Orchestra, and has also collaborated in festivals and performances with members of the Juilliard, Guarneri, Cleveland, Takács and Vermeer Quartets. An advocate for music of our time, Ms. Kim enjoys working closely with composers and has premiered and performed many new works. In early music, she has performed and recorded on the baroque violin with Apollo's Fire, the Cleveland Baroque Orchestra and New York Collegium. A graduate of Harvard University and the Juilliard School, Ms. Kim teaches violin and chamber music at the University of Pennsylvania, and was formerly on the faculty of Columbia University and the School for Strings in New York. Her major teachers include Donald Weilerstein, Robert Mann and Shirley Givens.

Cellist **Thomas Kraines** has forged a multifaceted career, equally comfortable with avant-garde improvisation, new music, and traditional chamber music and solo repertoire. Mr. Kraines has been heard with ensembles such as Music from Copland House, Concertante, Mistral, the East Coast Chamber Orchestra (ECCO), and the Network for New Music, and at festivals including the Bravo! Vail, Bard, the Sebago/Long Lakes, and Moab. An accomplished composer of chamber music, his works have been performed across the country by artists such as pianists Awadagin Pratt and Wayman Chin, violinists Corey Cerovsek and Jennifer Frautschi, and sopranos Maria Jette and Ilana Davidson. His free-improvisation duo Dithyramb, with percussionist Cameron Britt, has performed and taught as guests of the Longy School of Music, the University of Florida at Gainesville, and the Jubilus Festival. Mr. Kraines has taught at the Peabody Conservatory, the Longy School of Music, the Killington Music Festival, Yellow Barn, and the Walden School, and is currently on the faculties of Princeton University and Temple University. He lives in Philadelphia with his wife, violinist Juliette Kang, and their two daughters, Rosalie and Clarissa.

**Gregory DeTurck** is a graduate of the Juilliard School and the Eastman School of Music, where he studied with Julian Martin and Thomas Schumacher, respectively. As the winner of the 2010 William Petschek Award, he gave his formal New York debut recital at Alice Tully Hall. Recent solo recitals include appearances at

Carnegie Hall during Liszt Discovery Day, on Radio Suisse Romande Espace 2, at the Palacio Canton in Merida, Yucatan, Mexico, and at the Deutsch-Amerikanische Institute as part of the Heidelberger Klavierwoche. He has served as adjunct faculty at the Gijon International Piano Festival, Lakes Area Chamber Music Festival, and the American Academy in Beijing. Additionally, Gregory recently appeared in chamber music recitals at Zankel Hall, Weill Recital Hall, the Tanglewood Festival, West Cork Chamber Music Festival, the Phillips Collection Series, the Swiss Embassy in Washington DC, and on WFMT Chicago on the Dame Myra Hess Series. He has won several prizes on the international piano competition circuit, including the Raeburn Prize for Artist of Special Promise at the 2006 Honens Competition in Calgary. Gregory has appeared as a soloist with the Los Angeles Philharmonic, the Minnesota Orchestra, the Philadelphia Orchestra, and the Rochester Philharmonic Orchestra; other appearances include Gershwin's Rhapsody in Blue at the Forbidden City Concert Hall with the International Festival Orchestra Beijing, and Thomas Ades's Concerto Conciso with Ensemble ACJW in Zankel Hall with the composer as conductor. Gregory is an alumnus of the Academy, a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute; he remains active with the alumni association, and has recently performed and taught under the auspices of the Academy in Toyko, Asturias, Mumbai, Abu Dhabi, and Merida. This summer he will serve as an adjunct faculty instructor at the Valencia International Piano Festival and the Dakota Sky Piano Festival. Gregory currently lives in Philadelphia, where he serves as a Lecturer in the Music Department at the University of Pennsylvania's School of Arts and Sciences.

**Michele Kelly** is the flutist with Relâche, a respected ensemble for "downtown" new music. The group performs over thirty concerts annually, and presents in excess of six world premiere commissioned works each season. She has worked directly with many of today's most innovative composers in the creation of new works, including Guy Klucevsek, Leroy Jenkins, and Mark Hagerty. The New York-born, Houston-raised flutist is highly regarded as a clinician, ensemble coach, and studio teacher. In addition to her participation in the college house music program, Michele also continues her series of workshops, master classes, and recitals involving her own teaching studio. She received her M.Mus. from the University of Michigan, where she also earned a unique post-Master's Specialist degree in chamber music performance. Her teachers include Keith Bryan and composer/theorist/flutist Cynthia Folio. The daughter of noted abstract expressionist painter James Groff lives with her family in the Fairmount section of Philadelphia.