

## Festival Concert:

2023-04-20 – Tedarim Ensemble, Meitar Ensemble, Scott Conklin, violin, Christine Rutledge, viola, and UI Students



**Audio Playlist**



**Video Playlist**

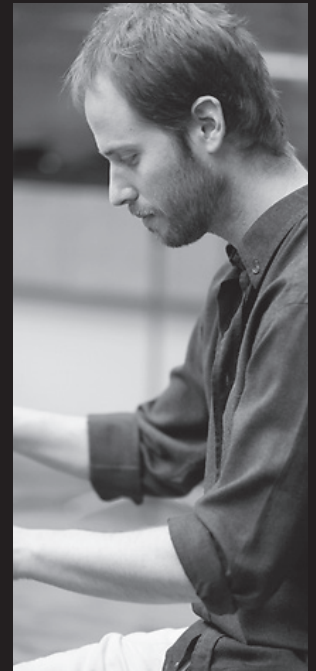
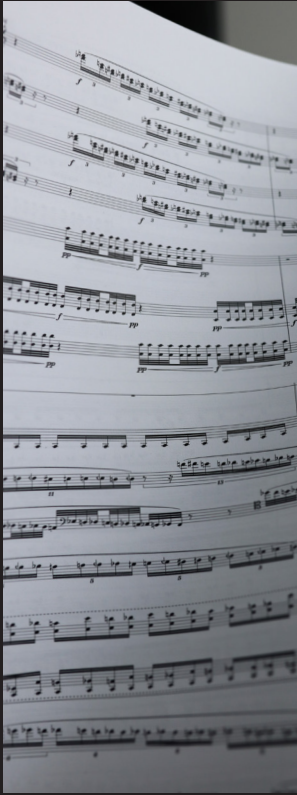
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PROVOST'S  
GLOBAL  
FORUM  
2023



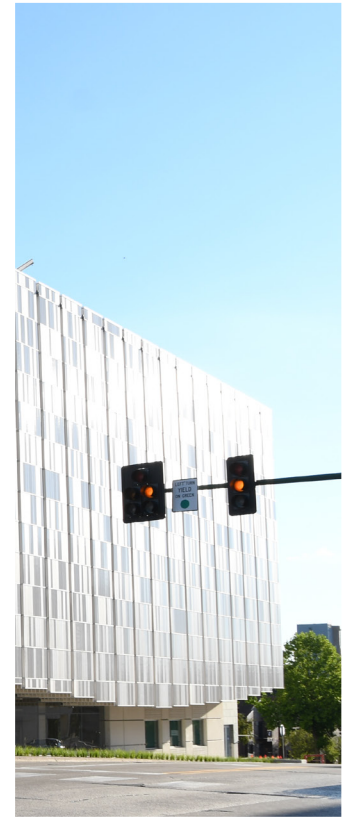
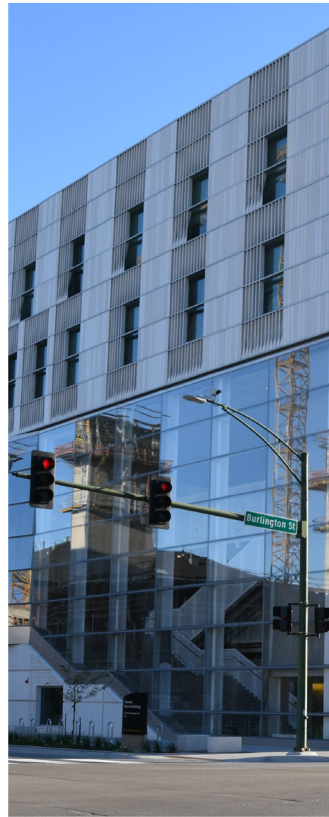
# Festival of Contemporary Music from Israel

April 17 - 23, 2023 | Voxman Music Building

Nine public concerts featuring music by living Israeli composers in collaboration with the Jerusalem Academy of Music and Dance, the world-famous Meitar Ensemble, and the UI School of Music.

**IOWA**<sup>TM</sup>

Individuals with disabilities are encouraged to attend all University of Iowa sponsored events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact Daniel Vorwerk in advance by email at [daniel-vorwerk@uiowa.edu](mailto:daniel-vorwerk@uiowa.edu) or call 319-467-1619.



Dear everyone,

It is a pleasure to welcome you to the state-of-the-art Voxman Music Building, home of the University of Iowa School of Music! Along with our partners in International Programs, we are honored to be hosting this Festival of Contemporary Music from Israel, a result of our strong partnership with the Jerusalem Academy of Music and Dance. Our Center for New Music (CNM) - under the leadership of David Gompper – remains a significant source of impact in the field. We are excited that participants in this week's festival will experience our CNM ensemble as well as jazz, orchestral, and wind ensembles and several performances by our world-class faculty. We are excited to experience the excellence of the Meitar Ensemble and we look forward to a week of sharing and learning from each other. All concerts are free/open to the public, will be live-streamed, and will be available for later viewing on our School of Music YouTube channel. We are confident that this festival will be an impactful part of our School of Music's rich history for generations to come.

The University of Iowa School of Music prides itself on a student-centered, personal and flexible experience housed within the extensive resources and excitement of a Big Ten university. We are currently home to 454 music majors, nearly 70 faculty and staff, and we offer comprehensive degree programs from the bachelors through doctoral levels. Please peruse our website, follow us on social media and come visit us again soon!

Sincerely yours,

Tammie Walker, DMA  
Director, School of Music

Dear everyone,

On behalf of International Programs (IP) at the University of Iowa, it is my great pleasure to welcome you to this year's Provost's Global Forum (PGF), entitled, Festival of Contemporary Music from Israel. In the long history of the PGF, this is the first time we have organized the event around performance. It will not be the last. This year's festival is meaningful on several levels. Not only does it highlight the strong partnership between Iowa's Center for New Music and the Jerusalem Academy of Music and Dance, it showcases the marvelous facilities on our campus for creating and promoting the arts.

Because artistic endeavors transcend culture, language, and borders, IP has made it a priority to emphasize their role in advancing global engagement on our campus. This year's Provost's Global Forum is also unique in that it provides programming in the form of concerts, seminars, and a WorldCavass forum over the course of seven days, thus giving our community multiple opportunities to benefit from the event. As always, we thank the Stanley-University of Iowa Foundation Support Organization for its unflagging commitment to international education at Iowa. Please enjoy this week-long celebration of music, friendship, and heightened dedication to partnership through art.



With warm best wishes,

A handwritten signature in black ink that reads "Russ Ganim". The signature is fluid and cursive.

Russell Ganim  
Associate Provost and Dean, International Programs

## ACKNOWLEDGEMENTS

I first proposed this festival to Tammie Walker and Dean Russ Ganim in February 2022, after our faculty met with representatives of the Consulate General of Israel to the Midwest. Everyone was enthusiastic about bringing together faculty and students from the UI School of Music and the Jerusalem Academy of Music and Dance. The largest event of its kind held on US soil, this celebration will highlight the cultural richness found in the music of Israel.

I wish to thank the following who have made this event possible: to the many University of Iowa programs that provided financial support; to the staff of IP (Michael Bortscheller, Amy Brewster, Amy Green, Taivna Mills, Mary Paterson, Ben Partridge, Katie Ron, and Daniel Vorwerk), Performing Arts at Iowa (Jen Knights and Kayla Schindler, who put together this program booklet), and the SOM (Jacquie Albrecht, Michelle Worrell, Mandy Powers, Sara Remoy, James Edel, Jeremy Herrera); to Amit Dolberg who has been a rock-star level curator and guide in preparing this week's activities; to my dear faculty colleagues who all agreed to take part, including Tim Stalter and Rachel Joselson; to Méliisse Brunet who graciously provided access to the University of Iowa Symphony Orchestra for the final concert; to Jean-François Charles, a wonderful colleague who was instrumental in organizing all things electronic; to Sam Young who has been completely hands-on and an anchor to the composition area; to Greg Evans, teaching assistant for the CNM who was invaluable in sorting through scores and helping me assemble many aspects of the schedule; and finally, to our composition students, who set up and ran all of the concerts: Sang Choi, M Denney, Ziang Han, Sean Harken, Alexander Lenaers, Matt Mason, Kris Peysen, Ramin Roshandel, Lucy Shirley, Kevin Swenson, and Qing Xu.

Cheers,

A handwritten signature in black ink that reads "David Gompper". The signature is fluid and cursive.

David Gompper  
Professor, Composition  
Director, Center for New Music

# FESTIVAL OF CONTEMPORARY MUSIC FROM ISRAEL

## 2023 SCHEDULE

### **Monday, April 17** ..... **UI String Quartet Residency Program (UISQRP) Masterclass**

12 - 1:30 p.m. — Held in Voxman Music Building, Recital Hall with the Meitar Ensemble

#### **Composition Seminar**

3:30 - 4:30 p.m. — Held in Voxman Music Building, room 3409: Que Sais-Je? - Remembering Yehuda Elkana, by Amos Elkana

4:30 - 5:30 p.m. — Osnat Netzer presents her recent compositions

#### **WorldCanvass**

5:30 - 7 p.m. — Held in Voxman Music Building, Recital Hall (second floor) hosted by Joan Kjaer. Pre-show reception begins at 5 p.m., light refreshments will be served in the lobby

### **Tuesday, April 18** ..... **Concert 1**

7:30 p.m. — A Holocaust memorial concert held in Concert Hall, featuring the Meitar Ensemble and music by Amos Elkana

### **Wednesday, April 19** ..... **Composition Seminar**

3:30 - 4:30 p.m. — Held in Voxman Music Building, room 3403 with Amnon Wolman

4:30 - 5:30 p.m. — Held in Voxman Music Building, room 3403 with Yinam Leef

### **Thursday, April 20** ..... **Concert 2**

7:30 p.m. — Held in Concert Hall featuring the Tedarim Ensemble, the Meitar Ensemble, Scott Conklin, Christine Rutledge, and University of Iowa students. *Works by Abram, Maayani, Ran, Wolman & Odeh-Tamimi*

### **Friday, April 21** ..... **Composition Seminar**

3:30 - 4:30 p.m. — Held in Voxman Music Building, room 3409 with Sivan Cohen Elias

4:30 - 5:30 p.m. — Held in Voxman Music Building, room 3409 with Uri Kochavi

#### **Concert 3**

7:30 p.m. — Held in Concert Hall featuring the UI Johnson County Landmark, Damani Phillips, director, with guest Arnon Palty

### **Saturday, April 22** ..... **Concert 4**

1 p.m. — Held in Concert Hall with University of Iowa chamber ensembles. *Music by Volniansky, Olivero, Perlman, Permont & Wolpe*

#### **Concert 5**

3:30 p.m. — Held in Concert Hall featuring the Meitar Ensemble and Electronics. *Works by Kochavi, Cohen Elias, Pelz, Paz & Amar*

#### **Concert 6**

7:30 p.m. — Held in Concert Hall featuring the Meitar Ensemble and Christine Rutledge (viola). *Works by Barash, Cohen Elias, Curiel, Czernowin, Cojocar & Seroussi*

### **Sunday, April 23** ..... **Concert 7**

1 p.m. — Held in Concert Hall with Center for New Music Ensemble. *Works by Ben-Shabetai, Zehavi, Ben Moshe & Cohen*

#### **Concert 8**

3:30 p.m. — Held in Concert Hall featuring UI Center for New Music. *Works by Leef, Bardanashvili, Netzer & Adler*

#### **Concert 9**

7:30 p.m. — Held in Concert Hall featuring UI orchestras, bands, and CNM. *Works by Weiner, Frenkel & Klartag*

# ABOUT PROVOST'S GLOBAL FORUM

Monday, April 17, 2023 - Sunday, April 23, 2023

This festival is made possible through the generous support and contributions from the Stanley-University of Iowa Foundation Support Organization, UI International Programs, the UI School of Music, Kay and Mace Braverman, the UI College of Liberal Arts and Sciences, the Consulate General of Israel to the Midwest, the Obermann Center for Advanced Studies, the Hank Feir Fund, and a UI Arts and Humanities Initiative (AHI) Major Conference Grant.

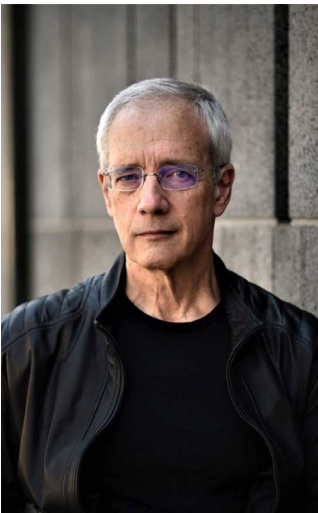
This festival is hosted by the UI Center for New Music, with support from UI International Programs and UI School of Music. The UI Center for New Music (CNM), a modular and rather flexible ensemble within the UI School of Music, will host a week-long festival featuring music by living Israeli composers in collaboration with the Jerusalem Academy of Music and Dance (JAMD). This festival brings to campus the world-famous Meitar Ensemble, and their conductor, Pierre-André Valade. This group, along with University of Iowa ensembles (jazz, orchestra, wind ensemble, and CNM), will present nine public concerts and a WorldCanvass program, to be held in the Concert Hall of the Voxman Music Building on the University of Iowa campus.

Through the generous support of the Stanley-UI Foundation Support Organization, the Provost's Global Forum is the premier annual event on campus focused on international and global issues. The forum brings together experts from the faculty and leading voices from a variety of areas to raise awareness about and contribute to debate on the foremost issues in globalization that face us today.

In addition to serving the University of Iowa community broadly, the forum endeavors to build connections between the university and the state of Iowa, and positions the UI as a national node in discussions of global affairs.

All concerts are free and open to the public. Concerts will be livestreamed and will be recorded for later viewing on the UI School of Music YouTube channel.

## Festival Organizer



### DAVID GOMPPER

David Gompper has lived and worked professionally as a pianist, conductor, and composer in New York, San Diego, London, Nigeria, Michigan, Texas, and Iowa. He studied at the Royal College of Music in London with composers Jeremy Dale Roberts and Humphrey Searle, and pianist Phyllis Sellick. After teaching in Nigeria, he received his doctorate from the University of Michigan and taught at the University of Texas, Arlington. Since 1991, he has been professor of composition and director of the Center for New Music at the University of Iowa. In 2002-2003 Gompper was a Fulbright Scholar, teaching, performing, and conducting at the Moscow Conservatory. He received an Academy Award from the American Academy of Arts and Letters in 2009, a Fromm Commission in 2013, and a Guggenheim Fellowship in 2020.

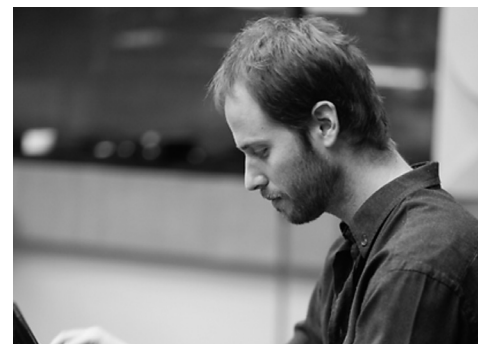
Gompper's compositions have been performed at Carnegie Hall; Lincoln Center and Merkin Halls (New York); Wigmore Hall (London); Konzerthaus (Vienna); and the Bolshoi, Rachmaninoff, and Small Halls (Moscow Conservatory). For the Naxos label, the Royal Philharmonic Orchestra, London recorded his Violin Concerto with Wolfgang David, in addition to two discs of works that include four concerti (Double, Clarinet, Cello, Double Bass) and two orchestral works (Sunburst and Moonburst).

## Curator

### AMIT DOLBERG

Amit Dolberg is a pianist and one of Israel's leading performers of new music. Many important composers have written works and dedicated them to Dolberg, who has premiered them on the concert platform around the world.

Dolberg is the founder and director of the International Chamber Music Ensemble Meitar, the Center for New Music, Tel Aviv, the Matan Givol composers competition, the Tedarim M.Mus in contemporary music at the Jerusalem Academy for Music and Dance, and the CEME international festival for new music and master classes. Dolberg is curator of composers and compositions for this festival and keynote speaker.





# CONCERT 1

**TUESDAY, APRIL 18, 2023, AT 7:30 P.M., CONCERT HALL**

**The Meitar Ensemble**

**Pierre-André Valade, conductor**

**with support from James Edel and Christopher Jensen, UI Recording Studios**

## PROGRAM

**Que sais-je for ensemble, video and  
electronics (*world premiere*)**

**Amos ELKANA**

Hagar Shahal, *flute*

Jonathan Hadas, *clarinet*

Nadav Cohen, *bassoon*

Talia Herzlich, *violin*

Yoni Gotlibovich, *violoncello*

Amit Dolberg, *piano*

Pierre-André Valade, *conductor*

# PROGRAM NOTES & BIOS

## *Que sais-je* for ensemble, video and electronics



*Que sais-je* - A new one-hour long music composition about the life of Yehuda Elkana that features recordings of him talking about his life and ideas. The piece will be performed by the Meitar Ensemble from Israel and will include a video screening and a multichannel audio track that will be heard from multiple speakers surrounding the audience.

As a small child my father had a collection of small glass churches that were very dear to his heart. When my father and his parents were taken to Auschwitz in 1944 my grandfather forbade my father to take them with him and my father said he never hated anyone as he hated his father then. When I was a child, in Jerusalem in the 1970s, I remember my father telling me about his childhood in the Holocaust in detail and eloquently, but in a distant and very dry way, as if all this had not happened to him. This eloquence even characterized him as a major thinker in the State of Israel. In my work "*Que sais-je*", I try to bridge this gap, which shook me very much as a child, between my father's factual description of his life, as expressed in interviews with him and his voice, and the missing, broken emotional world, which has no cure, and no words to express Him, and that for me can only break through music. The work seeks to express the same tension between what is said and what is not said, and between the personal

and the public, from my observation, his son, of these poles and expressions through musical means.

A little about my father, Professor Yehuda Elkana: My father was born in Yugoslavia, and was ten years old when he was sent with his parents to Auschwitz. Just before being sent to crematoria, the Allies began bombing major European cities and his family was sent to clear the ruins of Vienna. They managed to escape during what was later called "the death marches." After the Holocaust, my grandparents were left broken physically and mentally and so at the age of 14 my father actually became the head of the family. He decided that the family would immigrate to Israel and he managed to support his parents while they were in the transit camp all by himself. He bought his parents an apartment in Bat Yam and moved to a kibbutz himself. After his military service he went to study at the university and completed a Master's degree in the various sciences, and a doctorate in the history and philosophy of science at Brandeis. At the age of 35, he took over the establishment and management of the Van Leer Institute in Jerusalem, which he managed for 25 years and also founded the interdisciplinary program for outstanding students, and the Cohn Institute for History and Philosophy of Sciences and Ideas at Tel Aviv University. Between 1999 and 2009 he was the president and rector of the Central European University in Budapest.

The story of my father's life is not just a personal story of resourcefulness, coping, and revival after the Holocaust. Instead, my father was a key figure who took part in shaping the Israeli and Jewish spiritual world since the establishment of the state, and his life history is intertwined in the history of Israel. My father often expressed his political views fearlessly even when they were controversial. His name is known to many following an article he published "The Need to Forget", which provoked controversy and strong opposition. He died in 2012, at the age of 78, of cancer. In my work "*Que sais-je*" I use the recordings I have, including interviews with him on radio and television over the years, in which my father describes his personal history and his radical thoughts on various topics. The piece, written for six musicians, makes use of these recordings and live electronics as well.

### **AMOS ELKANA**

Amos Elkana, born in Boston in 1967 but raised in Jerusalem, studied jazz guitar at the Berklee College of Music and composition at the New England Conservatory of Music. He then went on to Bard College, where he earned an MFA in electronic music and sound. Over the years, Elkana has received numerous awards for his compositions, among them the Israeli Prime Minister's Prize for Music Composition, ACUM golden feather award and the Rozenblum Prize for excellence in the arts.

Elkana composes concert music for orchestras, ensembles and individual performers as well as for dance, theatre and film. His works have been performed and recorded by ensembles and musicians from all over the world. He also released several highly acclaimed albums of his music. Elkana is also an active performer. He regularly participates in concerts and performances as an electric guitar player and as an electronic music producer.







# CONCERT 2

**THURSDAY, APRIL 20, 2023, AT 7:30 P.M., CONCERT HALL**

## Featuring

**The Tedarim Ensemble**

**The Meitar Ensemble**

**With Scott Conklin, *violin* and Christine Rutledge, *viola* (Odeh-Tamimi)**

**University of Iowa students**

**Pierre-André Valade, *conductor***

## PROGRAM

<b><i>Cirrus</i> for accordion solo (2018)</b>	<b>Omri ABRAM</b>
<b><i>Lavan (White)</i> for violoncello and accordion (2019)</b>	<b>Omri ABRAM</b>
<b><i>Maqamat</i> for solo harp (1962, rev. 1984)</b>	<b>Ami MAAYANI</b>
<b><i>Birds of Paradise</i> for flute and piano (2014)</b>	<b>Shulamit RAN</b>
<b><i>apples did not suspend themselves in mid-air</i> (2023)</b>	<b>Amnon WOLMAN</b>
<b><i>Philaki</i> for flute, clarinet, harp, string quartet (2009)</b>	<b>Samir ODEH-TAMIMI</b>

### **Tedarim Ensemble**

Yaara Mukedi, *harp*  
Yotam Einstein, *accordion*  
András Gelléri, *piano*

### **Meitar Ensemble**

Hagar Shahal, *flute*  
Jonathan Hadas, *clarinet*  
Nadav Cohen, *bassoon*  
Talía Herzlich, *violin*  
Yoni Gotlibovich, *violoncello*  
Amit Dolberg, *piano*  
Pierre-André Valade, *conductor*

### **University of Iowa Students**

Kraig Leahy  
Hannah Oberhoffer  
Charli Otto  
Anabel Perez-Brennan

# PROGRAM NOTES & BIOS

## **Lavan (White) for violoncello and accordion and Cirrus for accordion solo**

*Lavan (White)* is a concept encompassing both a multiplicity and a nothingness at one and the same time; it is a stillness and a potential; it is both a convergence of many colors and a respite from them. White often symbolizes purity and order, but can it also be a screen hiding deeper tensions? White is a shimmer – it is light. Its smooth face is the veil of a bursting energy. *Cirrus for Accordion Solo* (2018) - Cirrus clouds are wispy and fragile, as if larger clouds attempt to form into being, a hint to what was before; the 'trying' experience – the moment in which one can see and hear the performer exciting the instrument, but pitches are not quite yet audible – is an important core idea of the piece.



### **OMRI ABRAM**

Omri Abram is a composer of acoustic and electroacoustic music currently based in Haifa, Israel. Past performances of his music include performances on many stages in Israel, Switzerland, Italy, Holland, Germany, Austria, Hungary and the USA by ensembles such as Neue Vokalisten Stuttgart, Ensemble Phoenix Basel, the Riot Ensemble, Meitar Ensemble, the East Coast Contemporary Ensemble in New York, Ensemble Proton Bern, the Tel Aviv Wind Quintet, Ensemble Lemniscate, Duo Alto and others.

Festivals and concert series in which his works have been and will be performed include HCMF, Impuls, Archipel, Zeitraume Basel, Bludener Tage zeitgemässer Musik, Tzlil Meudcan, Crossroads Salzburg, Jerusalem International Chamber Music, CEME, Composit, Nachtstrom and Attacca.

Omri is currently a PhD candidate at the Basel Music Academy and the Institute for Music Informatics and Musicology at the Karlsruhe University of Music. He has had the privilege to undertake further studies with a variety of world-renown composers, benefitting from the knowledge and artistry of Amnon Wolman, Chaya Czernowin, Salvatore Sciarrino, Rebecca Saunders, Pierluigi Billone, Clara Iannotta, Peter Eötvös, Beat Furrer, Georges Aperghis and Fabian Panisello, amongst others.

## **Maqamat for solo harp**

### **AMI MAAYANI (1936 - 2019)**

Ami Maayani graduated from the Jerusalem Rubin Academy of Music and Dance, where he studied composition under the tutorship of Paul Ben-Haim and conducting with Eitan Lustig. Ami has also received academic degrees in architecture, urban planning, and philosophy. He served as Chairman of the Israel Composers' League and of the Israeli Section of ISCM, as well as being Professor of Music and Composition at the Jerusalem Rubin Academy of Music and Dance and at the Samuel Rubin Israel Academy of Music, Tel-Aviv University, which he headed between 1993–1998 and again from August 2000.

In addition to many performances in Israel, his output as a composer is heard in Western and Eastern Europe, the United States, South America, China, Japan and Korea. Ami wrote several standard pieces for international competitions and is also the author of a monumental and exhaustive work on Richard Wagner, the only major contribution to the subject in the Hebrew language.



## ***Birds of Paradise* for flute and piano**

Birds of Paradise do exist! This fact became known to me thanks to an extraordinary program aired on PBS in September 2013, at the time I had completed all but the last phrase of my work of the same name, and had also settled on its title. My decision to name this 12-minute work *Birds of Paradise* was based purely on the imagined vision of a fantastical bird of many bright and amazing colors and the ability to soar high and in different speeds, conjured up in my mind. And then, for an added bit of support, there was also the flower of that name that we all know. Imagine my surprise at seeing stunning photography of the real birds that carry such a proud title!

My work intersperses music that is brilliant and energetic with the wondrous and songful. Its title notwithstanding, I did not set out to compose a “bird” piece – Messiaen’s music, which I admire immensely, would seem to render such an effort quite unnecessary. The title does allude, however, to the musical imagery that the music, as I was composing it, was evoking in my own mind, where shifting motion and brilliant color take center-stage.

The work is structured in three movement-like sections that are played without breaks and that together form a fast-slow-fast shape, more a large A-B-C than true arch form, internally shaped in ways that allow for numerous detours into further contrasting terrains. As the piece progresses, several main ideas that emerge early on assert their dominance, helping tie together the various digressions and flights of fancy.

*Birds of Paradise* makes occasional use of extended flute techniques such as tongue rams, key clicks, and more, which for me are not so much “sound effects” but rather a natural extension of the flute’s sound palette, which I use also as one of the ways in which some thematic materials and their elaborations in this work can be defined. They are part and parcel of the sound world that is at the essence of the “instrument’s soul” as I hear it, and which I try to explore in many of my works. The “flute soul” heard here, to be sure, is an ever-evolving and subjective concept, in this case also affected by the ongoing interaction with the piano as the partnering member of this duo, yet always at the very core of the particular aura that remains even after the performance of the music has ended.



### **SHULAMIT RAN**

Shulamit Ran, a native of Israel, in addition to receiving the Pulitzer Prize in 1991, has been awarded most major honors given to composers in the U.S., including two fellowships from the Guggenheim Foundation, grants and commissions from the Koussevitzky Foundation at the Library of Congress, the National Endowment for the Arts, the Fromm Music Foundation, Chamber Music America, the American Academy and Institute for Arts and Letters, first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, and many more.

Ran served as Music Director of “Tempus Fugit,” the International Biennial for Contemporary Music in Israel in 1996, 1998 and 2000. Since 2002 she is Artistic Director of Contempo (Contemporary Chamber Players of the University of Chicago). In 2010 she was the Howard Hanson Visiting Professor of Composition at Eastman School of Music.

Shulamit Ran is an elected member of the American Academy of Arts and Letters, where she was Vice President for Music for a 3-year term, and of the American Academy of Arts and Science.

## ***apples did not suspend themselves in mid-air, for mixed ensemble***

The name of the piece is taken from this quote by Stephen Jay Gould: “Facts and theories are different things, not rungs in a hierarchy of increasing certainty. Facts are the world’s data. Theories are structures of ideas that explain and interpret facts. Facts do not go away while scientists debate rival theories for explaining them. Einstein’s theory of gravitation replaced Newton’s, but apples did not suspend themselves in mid-air pending the outcome.”

The planned performance of this new work is a fact. The sound you will hear at the performance will become a fact. The memory of that performance will be a different fact, and any recording of the work will also be a different fact. When you listen to the work, try to imagine how you will remember the sound, after it disappears and is no longer the same fact...



### **AMNON WOLMAN**

Amnon Wolman is a sound artist and composer who pursues a sound world in which social interactions are part of the musical information, and of the creative process. He is interested in the peculiar and subjective listening of an individual, and not with the generalizations that all listeners are presented with. His work is presented by various soloists, performance organizations, galleries, and museums. Publications of some of his audio and text works are available commercially and on the web.

He currently teaches at the Jerusalem Academy of Music and Dance and lives with his partner Eyal Levinson in Kfar Vradim, Israel, doing his best to support a just solution for the Palestinians living under Israeli rule.

## ***Philaki* for flute, clarinet, harp, string quartet**

The piece *Philaki* creates an oppressive aural image, yet also one that rises up against adversity. Samir Odeh-Tamimi uses isolated, forceful low harp pizzicati to create the basic situation: a striking, recurrent pattern of sounds. Seconds later, already surrounded by microtonal string textures, lineations on flute and clarinet come into play. All this, at high volume, triggers a brief point of repose. During this, using seashell-chimes, the harp player shakes out a rhythm that suggests someone dragging their way through shingle. This scene is repeated.

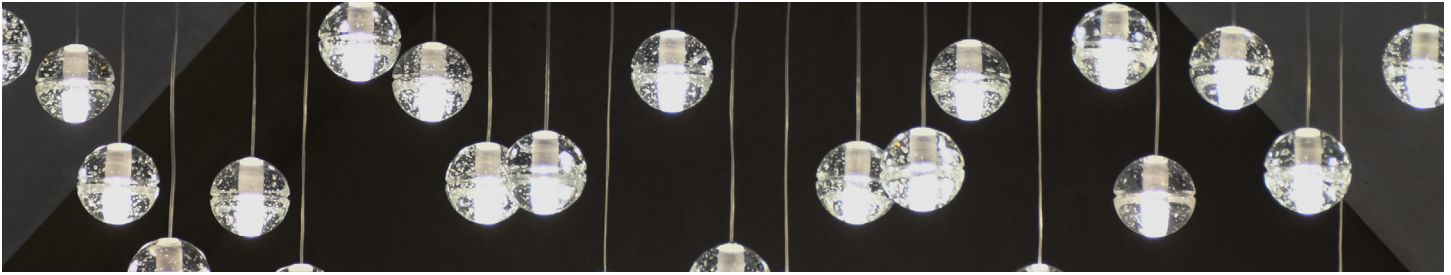
New gestures arise (iron springs are struck, producing mini-clusters). The oppressiveness remains, but so too does the energy, the resistance posed against it, occasionally counteracted by dreamlike harp and flute sounds. The clarinet sings: not beautifully, more like groaning. Time after time there are brief moments where things come to a halt, though they never signal an end to inhibiting factors. The (musical) solution: a long fade-out, reluctant acceptance of the situation. The title *Philaki* gives a clue. The Greek word φυλακή (= fylaki) means prison. And as Samir Odeh-Tamimi has said in conversation, "the harp strings seem like prison bars."

### **SAMIR ODEH-TAMIMI**

Samir Odeh-Tamimi has developed his very own language in music which draws upon his intense involvement with both western avant-garde music and Arabic music performance practice. Samir Odeh-Tamimi's compositions can now be heard at well-known festivals, and he has received commissions from Deutschlandfunk, Saarländischer Rundfunk, the Donaueschingen Festival, European Centre of the Arts in Hellerau, WDR Radio and Bavarian Radio/musica viva. In 2010, his music theatre piece *Leila und Madschnun* received its world premiere at the Ruhrtriennale in Bochum.

As part of the project into Istanbul, initiated by Ensemble Modern and the Siemens Arts Programme in cooperation with the Goethe Institute, he composed a piece for Ensemble Modern inspired by his stay in the Turkish metropolis. During the last few years, Samir Odeh-Tamimi has also closely collaborated with the Boulanger Trio and the Neue Vocalsolisten Stuttgart. The singers have since travelled to the composer's birthplace and parents' home close to Tel Aviv to discover his musical roots for the premiere of a new piece for Stuttgart's Eclat Festival.





# CONCERT 3

**FRIDAY, APRIL 21, 2023, AT 7:30 P.M., CONCERT HALL**

**Johnson County Landmark**  
**Damani Phillips, *director***  
**Featuring Arnon Palty, *guest director and bassist***

## PROGRAM

<b>I Hear a Rhapsody</b>	<b>George FRAGOS (1919-2001) and Jack BAKER</b> <b>arr. A. PALTY</b>
<b>Copernicus by Sunlight</b>	<b>A. PALTY</b>
<b>Eten Bamidbar Neta Erez (Israeli Folk Song)</b>	<b>Dov (Dubi) SELTZER (1932-)</b> <b>arr. A. PALTY</b>
<b>Tomorrow's Expectations</b>	<b>Dave LEIBMAN (1946-)</b> <b>arr. A. PALTY</b>
<b>G.I.G.</b>	<b>Dave LEIBMAN</b> <b>arr. A. PALTY</b>
<b>Moroccan Medley</b>	<b>Abdul WAHAB (1902-1991)</b> <b>arr. A. PALTY</b>
<b>Basie Straight Ahead</b>	<b>Sammy NESTICO (1924-2021)</b>
	<i>Trio Selections with Arnon Palty, bass</i>
<b>Night and Day</b>	<b>Cole PORTER (1891-1964)</b>
<b>Watch What Happens</b>	<b>Michel LEGRAND (1932-2019)</b>

## JOHNSON COUNTY LANDMARK

Marvin Truong, *alto sax 1*  
Alex Kelsh, *alto sax 2*  
Matt White, *tenor sax 1*  
Charlotte Leung, *tenor sax 2*  
Lucas Wymore, *baritone sax*

Emma Cryer, *trumpet 1*  
Jada Spooner, *trumpet 2*  
Mason O'Brien, *trumpet 3*  
Anna Kelly, *trumpet 4*  
Kolbe Schnoebelen, *trombone 1*

Michael May, *trombone 2*  
Jake Greenlee, *trombone 3*  
Ryan Carter, *bass trombone*  
Askar Khaetov, *double bass*  
Jerome Gillespie, *drums*

# PROGRAM NOTES & BIOS

## ARNON PALTY

Composer, arranger, bassist, pedagogue, illustrator and lyricist Arnon Palty holds a bachelor's degree in arranging and composition from Berklee College of Music in Boston, a master's degree in jazz arranging and composition from the Manhattan School of Music in New York, and a doctorate with highest distinction from Bar Ilan University for his research work on jazz harmony. In addition, Arnon holds a master's degree in literature (poetry and prose writing) from the Haifa University and a diploma in animation from Morley College in London.

Arnon Palty is a professor at the Academy of Music and Dance in Jerusalem where he serves as dean of the multidisciplinary faculty, and also serves as a guest lecturer at many colleges and universities around the world, such as the Netherlands, Poland, Moldova, England, Ireland, France, Norway, Belgium, Taiwan, Germany, and Mongolia. In the USA, Arnon serves as a guest lecturer at Berklee, Boston, New York University, Queens College, Texas, Northeastern University, Florida, Michigan, Iowa, Pennsylvania, and more.



Arnon has played and recorded with many international jazz artists, including Dave Liebman, Lee Konitz, Phil Woods, Benny Golson, Terry Lynn Carrington, Zakir Hussein, Dan Adler, Ben Monder, Tony Williams, Skip Wilkins, Donald Vega, Cyrus Chestnut, Airtó Moreira, Adam Nussbaum, Tim Hagans, Uri Kane, Ivonic Prene, Louis Porter, Marcello Pelliitteri, and many more. His discography includes ten albums, including a quintet album with works written by him performed by Dave Liebman, Adam Nussbaum, Tim Hagans, Dave Samuels and Uri Kane called Treasure Map, and an album dedicated to his arrangements called Tomorrow's Expectations, which was released by Dave Liebman and his big band in 2016.

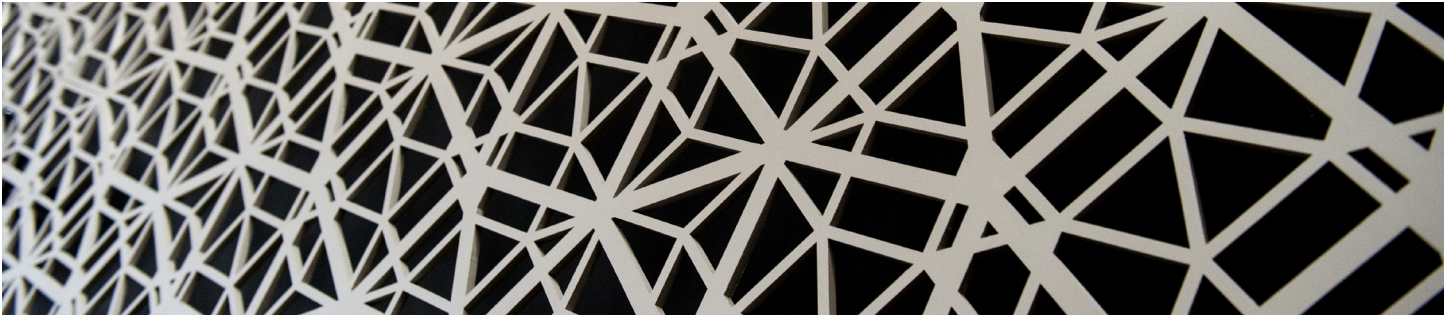
Arnon is one of the most veteran bass players in Israel. He played and recorded with the Mel Keller Quartet, Amikam Kimmelman Quartet, Danny Gottfried's All-Stars Quintet, Johanna Shtrüfnlflafn Trio and the Crystal Sweets, Roman Kuntzman Quartet, Peter Wertheimer Quartet, Albert Piamante Quartet, Eric Einstein, Yoni Rechter, Yudit Ravitz, Gidi Gov, Gary Eckstein, Shlomo Yidov, Yossi Banai, Shimon Israeli, Shlomo Artzi, "The Sixteenth Lamb", the progressive rock band "Duvdevan", and his big band "Plutonium" (for which he wrote the libretto, music and orchestration for the jazz opera "Zerach the Alien").

Arnon is the creator and artistic director of the "Dorot" (Generations) annual jazz festival, which takes place at "Beth Hayotzer" in Tel Aviv port. The festival is dedicated to female empowerment and intergenerational integration. Another annual production that Arnon produces and artistically directs at Beth Hayotzer is the modern music marathon "Elephants and Mists". Arnon Palty's compositions and arrangements are published by the prestigious music publishers J. W. Pepper and Walrus Publications. His book "Connecting points in jazz dialects; the metamorphic process" was published in 2018 by Or-Tav Publishing and the Ono Academic College. His books "Advanced Jazz Reharmonization Techniques and "Models and Lines" were published by Jazzbooks, New York in 2019, as well and numerous published articles in a variety of professional magazines. Arnon has won the America-Israel Foundation awards five times in a row as a jazz composer and player, the first prize in the competition for writing arrangements for jazz orchestras in Mannheim, Germany, and in the composition competition of Laila Lavan, Tel Aviv for his string quartet "Opus 500". In 2021, Arnon won the Prime Minister's Award for jazz composers - Israel's most prestigious award in music.



## DAMANI PHILLIPS

Damani Phillips is a native of Pontiac, MI, and currently serves as Jazz Studies area head and Associate Professor of African American Studies at the University of Iowa. Phillips has earned Bachelor and Master of Music degrees from DePaul University and The University of Kentucky in classical saxophone, a second Master of Music degree in Jazz Studies from Wayne State University and the Doctor of Musical Arts degree in Jazz Studies at the University of Colorado at Boulder; becoming the first African American in the country to do so. An active performer, pedagogue and lecturer, Phillips has performed, taught and lectured throughout the world. He has previously served on the faculty of Grinnell College and Oakland University, and is actively sought as a guest artist, clinician, presenter and adjudicator throughout the nation. He has performed with artists/groups such as Lewis Nash, Christian McBride, Wycliffe Gordon, Bobby McFerrin, Marcus Belgrave, Terrell Stafford, Hank Jones, Red Holloway and Pat Bianchi among many others. Phillips has released 5 albums as a bandleader and published his first book "What Is This Thing Called Soul: Conversations on Black Culture and Jazz Education" in 2017.



# CONCERT 4

**SATURDAY, APRIL 22, 2023, AT 1 P.M., CONCERT HALL**

**University of Iowa chamber ensembles**

## PROGRAM

### **Controversy (2019)**

Joshua Stine, *flute*  
Jorge Montilla, *clarinet*  
Michael Klyce, *violin*

**Karel VOLNIANSKY**

### **Aria (2005)**

Jorge Montilla, *clarinet*  
ShengHo Wang, *violin*  
Hanna Rumora, *violoncello*  
Halie Augustus, *piano*

**Betty OLIVERO**

### **Broken Consort (2021)**

Ramel Price, *violin*  
Rebecca Vieker, *viola*  
Peter Grubisich, *vibraphone*  
Neil Krzeski, *piano*

**Udi PERLMAN**

### **Brass Quintet (1983)**

I.  
II.  
III.  
IV.

Michael Gause, *trumpet I*  
Caylan Laundrie, *trumpet II*  
Katy Ambrose, *horn*  
Jonathan Allen, *trombone*  
John Manning, *tuba*

**Haim PERMONT**

### **Present Continuous (2009)**

I. Come the Creator Spirit  
II. Present Continuous  
III. An Eternal Love

Scott Conklin, *violin*  
Jorge Montilla, *clarinet*  
Benjamin Coelho, *bassoon*  
Rene Lecuona, *piano*

**Michael WOLPE**

# PROGRAM NOTES & BIOS

## Controversy

In *Controversy* (2019), there are reflections on the unity and contradictions that become part of any phenomenon. Imitation, heterophonic splitting of melodic material, different sound shades, and constant variation of melodic echoes between the instrumental lines are designed to convey the complexity and versatility of a single but split line that exists in any phenomenon.

### KAREL VOLNIANSKY

Karel Volniansky (Ph.D.) is a composer and musicologist. Faculty member at the Jerusalem Academy of Music and Dance. Research areas: Music Theory and Composition, Soundscape Studies. Music includes solo, choral, chamber and symphonic compositions, which were commissioned, performed and recorded by various ensembles, among which are: Jerusalem Symphony Orchestra, IBA; Israel Symphony Orchestra Rishon LeZion; Haifa Symphony Orchestra; Israel Camerata Jerusalem; Tel Aviv Soloists Ensemble; Israel Contemporary Music Players; Raanana Symphony Orchestra; Philharmonia Singers; Jerusalem Oratorio Chamber Choir; Thalamus Vocal Quartet and others. Member of the Israel Composer's League since 1993 (ICL, board member in 2006-8); the ACUM (The Society of Authors, Composers and Music publishers in Israel) since 1994; the Israel Musicological Society (IMS) since 2006.



## Aria

*Aria* - Throughout the work, distant echoes of instruments such as the middle eastern violin, santour and ney make themselves heard, as well as the sound of various bells and imaginary gongs. Clarinet ornamentations are also a constant thread woven through the work, embellished at times by the piano whose random improvisatory phrases are reminiscent of piano nocturnes. At the climax of the piece, the instruments unite in a monodic a cappella recitation of an ancient prayer.



### BETTY OLIVERO

Betty Olivero was born in Tel-Aviv, Israel. She studied at the Rubin Academy of Music, at Tel Aviv University and Bar-Ilan University with Itzhak Sadai and Leon Shidlowsky, and at Yale University where her teachers included Jacob Druckman and Bernard Rands. In 1982 a Leonard Bernstein Scholarship enabled her to work at Tanglewood with Luciano Berio, with whom she continued to study in Italy (1983-86).

Olivero's innovative music speaks the language of contemporary compositional form, yet is inspired by ancient Jewish and other early musical traditions. Folk material appears in rich, nuanced arrangements, or is blended through avant-garde transformations into textures featuring dense heterophony, rhythmic complexity and rich orchestration. Her style is coherent and non-eclectic, yet combines elements as diverse as Judeo-Spanish (sephardic) music, Arab tunes and medieval music integrated into a contemporary musical language. Olivero's compositions have been performed by leading orchestras and chamber groups such as the Chicago Symphony Orchestra, the New York Philharmonic Orchestra, the Israel Philharmonic Orchestra, the BBC Symphony Orchestra, the London Sinfonietta, the Munich Philharmonic Orchestra, the New Juilliard Ensemble and the Arditti Quartet, Kim Kashkashian, Giora Feidman, Trio Mediaeval, and at many major European, North American and Asian festivals.

## Broken Consort

My piece *Broken Consort*, for violin, viola, vibraphone, and piano is about people trying to play together but not being able to do so. Throughout the piece the players try to play in consort with each other, but something about their attempt is broken or unsuccessful. Even when they do finally manage to play together, in the piece's closing section, there's something bitter-sweet about their resolution. My inspiration for the piece's instrumentation comes from English early Baroque 'broken' consorts, which feature a mix of instruments from more than one family. The piece was written for and premiered at the Yale School of Music "New Music New Haven" concert series in 2021.

### UDI PERLMAN

Udi Perlman (b. 1990) is an Israeli-born composer based in New Haven, Connecticut and Berlin, Germany. His orchestral, chamber and vocal works have been commissioned and performed by ensembles in Europe, the United States and Israel. Udi Perlman has been awarded the Charles Ives Scholarship from the American Academy of Arts and Letters, Pogorzelski-Yankee Award from the American Guild of Organists, Israeli Prime Minister's Composer Award, and the François Schapira Prize for Composition from the Aviv Competitions, among others. Currently a doctoral candidate in composition at Yale University, Udi Perlman holds degrees from the Barenboim-Said Akademie in Berlin and the Jerusalem Academy of Music and Dance and is an alumnus of Meitar Ensemble's "Tedarim" Program for Contemporary Music.





## Brass Quintet

My *Brass Quintet* was written during my graduate studies in composition at the University of Pennsylvania in 1983 (where I studied with Richard Wernick and George Crumb). At that time, I, like most student-composers, was still in a search of a personal style - a period of experiments, of trying out of techniques, textures, extended tonality (or atonality) and chromaticism, modality, and an intensive learning of 20th century music in search of inspiration. The musical language of the quintet includes the use of modality (mainly the octatonic scale), free chromaticism, the use of heterophony, and the combination of all elements into lyricism and musical expression. The world premiere was played by the "Penn Contemporary Players" directed by Richard Wernick. It was recorded in 2021 by a brass quintet from members of the Israeli Philharmonic.

### HAIM PERMONT

Haim Permont is a graduate of the Academy of Music and Dance in Jerusalem and the University of Pennsylvania in Philadelphia, USA. Studying composition with Mark Kopytman in Israel and George Crumb and Richard Wernick in the US, his works include music for all genre and media including symphonic, chamber, vocal music for soloists and orchestra, concerti, opera, music for the theatre and cinema and multi-media works. Permont's music was commissioned, premiered and performed by orchestras, ensembles, choirs in Israel and throughout Europe, the US, Australia, South America and the Far East.

Since 1985, after completing his Ph.D. studies in the US he joined the faculty of the Jerusalem Academy of Music and Dance, where he serves as the Vice President for Academic Affairs and as a professor of Composition. Permont is a recipient of various prizes, including the Prime Minister Prize for Composition (1995), the ACUM prize (1993, 1994, 2001), the Rosenblum Prize for Performing Arts (1999, 2015), and the M.Margalit Prize for Music for the Theatre. Haim Permont was a composer in residence at the Haifa Symphony (1996- 2000) and at the Rishon LeZion Symphony (2006-2009).

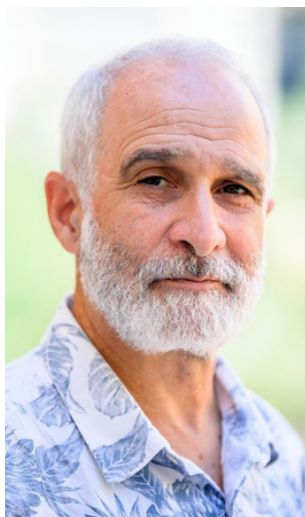


## Present Continuous

*Present Continuous* was written in the summer of 2009 for the Meitar Ensemble in memoriam of the Israeli composer Ben-Zion Orgad, who had titled his last orchestral piece with this interesting term. The composition is written for violin, clarinet, bassoon and piano and is in three movements, describing three different feelings of time passing by:

- I. *Come the Creator Spirit* (Largo assai ed espressivo): Which presents the main melodic ideas of the whole piece in a lyrical character. It is a kind of a sustained present, that will reflect the next two movements.
- II. *Present Continuous* (Allegro vivace e con brio), is a Perpetuo-Mobile movement, describing this kind of moving time that does not really change.
- III. *An Eternal Love* (Adagio sostenuto e cantabile), which expresses the composer's love to his friends, to his home place, and to the music. It is a kind of prayer for a warm and positive time.

All the tempi instructions in the score are taken from Beethoven's 'Ghosts Trio' op. 70 no. 1, which was a model to both the form and the atmosphere of this composition.



### MICHAEL WOLPE

Michael Wolpe, a composer and teacher, was born in Tel Aviv in 1960, a member of Kibbutz Sde-Boker. He studied composition at the Academy of Music and Dance in Jerusalem and at the Cambridge University, United Kingdom. Wolpe had completed his PHD dissertation ("The British Symphony in the second half of the twentieth century"), in the Department of Musicology at the Hebrew University, Jerusalem.

Wolpe teaches as a professor at the Jerusalem Academy of Music and Dance, and since the beginning of the academic year 2019-2020, he has served as the dean of the Faculty of Multi-disciplinary Music. He teaches at several schools and institutions in Jerusalem and the Negev region.

He won the ACUM Prize for Artistic Achievement in 2009 and the Rosenblum Prize for the Performing Arts of the City of Tel Aviv in 2010 as a tribute for his achievements as an artistic director and a composer. In 2014, he won the Prime Minister's Prize for Composers for the second time. In December 2018, he was awarded the Minister of Culture "Yitzhak Navon Prize", for his contribution to the cultivation of Jewish and Israeli culture.



# CONCERT 5

**SATURDAY, APRIL 22, 2023, AT 3:30 P.M., CONCERT HALL**

**The Meitar Ensemble**  
**Pierre-André Valade, conductor**  
*with electronic support from Jean-François Charles*

## PROGRAM

***Stitches that are meant to tear* for amplified  
quintet, objects, and electronics (2019)**

**Uri KOHAVI**

***multicounterspeechless* for clarinet  
and electronics (2021)**

**Sivan COHEN ELIAS**

***Convergence* for alto flute and  
electronics (2010)**

**Ofer PELZ**

***A Happy Song?* for ensemble and  
video (2006)**

**Erel PAZ**

***Labyrinth* for ensemble and electronics  
(2018)**

**Talia AMAR**

### **Meitar Ensemble**

Hagar Shahal, *flute*  
Jonathan Hadas, *clarinet*  
Nadav Cohen, *bassoon*  
Talia Herzlich, *violin*  
Yoni Gotlibovich, *violoncello*  
Amit Dolberg, *piano*  
Pierre-André Valade, *conductor*

# PROGRAM NOTES & BIOS

## ***Stitches that are meant to tear* for amplified quintet, objects, and electronics**

*Stitches that are meant to tear* is a work dedicated to the indivisibility of time, to the irreducible, always elusive, temporal flux. Nevertheless, it is a work that actively attempts to untether the temporal lattice by revealing its stitches, in their most raw form. The sonic creatures that inhabit this piece are not limited to the instrumental realm; they are in constant flux, transitioning from instruments to objects, from acoustic to electronic sound, and from the gestural to the disembodied. This piece was written for Meitar Ensemble and premiered on January 4, 2020, in Tel Aviv, Israel.



### **URI KOCHAVI**

Uri Kochavi is an Israeli composer, guitar player, and improviser based in New York. He writes music for acoustic instruments, self-made objects, DIY instruments, electronic and electro-acoustic settings. His recent work seeks to challenge the (assumed) nature of every sound generator he writes for, at the meeting point of technology and acoustic sound. Kochavi is currently a Doctoral Fellow in composition at Columbia University, where he studies primarily with Georg Friedrich Haas and George Lewis. He has received his Master's degree in composition from McGill University studying under the guidance of Philippe Leroux, and his bachelor's degree from the Jerusalem Academy of Music, studying with Boaz Ben-Moshe.

Between 2014-2016 he was a composition fellow in Meitar Ensemble's Tedarim project for contemporary music. Recent and upcoming collaborations include groups such as the International Contemporary Ensemble (ICE), JACK Quartet, String Noise, MIVOS Quartet, Handwerk, Meitar Ensemble, Divertimento Ensemble, TAK Ensemble, Wet Ink Ensemble, Ensemble NOISE, Ensemble Distractfold, The Israel Contemporary Players, and others. Kochavi has been recently nominated for the 2023 Gaudeamus Award.

## ***multicounterspeechless* for clarinet and electronics**

*Multicounterspeechless* - Tension permanently exists in our surrounding. It is continuously moving and is ambiguous. When it is resolved it turns to either another conflict or to an illusionary stable state, or somewhere in between. Either way it is a grain of a new tension.

*Multicounterspeechless* resembles the many-voiced fragments of information, misinformation and disinformation as it is processed within a brain. Stuck in one physical place and surrounded by the noise of these voices reacting to each other, the brain seeks to maintain an accurate account of origin and meaning in a world simultaneously melting and freezing. The piece was commissioned by the Ernst von Siemens Music Foundation for the album *The New Unusual*, produced and performed by ensemble Distractfold 2021.

### **SIVAN COHEN ELIAS**

Sivan Cohen Elias (Israel/United States) is an electroacoustic and mixed media composer. She has received numerous international awards, residencies, and commissions including Impuls, Akademie Schloss Solitude, Stuttgart, Ernst von Siemens commissions, Music Theatre Competitionprize Staatstheater, Darmstadt, and the Fromm Commission Award. Her works have been performed, and broadcast by ensembles and performers internationally, including Klangforum Wien, Musikfabrik, Dal Niente, Distractfold, Meitar, Jack Quartet, Mosaik, among many others. Festival appearances include Darmstadt Fereinkurse, Bludenz, Wien Modern, Witten, Klangspuren, Warsaw Autumn, Ultraschall.

Between 2018-2021 she was a Visiting Assistant Professor, and the interim director of the electronic music studio at the University of Iowa. In 2019 she also taught composition at Harvard. In 2021 she taught electronic music performance at New York University and in 2022, she relocated to Minneapolis, Minnesota, where she has been appointed as Assistant Professor of composition/music technology at the University of Minnesota, and teaches composition, and electro-acoustic media courses. Her scores can be found on Babelscores.



## ***Convergence* for alto flute and electronics**

*Convergence* was written for the Cairn Ensemble and premiered in June of 2011 at CRD Blanc Mesnil. In this work, I explored the idea of a granulation (segmented sound) that becomes denser until a complete convergence – heard as a long note. This idea also derives from the metaphor of the natural bouncing of a rubber material that can be found in the

macro – the general form of the piece, as well as at the micro level – the construction of an individual sound. The work was written in collaboration with Paolo Vignaroli who contributed to the electroacoustic part and premiered by Cedric Jullion from Cairn Ensemble.

### **OFER PELZ**

Ofer Pelz composes music for diverse combinations of instruments and electro-acoustic media, he is also an active improviser. He has studied composition, music theory and music technology at Jerusalem, Paris and Montreal. The work of Ofer Pelz has been recognized by the reception of many international prizes including two ACUM awards and the Ernst Von Siemens Grant. His music is played regularly in Europe, USA, Canada and Israel at La Biennale di Venezia and Manifeste IRCAM/Pompidou among others.



## ***A Happy Song?* for ensemble and video**

*A Happy Song?* (2006), written for the Meitar Ensemble, was inspired by a traditional Jewish Yiddish folk song from Eastern Europe that was transformed into an Israeli Hebrew folk song. Both versions of the song share the same melody but have different lyrics, with the original Yiddish song being sorrowful in nature, while the Hebrew version is joyful and funny. The composition explores the gap and the contrast between the two versions and the emotions they evoke. The melody of the original folk song isn't fully revealed throughout the piece, rather it is broken down into its distinct musical motives and then reconstructed and manipulated to create a new musical sequence.



### **EREL PAZ**

Erel Paz (b. 1974, Israel), received his B.Mus. in composition from the Rubin Academy of Music & Dance in 2000, where he studied with Dr. Ari Ben-Shabetai and Prof. Mark Kopytman. Paz's works have earned him several awards, including two Israeli Prime Minister Awards (2006, 2017), first prize and audience prize at the first Seoul International competition for composers (2001), The Yoshiro Irino Memorial prize (2004), first prize at the Libershon Composition Competition (2000 & 2006) and three ACUM awards (2005, 2010, 2013 & 2019). Paz received scholarships from the America Israel Cultural Foundation, the Rubin Academy of Music in Jerusalem, the Abraham & Felicia Klon Foundation, and the Adele & John Gray Endowment. His works had also been performed in Korea, Japan, Taiwan, England, Denmark, Lithuania, Italy, Canada and the U.S. Since 2008 he has taught music in MUZOT Arts High School, an alternative school that supplies a safe home environment for youth who don't fit into other schools.

## ***Labyrinth* for ensemble and electronics**

The title of *Labyrinth* (2022, for ensemble and electronics) describes the lack of directionality, the loss of bearings and orientation of being lost in a maze. The lack of directionality is represented by the idea of sound waves, which are cyclical and never reach a destination. The idea of waves is embodied in several layers. Waves determine the general form of the piece, which begins and ends with a high G introduced by the flute and piano. This G is also the climax in the middle section which generates a flow of glissendi. Repeating the same high note illustrates hitting the apex of the wave.

Different sizes of waves are represented by associating short durations with high acoustic frequencies, and long durations with low frequencies, just like waves naturally behave. Finally, the choice of pitches obeys to a natural model: The wind, violin and cello parts were composed from a spectral analysis of recordings of the piano part. Spectral analysis is itself the decomposition of sound into simple sound waves, giving expression to waves in the pitch materials.

### **TALIA AMAR**

Talia Amar is the recipient of many international awards including the Prime Minister prestigious award 2018, The Acum award 2019, the Rosenblum Prize for Promising Young Artist 2016 by the Tel Aviv Municipality, the Klon Award for young composers. Recently, she was selected by the famous violinist Renaud Capuçon to participate in the Festival New Horizons d'Aix en Provence 2022. In 2022 her piece *Labyrinth* was commissioned and performed at Festival Présences by Radio France in Paris. She was selected to represent Israel in different festivals such as ISCM World New Music in Vancouver, ECCO Festival in Brussels, and Asian Composers League Festival in Taiwan. Her compositions have been performed in France, Canada, Belgium, Norway, Australia, Philippines, Taiwan, Germany, USA, England, Greece, Italy, and Israel. Since 2017, Talia joined the composition faculty at the Jerusalem Academy of Music and Dance in Israel where she is also the Head of Technology and Innovation. She is also a council member of the Israeli Composers League and the performer of electronics music of Meitar Ensemble.





# CONCERT 6

**SATURDAY, APRIL 22, 2023, AT 7:30 P.M., CONCERT HALL**

**The Meitar Ensemble**  
**with Christine Rutledge, *viola* (Barash & Czernowin)**  
**Pierre-André Valade, *conductor***

## PROGRAM

***Alakhson* for sextet (WP)**

**Omer BARASH**

***Air pressure* flute, clarinet, violin, violoncello (2010)**

**Sivan COHEN ELIAS**

***Sha'ashuim* (2022)**

**Carmel CURIEL**

## INTERMISSION

***Fast Darkness III* (2022)**

**Chaya CZERNOWIN**

***Do you like Bill?* for quintet (2013)**

**Ziv COJOCARU**

***The Yearnings of the Duck...In Memoriam Dudu Geva* (2008)**

**Ruben SEROUSSI**

## **Meitar Ensemble**

Hagar Shahal, *flute*  
Jonathan Hadas, *clarinet*  
Nadav Cohen, *bassoon*  
Talia Herzlich, *violin*  
Yoni Gotlibovich, *violoncello*  
Amit Dolberg, *piano*  
Pierre-André Valade, *conductor*

# PROGRAM NOTES & BIOS

## Alakhson for sextet

In Hebrew, *Alakhson* can be mean diagonal or oblique. With this piece I aim to cast an oblique glance over some milestones in the lineage of Israeli concert music, from my own standpoint as a link in this chain, so to speak. In this regard, *Alakhson* pays homage to Yinam Leef, with whom I studied at the Jerusalem Academy and whose Violin Concerto and Intermezzo No. 1 are woven into the present piece. By utilizing heterophonic textures, the piece also refers to one generation older, to Mark Kopytman – Leef's own teacher, who iconified this particular texture (to which he refers as music's diagonal dimension) and established it within the soundscape of Israeli concert music.



### OMER BARASH

Omer Barash is a composer currently based in Paris, where he studies at the Cursus Program of Composition and Computer Music at IRCAM. His main compositional interests include the exploration of movement and gesture in music, and his work is often inspired by Hebrew texts and traditions and the soundscapes that surround him. Born in Israel in 1995, Barash graduated from the Jerusalem Academy of Music and Dance with the highest honors, where he was also a member of the Tedarim Program of contemporary music, mentored by the Meitar Ensemble. He then continued his studies at McGill University with Philippe Leroux, where he served as President of the McGill Association of Student Composers, and at the University of Music and Performing Arts Vienna (mdw) with Karlheinz Essl. The 2022-23 season will see premiers of Barash's music by Ensemble Modern and The Israeli Contemporary Players, as well as a new piece for soloist and electronics to be performed at IRCAM's Espace de Projection.

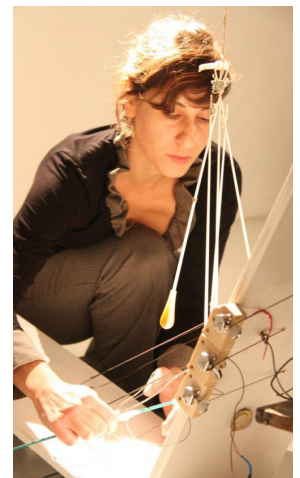
## Air pressure flute, clarinet, violin, violoncello

*Air Pressure* - Inner energy floods a body that can barely contain it. The body remains weak, drained and asphyxiated. The piece is written for flute, clarinet, violin and cello with the musicians also performing vocal and breathing sounds. The bodies and the instruments are structuring together a "DNA chain", continuously switching roles to form a modular entity. From afar, the entire group, with its various organisms, seems to transform into one creature fighting against itself. *Air Pressure* was commissioned by the Rabinovich Foundation Tel Aviv, and premiered by Talea Ensemble in Paine Hall, Cambridge, MA in 2010.

### SIVAN COHEN ELIAS

Sivan Cohen Elias (Israel/United States) is an electroacoustic and mixed media composer. She has received numerous international awards, residencies, and commissions including Impuls, Akademie Schloss Solitude, Stuttgart, Ernst von Siemens commissions, Music Theatre Competitionprize Staatstheater, Darmstadt, and the Fromm Commission Award. Her works have been performed, and broadcast by ensembles and performers internationally, including Klangforum Wien, Musikfabrik, Dal Niente, Distractfold, Meitar, Jack Quartet, Mosaik, among many others. Festival appearances include Darmstadt Fereinkurse, Bludenz, Wien Modern, Witten, Klangspuren, Warsaw Autumn, Ultraschall.

Between 2018-2021 she was a Visiting Assistant Professor, and the interim director of the electronic music studio at the University of Iowa. In 2019 she also taught composition at Harvard. In 2021 she taught electronic music performance at New York University and in 2022, she relocated to Minneapolis, Minnesota, where she has been appointed as Assistant Professor of composition/music technology at the University of Minnesota, and teaches composition, and electro-acoustic media courses. Her scores can be found on Babelscores.



## Sha'ashuim

The piece *Sha'ashim*, which stands for amusement in Hebrew, illustrates imaginary musical scenes. The writing of the piece began as a preparation for a work for musical theater that I intend to write and in which I am focusing on the expression of sensations like playfulness, childishness, and sarcasm. In order to express these images, I used gestures and elements that play with the familiar, and distort it. Each movement expresses different actions and flows - the balloons that inflate, shrink and explode, the marionette dancing to the sounds of the crippled waltz as well as the non-stop motion in the catch game.

## CARMEL CURIEL

Carmel Curiel (b.1998, Israel) is a composer, conductor and violinist. Curiel is currently pursuing a Master's degree as part of the "Tedarim" track for contemporary music at the Jerusalem Academy of Music and Dance, under the direction of Dr. Yair Klartag, and Maestro Guy Feder. Previously studied with Prof. Yinam Leef, Dr. Ziv Cojocar and Prof. Eitan Globerson.

Curiel received the Sharett Foundation outstanding excellence scholarship in the field of composition (2018- 2022). She won the 1st prize in the Israeli Composers Competition (2019) and at Mark Kopytman Composition Contest (2021), and 2nd prize at Klon Award for emerging composers (2021). Curiel's pieces were played by the New York Philharmonic Orchestra, l'itinéraire Ensemble, I.C.S Quartet, Mivos Quartet, Tel-Aviv soloists ensemble, Meitar Ensemble, etc.



## Fast Darkness III

*Fast Darkness III* is the last part of the trilogy *Fast Darkness*, 2020- 2022. It is a 16-minute-long virtuosic, wild, and overgrown exploration. Fast gestures, drawn by a sharp pen and loaded with excited energy inform the listener of a large universe that they are enveloping. Just like an entangled climbing branch may give a sense of the house it is climbing on, the energy-laden gestures in *Fast Darkness III*, reveal the presence of the universe they are enveloping. This revelation never comes to be heard in the piece, but hopefully, it is an after-effect of it. The piece is dedicated to Temporm Ensemble who commissioned the piece. The composer would like to thank Sanae Yoshida for her help and inspiration in developing the piano part.



## CHAYA CZERNOWIN

Chaya Czernowin was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then lived in Tokyo, Japan (Asahi Shimbun Fellowship and American NEA grant), and in Germany (a fellowship at the Akademie Schloss Solitude).

Her music has been performed throughout the world, by the best orchestras and performers of new music, and she has held a professorship at UCSD and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006–2009), and at Harvard University, USA (2009–to the present) where she has been the Walter Bigelow Rosen Professor of Music. Together with Steven Kazuo Takasugi and Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart, she has founded the summer Academy at Schloss Solitude, a biannual course for composers, 2003–2019. Takasugi and Czernowin also taught at Tzllil Meudcan, an international course based in Israel founded by Yaron Deutsch of Ensemble Nikel. Czernowin's output includes chamber and orchestral music, with and without electronics.

Her works were played in most of the significant new music festivals. The opera *Infinite Now* was written in 2017, a commission of Vlaamse Opera Belgium, IRCAM Paris, and Mannheim Stadtheater. In 2018/2019 Czernowin wrote the text and music to *Heart Chamber* which was premiered and commissioned by the Deutsche Oper Berlin, in the direction of Claus Guth to a strong critical and public acclaim. Czernowin was appointed Artist in residence at the Salzburg Festival in 2005/6 and at the Lucern Festival, Switzerland in 2013, and at Huddersfield Festival 2021. She was chosen as a member of the Akademie der Kuenste in Berlin in 2017, and as a member of the Bavarian Academy of Fine Arts, Munich in 2021. In 2022, she was awarded the Gema Authors prize in the Musiktheater (new opera) category.

## Do you like Bill? for quintet

*Do you like Bill?* was composed as a distant reference to Bill Evans recording of a tune called *You must believe in spring*, derived from my love and appreciation to Bill Evans that has remained since my youth years when I played and listened to Jazz. The main idea found in the work is centered on transposing musical behaviors and gestures from the reference to the instrumental quintet field through disassembling and reassembling the musical elements, while strictly respecting the initial reference. Of course, as in any other processes of this kind, the new piece acquires a new autonomy. The instrumental techniques induce musicality that is not contained in the initial model and the musical language is by far very different.

In this piece there are several quotations from the reference, some more of a rhythmic nature, others more melodic or intervallic in nature. The quotations are usually magnified by a rhythmic accentuation along with various instrumental combinations that will generate the entire score.

I hope that the listener will realize that these are not really the original elements that move the piece forward, but it is the steady beat and stubborn patterns that change through the transitions and modulatory segments with the concept of continuity as the piece's main ideal. Through continuity, the variation of the idea is obtained by quickly installing and combining several methods such as accentuation patterns, dynamic changes, instrumental thickness, etc.

In some cases, the contour of the melodies (when they appear), originates from the variations used on a primary pulsation that changes throughout the piece. Other cases introduce themselves as a distraction from the primacy of the beat.

### **ZIV COJOCARU**

Composer, conductor, arranger and pianist, Ziv Cojocaru is a multidisciplinary musician, active in the fields of classical, contemporary and popular music. Cojocaru received both his Master degrees in composition and conducting with honors at the Jerusalem Academy of Music and Dance. He completed his doctoral degree in composition (Ph.D) at the Bar-Ilan University.

Ziv Cojocaru serves as Head of the Composition, Conducting and Music Theory Department at the Jerusalem Academy of Music and Dance and teaches as a full-time faculty member. He also serves as Conductor in Residence at the Israel Sinfonietta. Cojocaru's works are often recorded and played on the Israeli Radio.



## ***The Yearnings of the Duck...In Memoriam Dudu Geva***

*The Yearnings of the Duck* is a work dedicated to the artist and comics' creator Dudu Geva (1950- 2005) and according to the subject, it uses very few, simple and graphic musical gestures.

In fact, following the graphic technique of comics' drawing, the music uses only one melodic gesture with its four different possible shape realizations. These four shapes are represented by the following drawings:



The Duck (featured in the series "The Song of the Duck" and "The Silence of the Duck") is a character that unites the most physically limited, grotesque and "low" attributes of existence, with a deluded self-image of a charming and an almost "Don Juanesque" person. "He" mingles arrogantly in parties and invites the most beautiful women, taken out of the magazines and glamour imagery, to spend their time with him.

Unfortunate results occur with not much delay. The music's narrative in this work follows this fatal and circular process of hopes-in-progress and the inevitable following violent failure. The work was composed for and dedicated to the Meitar Ensemble with support of Rabinovitch Funds on the occasion of the century celebrations to the foundation of the city of Tel Aviv.

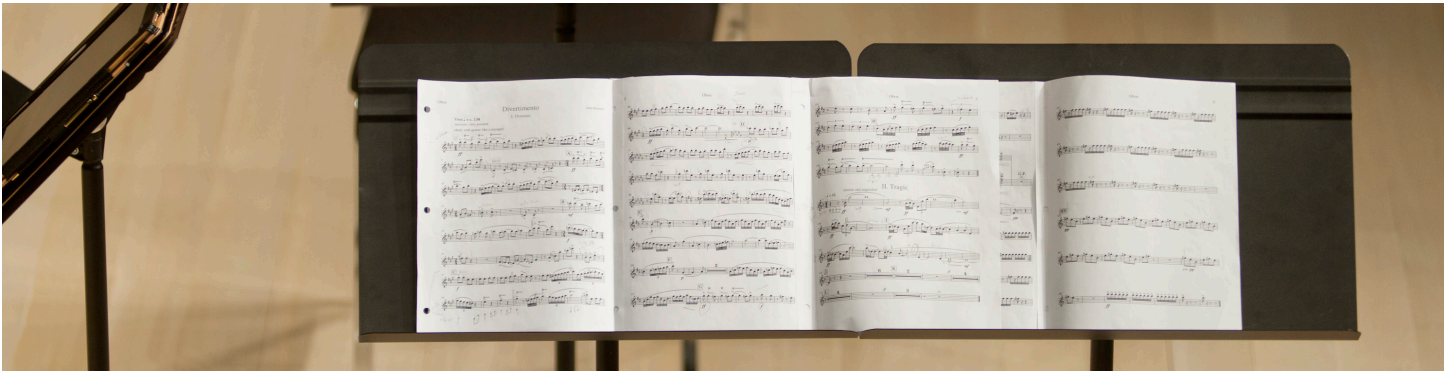


### **RUBEN SEROUSSI**

Ruben Seroussi, a composer and guitarist, was born in Montevideo, Uruguay in 1959 and settled in Israel in 1974 where he completed his studies under Leon Schidlowsky at Tel Aviv University. His works, for various musical formations, have been performed in Israel by the best performers and orchestras, and are frequently performed abroad by well-known ensembles, such as the Ensemble Modern, Ensemble Oriol, New Juilliard Ensemble, Cuarteto Latinoamericano, Continuum New York, Moscow Studio for New Music, Mosaik Ensemble, Musikfabrik a.o.

A CD with some of his chambers works performed by Ensemble Meitar was released in 2017 by the German label NEOS. In addition, Seroussi is an active concert guitarist, who plays as a recitalist, in chamber formations and as soloist in Israel and abroad. He has also recorded for such labels as Nuova Era and Meridian Records. Prof. Ruben Seroussi is Head of Composition Studies at the Buchmann-Mehta School of Music, Tel- Aviv University.





# CONCERT 7

**SUNDAY, APRIL 23, 2023, AT 1 P.M., CONCERT HALL**

**Center for New Music Ensemble**  
**David Gompper, conductor**

## PROGRAM

***Hora* (1997)**

Neil Krzeski & Craig Jordan, *pianos*  
McKenna Blenk & Peter Grubisich, *percussion*

**Ari BEN-SHABETAI**

***Khavazelet* (2017)**

Courtney Miller, *oboe*  
Ramel Price, *violin*  
Allie Schumacher, *viola*  
Kim Hanks, *violoncello*

**Oded ZEHAVI**

***Someone is playing* (2022)**

Tâmila Freitas, *flute*  
Carlos Manuel Lopez Soria, *bassoon*  
Hanna Rumora, *violoncello*  
Craig Jordan, *piano*

**Boaz BEN MOSHE**

***Have you taken your medication today,  
Mr. Feldman?* (2021) world premiere**

Tâmila Freitas, *flute*  
Sayyod Mirzomurodov, *bass clarinet*  
Gabe Albertus, *percussion*  
Craig Jordan, *piano*  
Michael Klyce, *violin I*  
Ramel Price, *violin II*  
Fatima Gassama, *viola*  
Hanna Rumora, *violoncello*  
Natalia Terra, *double bass*  
Greg Evans, *electronics*

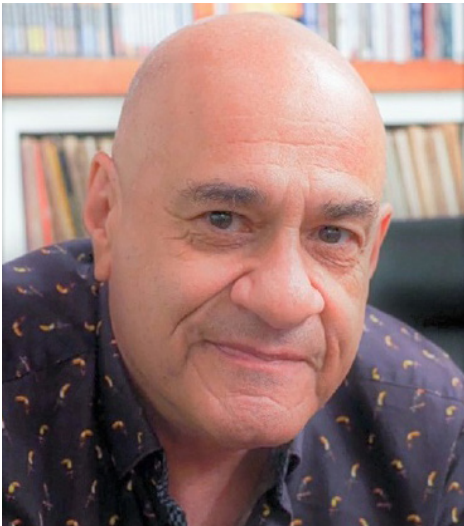
**Shai COHEN**

# PROGRAM NOTES & BIOS

## **Hora**

*Hora* is the name of a folk dance, originally from several regions of Rumania but assimilated by the Zionist movement as a 'new' Israeli national folk dance. This dance, with its characteristic compound meter (3+3+2 and derivatives) has become an icon over the 75 years of Israel's independence, and until the assassination of the late prime minister Rabin, it could be seen as a symbol of Israeli nativity and "innocent" chauvinism. Especially in the current times and since the recent rise of fascism, religious fanaticism, and corruption in the Israeli leadership and government, this piece which was originally written to protest the loss of our political innocence with Rabin's assassination. It has unfortunately become even more relevant than ever.

This HORA is a grotesque image of Israeli society today. With its sarcastic, dissonant, atonal and asymmetric polyrhythms, it makes only few moments of 'nostalgic' excuses for the shameful rise of tyranny and the loss of democracy.



### **ARI BEN-SHABETAI**

Born in Jerusalem in 1954, Ari Ben-Shabetai studied composition with Mark Kopytman at the Jerusalem Rubin Academy of Music, and with George Crumb at the University of Pennsylvania, U.S.A., where he received a Ph.D. in Composition. Ben-Shabetai's music is written in the post-modern style, incorporating influences of heterophony, post-impressionistic harmony, minimalism as well as influences of modern rock and jazz music ('Blues and White' for Piano, 'Hard Rock Shock' for mixed ensemble, 'DeusEx Machina' for electric violin & DJ, etc.).

Ari Ben-Shabetai has won many awards, scholarships and prizes both in Israel and abroad; amongst these, his 'Sinfonia Chromatica' won the first prize in the Israel Philharmonic Orchestra composition competition, taking the work on tour to Germany, U.S.A., France, and Italy with Maestro Zubin Mehta conducting. Many other works by him were performed by such artists as Maestro Lorin Maazel (conductor), David Robertson (conductor), Gary Bertini (conductor), Irvin Arditti (violin), and many more.

## **Khavazelet**

*Khavatzeket (Lily)* - In this piece I have tried to pay homage to Benny Gal-Ed. Benny was an unusual man: a former intelligence officer who dedicated his post-military life to the field of Israeli music education and a firm administrator with a heart of gold.

*Lily* is made up of three elements: a melodic section with a significant solo part for every instrument, a rhythmical section written in 2/4 meter which expresses a number of Israeli sentiments and a quasi-recitative lament played by the oboe. In addition, the piece includes a cadenza for oboe and a chorale-like coda in which the e minor chord (B-G-E) appears twice in surprising places.

### **ODED ZHAVI**

Israeli composer Oded Zehavi's music runs the gamut from atonality to neo-romanticism and has won international accolades from both audiences and critics for its appealing and emotional content. His tonal language draws from music traditions of the Middle East (Jewish and Arabic), European art song and contemporary techniques, exploring the fusion of western and ethnic musical heritages. A partial list of musicians who have performed Oded's music includes Zubin Mehta and the Israel Philharmonic, Valery Gergiev and the Mariinsky Opera Orchestra, David Shallon and the London Philharmonic Orchestra, Sir Antonio Pappano, Marek Janowsky, Leonard Slatkin and David Robertson. Oded is Professor of Music at Haifa University, where he founded the Department of Music in 1995.

He is the recipient of numerous prizes and residencies, most recently the 2015 Schusterman Visiting Artist Residency (Case Western Reserve University and Cleveland Institute of Music) as well as the 2014 Prime Minister's Prize for Composition.



## Someone is playing

*Someone is Playing* is based on a song cycle of the Israeli poet, Israel Eliraz, of the same title. Each of the songs in this cycle is a one line/page sentence which ends on the next line/page, thus making a continuous motion effect of two people playing together, finishing each other's sentences. This relationship is presented in the score, moving from one section to another smoothly and delicately.

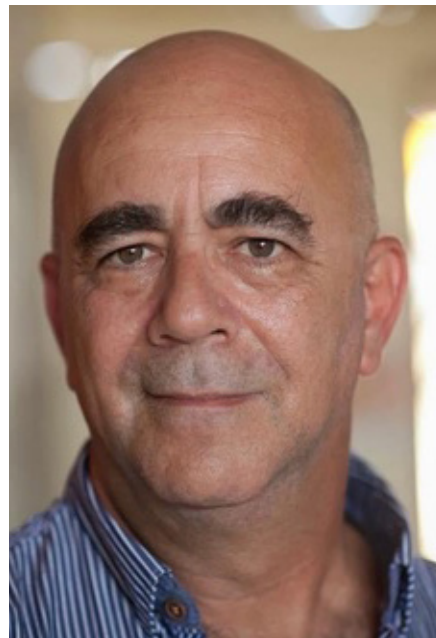
The piece was commissioned by the "Quarantini" ensemble, a young and enthusiastic group of Israeli musicians. It was premiered in Tel Aviv in March of 2022.

### BOAZ BEN-MOSHE

Boaz Ben-Moshe, born in Tel Aviv, 1962, Winner of the "Engel" Prize (2021), the "Yizchak Navon Life achievement Award" (2020) and the Prime-minister prize for composers (2003, 2021).

Boaz has composed over 50 compositions - Symphonic music, Concerti, music for Voice and Orchestra, Chamber music for various instrumentations, Solo pieces and Cross-disciplinary pieces. His music was performed at the Israel Festival, Upper Galilee Chamber Music Festival, "Sounds in the Desert" Festival, Bordeaux Music Festival, in Reutlingen – Germany, various Chamber Music Festivals in France and Spain, in the U.S.A (Piano Festival at Tanglewood and the Taubman Piano Festival at Mont-Claire University, New Jersey).

His music is published by Israel Music Institute, IMI. Prof. Boaz Ben-Moshe has been the Artistic Director of the "Israel Music Days" Festival (2012-2018) and the Dean of the Faculty for Cross-disciplinary music at the Jerusalem Academy for Music and Dance (2012-2018). Currently he is the Dean of the Faculty for Composition, Conducting and Music Education at the Jerusalem Academy for Music and Dance. Boaz Ben-Moshe is the chairperson of the Israel Composers' league.



## Have you taken your medication today, Mr. Feldman?

*Have you taken your medication today, Mr. Feldman?* - The piece is an imaginary scenario that tries to imagine what composer Morton Feldman heard around the sounds of the chords in his work "Last Pieces" (1959) for solo piano.



### SHAI COHEN

Born in Haifa (1968), Shai Cohen works as a teacher, composer, and jazz performer. He composes symphonic music, chamber music, electronic music, and music for solo instruments.

His music has been performed by musicians and ensembles like SNU Symphony Orchestra (Korea), the Moscow Contemporary Music Ensemble (Moscow), members of the BBC Scottish Symphony Orchestra (Scotland), Tokyo National University of Fine Arts and Music (Japan), T'ang Quartet (Singapore), St Andrews New Music Ensemble (Scotland), Ensemble Kaprizma (Israel), Israel Contemporary Players, the Arab & Jewish ensembles of the Israeli Philharmonic Orchestra, The Tel-Aviv Soloists Ensemble, The Israel Kibbutz Orchestra, Israel Sinfonietta orchestra of Beer-Sheva and many others.

Cohen is the director of the Music and Technology program at Bar-Ilan University teaching courses in Audio Synthesis, Advanced Studio Recording, Live Electronics Workshop, Arduino Workshop, Max/MSP/jitter Applications, Sound Engineering, Audio Applications, and Music Cognition Workshop. He is also a lecturer at Levinsky College of Education.



# CONCERT 8

**SUNDAY, APRIL 23, 2023, AT 3:30 P.M., CONCERT HALL**

**Center for New Music Ensemble**  
**David Gompper, conductor**

## PROGRAM

***Intermezzi for seven players (2009)***

**Yinam LEEF**

Ryan MacDonald, *flute*  
Sayyod Mirzomurodov, *clarinet*  
Carlos Manuel Lopez Soria, *bassoon*  
ShengHo Wang, *violin*  
Fatima Gassama, *viola*  
Hanna Rumora, *violoncello*  
Craig Jordan, *piano*

***Desert Wind (2017)***

**Josef BARDANASHVILI**

Jorge Montilla, *clarinet*  
Carlos Manuel Lopez Soria, *bassoon*  
Kristen Ronning, *horn*  
Junhong Zhou, *violin*  
ShengHo Wang, *violin*  
Fatima Gassama, *viola*  
Josh DeVries, *violoncello*  
Natalia Terra, *double bass*

***I won't be outrun by a cavalry of snails (2020)***

**Osnat NETZER**

Siyeon Kim, *soprano I*  
Anika Kildegaard\*, *soprano II*  
Joshua Stine, *flute*  
Thiago Ancelmo de Souza\*, *clarinet*  
Neil Krzeski, *piano*  
Junhong Zhou, *violin*  
Christine Rutledge, *viola*  
Hanna Rumora, *violoncello*

***Hidden Light (2008/20)***

**Ayal ADLER**

Tâmila Freitas, *flute*  
Lisa Ryoo, *oboe*  
Sayyod Mirzomurodov, *clarinet*  
Carlos Manuel Lopez Soria, *bassoon*  
Kristen Ronning, *horn*  
Caylan Landrie, *trumpet*  
Xiaoyu Liu, *trombone*  
McKenna Blenk and Gabe Albertus, *percussion*  
Neil Krzeski, *piano*  
Junhong Zhou, *violin*  
Fatima Gassama, *viola*  
Josh DeVries, *violoncello*  
Natalia Terra, *double bass*

# PROGRAM NOTES & BIOS

## **Intermezzi for seven players**

Constructed in miniature form, *Intermezzi* for seven players joins other pivotal works in Leef's oeuvre, such as the Octet - Eight Miniatures for Eight Player after Kandinsky (1984) and his 3rd String Quartet "Allusive Episodes" (2005), testifying to the composer's ongoing preoccupation with forming a whole out of seemingly singular, independent musical structures, and the ever-intriguing relationship between contrast and continuity, closure and ambiguity.

Processive yet un-assuming, the six short movements of *Intermezzi* move from homogeneous textures and serene palettes to short, intense instrumental dialogues and outbursts of energy. And as the title may suggest, one could perhaps detect certain allusions, some more subtle than others, to a musical past long gone. *Intermezzi for seven players* was composed in Fall, 2009 for Meitar Ensemble, who premiered it in Tel Aviv and Berlin and recorded for a CD under the IMI label.

### **YINAM LEEF**

Yinam Leef (born in Jerusalem in 1953) is one of the most prominent composers in Israel. He was offered generous grants and scholarships to complete his doctorate at the University of Pennsylvania and participate as a Fellow in the summer sessions of the Composers Conference in Vermont, Yale at Norfolk and Tanglewood. Leef is twice the recipient of the prestigious Prime Minister Prize for Israeli Composers (1993 and 2006), his Violin Concerto (1983) and Viola Concerto (1998) have won the ACUM Prizes and in 2010 he received the ACUM Life Achievement Award in Concert Music. Leef's compositions have enjoyed numerous performances in most European countries, USA and the Far East, and featured in many festivals worldwide, including the ISCM World Music Days in Oslo and Hong Kong, Intonations Festival Berlin, Poland's Krakow Festival and Wratistavia Cantans in Wroclaw, Musical Spring in St. Petersburg, Chautauqua Festival in New York State, USA, Jerusalem International Chamber Music Festival and the Israel Festival, Jerusalem. He is a Professor Emeritus at the Jerusalem Academy of Music and Dance, where he has taught since 1985 and served as the Academy's President between 2012-2021.



## **Desert Wind**

*Desert Wind* was commissioned by the Mizmorim festival in 2018. The title indicates a song of the endless migration of the soul in the silence of the desert. The work is exceptional by its few expressive terms. It was composed by an expressive cry of a desperate soul, using quiet folk motives and repetitive harmonic and rhythmic ideas. The sound world is simple, familiar and distinguished from the other compositions of the composer. The music is the reconstruction of the reception of lost, or even not existing, worlds of sounds, one that demands internal listening exclusively.



### **JOSEF BARDANASHVILI**

Born in 1948 in Batumi, Georgia, Josef Bardanashvili studied at the Music Academy in Tbilisi under Aleksandr Shaverzashvili, where he graduated with a Doctor Degree in composition in 1976. Bardanashvili was Director of the Music College in Batumi (1986-1991), and Culture Vice-Minister in Adjara (1993-1994), and in this capacity organized numerous international music festivals.

He settled in Israel in 1995. Bardanashvili served as composer-in-residence of the Raanana Symfonette Orchestra in Israel from 1996-99, he was the Musical Director of the International Biennial for Contemporary Music "Tempus Fugit" in Tel-Aviv (2002, 2004, 2006) and he currently is a composer-in-residence at the Israel Camerata Jerusalem. He taught at Camera Obscura College, at the Bar Ilan University and the Sapir Academic College.

Currently he is a faculty member of the Academy of Music at the Tel-Aviv University and Jerusalem Academy of Music and Dance, and Rimmon School of Music. From 1999 to 2010, Bardanashvili was a member of the public council of the Ministry of the culture and art of Israel.

## ***I won't be outrun by a cavalry of snails***

*I won't be outrun by a cavalry of snails* was commissioned by Ensemble Dal Niente. It was composed in Lincolnshire, Illinois and completed in April of 2021.

*I won't be outrun by a cavalry of snails* is a theatrical, absurdist, psychedelic adventure. The vocal sounds are a combination of abstract vocal sounds and nonsense text, created through stream of consciousness. The aim is to create a fantasy world in which the listener can almost piece together a semantic meaning, but that meaning always escapes them. The vocalists are always on a tightrope between being instrumentalists, to conveyors of the absurdity of the human condition. Incoherent but ultra-affected shouts, whispers, vocalizations, interactions alternate quickly throughout the piece, that quick-paced transition from one affect to another adding another layer of mad-hatter-style comedy. The piece is to me a kind of battle between higher order, the unconscious, the intuitive and the counter-intuitive.

### **OSNAT NETZER**

Osnat Netzer is a composer, performer and educator. Osnat creates her compositions collaboratively, tailoring her work to the performer's sensibilities, physicality and improvisational inclinations. She takes inspiration from cognitive linguistics, and in dialogue with the embodied experience of physical forces, such as potential and kinetic energy, resulting in compositions that are rich in musical languages and connected to the fulsome pursuit for tension and relaxation. Born in Haifa, Israel, Netzer studied composition and piano at the Jerusalem Academy of Music and Dance, where her primary composition teacher was Menachem Zur. She came to the United States in 2003 for graduate studies in composition with Robert Cuckson at Mannes school of Music and continued her studies with Lee Hyla at New England Conservatory. In 2019, she joined the faculty of DePaul University as Assistant Professor of Composition and Musicianship.

Netzer's works have been commissioned and performed by Ensemble Dal Niente, ICE (International Contemporary Ensemble), Patchwork, mezzo-soprano Lucy Dhegrae, bass David Salsbery Fry, saxophonists Kenneth Radnofsky, Doug O'Connor and Geoffrey Landman, Spektral Quartet, and Winsor Music. Also a committed and passionate educator, Netzer teaches at The Walden School and has served on the faculties of New England Conservatory, Longy School of Music of Bard College and Harvard University.



## ***Hidden Light***

*Hidden Light*, for large ensemble (2008/20) consists of three movements, played without a pause. It opens with a short introduction – a prolonged melody played by the horn. This is the only clear tune during the entire piece – hidden and disappears, as the title suggests. The opening movement is characterized by frequent changes in texture, tempo, dynamics, and character. The second one presents longer, elaborate ideas and culminate in massive chords played by the entire ensemble. The concluding movement returns to the opening motifs in a metamorphoses and a somewhat allusive character and atmosphere.

During the piece, advanced instrumental techniques are in use such as, increased bow pressure in the strings, quarter-tone glissandi, overblowing in the winds, and so forth. These techniques, alongside a complex piano part and extensive percussion battery contribute to create a rich spectrum of colors and shades in the listener. The piece is dedicated to my beloved mother Yael Adler who has greatly supported my music studies over the years. My mother passed away in 2010 and attended the premiere performance in 2008 in Jerusalem.



### **AYAL ADLER**

Ayal Adler's compositions are continuously performed worldwide: United States; Canada; Germany; Austria; England; Finland; Hungary; Romania; Croatia; Czech Republic; Russia; Lithuania; Spain; South Korea, and more. His oeuvre includes music in various genres including solo, chamber, vocal, and orchestral. Ayal Adler's works are often performed at International Festivals, such as the International Society of Contemporary Music (ISCM); Jerusalem International Chamber Music Festival; Asian Composers' League (ACL), and more.

In Israel, his music was premiered, among others, by The Israel Philharmonic Orchestra; Israel Camerata Orchestra Jerusalem; Israel Symphony Orchestra; Jerusalem Symphony Orchestra; Meitar Ensemble; Israel Contemporary Soloists; Tel Aviv Soloists Ensemble, and more, under the baton of Omer Meir Wellber; Ilan Volkov; Frédéric Chaslin; Pierre- André Valade; Zsolt Nagy, and others.

Born in Jerusalem. He pursued a Doctoral degree in Composition at McGill University Montreal, at the class of Prof. Brian Cherney. Dr. Adler is a full-time faculty member in Composition and Theory at the Jerusalem Academy of Music and Dance and was recently appointed Associate Professor.



# CONCERT 9

**SUNDAY, APRIL 23, 2023, AT 7:30 P.M., CONCERT HALL**

**University of Iowa large ensembles**

## PROGRAM

***Rage against the piano* (2016)**

**Amit WEINER**

Center for New Music Ensemble  
David Gompper, *director and conductor*  
Bowen Liu, *piano solo*

Ryan MacDonald, *flute*  
Lisa Ryoo, *oboe*  
Sayyod Mirzomurodov, *clarinet*  
Carlos Manuel Lopez Soria, *bassoon*  
Kristen Ronning, *horn*  
Caylan Landrie, *trumpet*  
McKenna Blenk, *percussion*  
Junhong Zhou, *violin I*  
ShengHo Wang, *violin II*  
Fatima Gassama, *viola*  
Hanna Rumora, *violoncello*  
Natalia Terra, *double bass*

***Concerto Grosso: Albatross Migrations*  
for wind ensemble (2023) world premiere**

**Edo FRENKEL**

I. Disruption (attacca)  
II. Incorporation—Cadenza 1 (attacca)  
III. Transformation—Cadenza 2

University of Iowa Symphonic Band and the Meitar Ensemble  
Mark Heidel, *director and conductor*

***Concerto Grosso, for six soloists and orchestra* (2020)**

**Yair KLARTAG**

University of Iowa Symphony Orchestra  
Mélisse Brunet, *director*  
David Gompper, *conductor*

*solo ensemble*

Nicole Esposito, *flute*  
Jorge Montilla, *clarinet*  
Benjamin Coelho, *bassoon*  
Alan Huckleberry, *piano*  
Katie Wolfe, *violin*  
Tony Arnone, *violoncello*

# PROGRAM NOTES & BIOS

## **Rage against the piano**

*Rage against the Piano* is an expression of playful behavior characterizing children. Prior to the first note, imagine a room full of children on the verge of “explosion” waiting for the right moment to let loose. That moment arrives when the first note is played. This note is the signal that all adults are gone and now is the time to loosen up and have fun.

This piece manifests the childish mischievousness hidden from the adult’s eye. It is the expression of a mix of emotions bottled inside the children’s heart and soul. At the beginning joy bursts out, but soon enough anger and rage are taking over against one of children in the group, the one that’s a bit different – the piano.



### **AMIT WEINER**

Israeli composer Amit Weiner has an international career as a composer, a concert pianist, and a presenter. Amit Weiner has performed in concert tours in Asia and America, included Esplanade – Theatres on the Bay in Singapore, Hong Kong, Macau, Vietnam, and all over the US. As a composer he is active in both the genre of concert music, and in music for films and TV. His oeuvre includes over 50 chamber, vocal and orchestral works.

In addition to his position as professor of composition and Head of The Cross-Disciplinary Composition Department, at the Jerusalem Academy of Music and Dance, Dr. Weiner serves frequently as a guest composer in universities and conferences around the world.

In 2020 Amit has won a grant from New Music USA, to compose a new piece as a collaboration with Peridance Contemporary Dance Company to be premiered in its 2021 season.

## **Concerto Grosso: Albatross Migrations for wind ensemble**

*Concerto Grosso: Albatross Migrations* is an extension of my series of “Studies ‘On Time’ after John Milton.” *The Studies* are works for solo and duo piano that explicitly explore the indelibly intertwined relationship between space and time.

As time slows down the experience of space – the distance between pitches – becomes larger and visa-versa. The speed of time thus takes on a formal role in the pieces, resulting in a kind of spiral structure, that could theoretically extended to for an infinite duration. An additional aim of the studies is to explore the perceptual threshold between the aesthetic experience of harmony (vertical structures) and melody (horizontal structures).

In addition, *Concerto Grosso* draws on inspiration from recent social events, particularly social movements in Iran, Chile, Bolivia, and Eastern Europe. This is with particular respect to the contagious ways in which the ingredients for social uprising spread.

The concept of *migration* thus takes on a number of meanings: first as a musical one – the way in which pitches and gestures move from group to group within the large ensemble; next a metaphorical one – the way information spreads, exhibited the way instruments calcify around particular ideas and gestures; and finally, as a conceptual and perhaps political one – the potential for the mechanisms of migration to effect larger structural change, represented by the various musical processes, their interaction, and the consequential change in the way the musical elements are perceived.



## EDO FRENKEL

Edo Frenkel is a “feisty” (LA Times) conductor, composer, and pianist known for his “three-dimensional ductile precision” (Diapason) and “performances of both intimacy and intensity” (Opera Magazine).

He is the Jette Parker Artist, Ballet Conductor, on music staff at the Royal Opera House. He regularly guest-conducts Ensemble Meitar, and has conducted performances with Orchestra of the Royal Opera House, Orchestre Philharmonique de Radio France, Baltimore Symphony, Tonkünstler Orchester-Niederösterreich, Ensemble Intercontemporain, Ensemble Signal, and Northern Ballet.

His compositions have been performed by such artists as Talea Ensemble, EXAUDI vocal ensemble, Hong Kong New Music Ensemble, New Gates Trio, JACK quartet, Now Hear Ensemble, and Ensemble Paramirabo. Between 2020-21 he was Artist in Residence at Cité internationale des arts de Paris as a composer and pianist. This season he will debut as a composer at Wigmore Hall and the Concertgebouw.



## Concerto Grosso, for six soloists and orchestra

*Concerto Grosso* for Meitar ensemble and orchestra explores spaces between musical extremes - the ensemble’s intimacy against the massive orchestral force, sound surfaces against instrumental rhetoric, orchestral sounds against electronic music.

The hope is that by blurring the boundaries between the categories, the layers of reference and functionality will be peeled off the sound, allowing them to be perceived as pure acoustic sensations and *abstract structures*.



## YAIR KLARTAG

Yair Klartag (b.1985, Israel), began studying piano at the age of 12 and commenced his composition studies three years later. He received his Bachelor’s degree in Composition under the instruction of Ruben Seroussi at the Buchmann-Mehta School of Music, Tel-Aviv University, graduating in 2010. He continued his composition studies, obtaining his Master’s degree in 2012 at the Basel Musikhochschule with Georg Friedrich Haas and Erik Oña.

At present he is a doctoral candidate in composition at Columbia University. His compositions have been performed by ensembles such as “Tokyo Sinfonietta” (Japan), Tongyeong Music Festival Orchestra (S. Korea), Ensemble Phoenix Basel (Switzerland), Ensemble Proton (Bern), Ensemble Zafraan (Berlin), “Meitar” Ensemble (Israel) and PercaDu (Israel), as well as by soloists from *Ensemble recherche* and *Ensemble Ictus* and by the choirs “Escolania de Montserrat” (Spain), “Les Cris de Paris”, “Shahar” choir and “Ha’Efroni” choir.

# BIOGRAPHIES

## MEITAR ENSEMBLE BIOGRAPHIES

### Nadav Cohen

Nadav Cohen started his bassoon studies with Uzi Shalev. After serving in the Israel Defense Forces (IDF) as an outstanding musician, he completed his B. Mus degree in the Jerusalem Academy of Music and Dance (JAMD) in bassoon with Mr. Mauricio Paez and composition with Professor Yinam Leef. He continued his bassoon studies under the tutorship of Professor Ole Kristian Dahl in Cologne alongside baroque-bassoon studies with Donna Agrell at the Royal Conservatory of The Hague. A devoted chamber music player, Cohen was a member of the Parisian woodwind quintet "Le concert impromptu" between 2014 and 2017. Today, he is a member of the Tel-Aviv Wind Quintet and a member of Meitar Ensemble, where he functions also as a faculty member in the "Tedarim" program - a unique master's degree track for contemporary music performance in the JAMD.

### Amos Elkana

Amos Elkana is a multi-award-winning composer, guitarist, and electronic musician. In 1993, Elkana had his Carnegie Hall debut with "Saxophone Quartet No.1" composed for the Berlin Saxophone Quartet. In 1994, Elkana composed "Tru'a," a concerto for clarinet and orchestra, that was recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra. Tru'a was premiered in Israel by Gilad Harel and the Jerusalem Symphony Orchestra under Frédéric Chaslin and in Taiwan by the TNUA orchestra. Elkana is an expert of the open-source program "Pure Data" and he teaches it and electronic music, in general, as well as composition. In the past, he taught at UC Santa Cruz and gave lectures on his music at the Munich Academy of Music and Theater, Academia de Muzică "Gheorghe Dima" in Cluj-Napoca, the Jerusalem Academy of Music and Dance, and the Buchmann-Mehta School of Music among others.

### Yoni Gotlibovich

Yoni Gotlibovich is one of the most prominent cellists to emerge from Israel. He is a member of the Meitar Ensemble and was the principal cellist for the Tel-Aviv Soloists Ensemble, with which he was featured as soloist numerous times as well as with most Israeli orchestras. As a teacher, Gotlibovich founded the cello class in the Barenboim-Saed School in Nazereth, and is involved in numerous educational projects in Israel and abroad.

### Jonathan Hadas

Jonathan Hadas was born in Tel Aviv in 1986. He has been the principal bass-clarinet player for the Israël Philharmonic Orchestra since 2010. He began playing the clarinet at the age of 11 with Mrs. Sarah Elbaz at the Ramat Gan Music Conservatory, followed by the Israeli Music Conservatory in Tel Aviv, and later with Mr. Richard Lesser. Hadas is a member of the Israël Contemporary Players Ensemble. He is also a member of the Balkan group "Kbetch!" with which he won the "Klezmer Prize" in the Fürth Klezmer Festival, 2014, and is the clarinet player in "the Shuk duo." He is one of the founding members of Meitar Ensemble and has been an active member since its establishment.

### Talia Herzlich

Talia Herzlich started playing the violin at the age of 4 with Carmela Leiman, and has been a member of Meitar Ensemble since 2020. In 2022, Talia performed the Israeli premiere of Pierre Boulez's "Anthèmes 2". In the same year, she was invited to play with Mivos Quartet on their tour in Israel. Talia graduated with her M.A and B.A from the Jerusalem Academy of Music and Dance, studying with Roi Shiloah, and continued another academic year in the Tedarim program for contemporary music. She also studied one year in the Erasmus program in Budapest Liszt Academy, with violinist Ábrahám Márta. In 2019, Talia received the 2nd prize award in the David Gritz Strings competition in the Jerusalem Academy of Music and Dance. Talia has recorded several contemporary pieces, and regularly participates in orchestral projects in Israel and abroad, such as Tel Aviv Soloists ensemble, Jerusalem East and West orchestra, the Revolution orchestra, Israel Symphony Orchestra, Israel Chamber Orchestra.

### Hagar Shahal

Hagar Shahal began her flute studies at the age of 10 at the Haifa Rubín Conservatory, studying with the late Osnat Lavi. After graduating with distinction from the Wizo High School for Arts in Haifa, she commenced both her military service in the Israel Defense Forces (IDF) and her B.Mus studies at the Buchmann-Mehta School of Music in Tel-Aviv University in the class of Eyal Ein-Habar. In 2005 she won the 2nd prize of the Woodwinds, Percussion, and Harp Competition of the Buchmann-Mehta School. She was a regular scholarship recipient of the America-Israel Cultural Foundation, as well as the Buchmann-Mehta school's scholarship program. After completing her studies, Hagar was appointed solo-flutist with the Israeli Kibbutz Orchestra for the season of 2007-2008. She then pursued her M.Mus degree at the Karlsruhe school of Music in Germany in the class of Professor Renate Greiss-Armin. During her studies she completed a practicum at the South-Western Radio Symphony Orchestra in Stuttgart (SWR). Upon completing her degree, she was offered a position in the Israel Symphony Orchestra Rishon-LeZion with whom she then played the 2011-2012 season.

## **Pierre-André Valade**

Pierre-André Valade is a prominent interpreter of contemporary music. He was born in France in 1959 and co-founded the Paris-based Ensemble Court-Circuit in 1991, of which he was music director for 16 years. He held the position of music director of the Athelas Sinfonietta Copenhagen from 2009 to 2014, and remains an active guest conductor of the ensemble. He was also appointed principle guest conductor of the Lyon-based Ensemble Orchestral Contemporain in 2013, and since 2014, he is conductor-in-residence at the Meitar Ensemble Tel-Aviv.

## **UI FACULTY BIOGRAPHIES**

### **Jonathan Allen**

Jonathan Allen joined the faculty at the University of Iowa in 2011 where he serves as lecturer of trombone. Dr. Allen holds degrees from the University of Iowa, University of Utah, and the University of Northern Colorado. His teachers have included Edwin "Buddy" Baker, Dr. Nathaniel Wickham, Larry Zalkind, Dr. Donn Schaefer, and Dr. David Gier.

### **Katy Ambrose**

Katy Ambrose is a visiting assistant professor of horn. She also serves as solo horn in the New Orchestra of Washington, solo horn of Victory Hall Opera, and fourth horn in the Delaware Symphony Orchestra.

### **Anthony Arnone**

Anthony Arnone is a cellist who enjoys a varied career as a soloist, chamber musician, conductor, recording artists, composer, and teacher throughout the country and around the world. Mr. Arnone is an associate professor of cello at the University of Iowa School of Music and is also on the faculty of the Preucil School of Music in Iowa City, where he teaches and conducts.

### **Ben Coelho**

Ben Coelho, professor of bassoon, has been at the University of Iowa since 1998. He has appeared as soloist, chamber musician, orchestral musician, teacher, and clinician in several countries including the United States, Brazil, Argentina, Bolivia, Panama, Portugal, France, Romania, Australia, Canada, and Czech Republic.

### **Scott Conklin**

Scott Conklin regularly appears as a recitalist, soloist, chamber musician, orchestral player, and teaching clinician throughout the United States and abroad. He is an associate professor of violin at the University of Iowa School of Music and a violin teacher at the Preucil School of Music. Conklin has performed as a soloist with numerous orchestras, including the Louisville, Nashville, and Berlin Symphony Orchestras. He is a recipient of the Iowa String Teachers Association Leopold LaFosse Studio Teacher of the Year Award and has been a featured artist/clinician at the conferences of the Music Teachers National Association and the Suzuki Association of the Americas.

### **Nicole Esposito**

Nicole Esposito is the flute professor at the University of Iowa. She has achieved a career as a soloist, teacher, chamber musician, and orchestral musician on an international level having been featured across the United States, Europe, Central and South America, and Asia. Esposito has also performed at flute festivals and events around the world.

### **Michael Gause**

Michael Gause is a visiting assistant professor at the University of Iowa, with a focus on brass and trumpet.

### **Mark Heidel**

Mark Heidel is director of bands and professor of music in the School of Music at the University of Iowa where he conducts the Iowa Symphony Band, teaches graduate courses in conducting and band literature, guides the graduate band conducting program, and oversees all aspects of the University of Iowa band program. Ensembles under Dr. Heidel's direction have performed at national, regional, and state conferences including those of the College Band Directors National Association, Music Educators National Conference, Iowa Bandmasters Association, Wisconsin Music Educators Association, Illinois Music Educators Association, and National Band Association-Wisconsin Chapter. He has also led concert tours to the Republic of Ireland and United Kingdom as well as throughout the Midwest.

### **Alan Huckleberry**

Alan Huckleberry is professor of piano pedagogy and collaborative arts at the University of Iowa. There, he heads the piano pedagogy program, which is now recognized as one of the leading programs in the nation. He is sought-after speaker on pedagogical topics, including talks at the World Piano Pedagogy Conference, the National Conference on Keyboard Pedagogy, and the Music Teachers National Conference. At the University of Iowa, he also maintains a studio of national and international students, who themselves are beginning to leave their mark in their field.

## **Réne Lecuona**

Réne Lecuona is professor of piano at the University of Iowa. A devoted teacher, Lecuona has prepared students for admission and scholarship in performance programs at prestigious institutions such as the New England Conservatory, the University of Michigan, Florida State University, the Manhattan School of Music, the Eastman School of Music, Northwestern University, Peabody Conservatory, and Aspen Music Festival. Her former students hold teaching posts in Germany and Brazil as well as in the U.S.

## **John Manning**

John Manning is associate professor of tuba at the University of Iowa and is a founding member of the award-winning Yamaha performing ensemble, the Atlantic Brass Quintet. Originally from Raynham, Massachusetts, Manning received his undergraduate degree from Boston University and his graduate degree from the University of Massachusetts Amherst. From 1986 to 1989, Manning served as the solo tubist with the Air Force Band of the Golden West. While stationed in California, former staff sergeant Manning was involved in numerous recordings and performed extensively throughout the Western United States.

## **Courtney Miller**

Courtney Miller is the oboe professor at the University of Iowa where she teaches oboe, chamber music, and reed classes. Before her position at the University of Iowa, she served on faculty at Boston College in Massachusetts and Ashland University in Ohio. During the summers, Dr. Miller performs with the Cedar Valley Chamber Festival.

## **Jorge Montilla**

Jorge Montilla is internationally considered one of the best clarinetists in Latin America and one of the world's best Eb clarinet players. He has an extensive repertoire including the major works for the clarinet and he has been appointed to premiere solo works by important composers such as Paul Desenne, Diana Arismendi, Roberto Cedeño Laya, Fidel Rodriguez, Mischa Zupko, Alfred Prinz, Ken Froelich, Alexandre Eisenberg, Víctor Varela, and Efrain Amaya.

## **Damani Phillips**

Damani Phillips is a native of Pontiac, Michigan, where he began playing at the age of 10. He currently serves as director of jazz studies and associate professor of African-American studies at the University of Iowa, where he teaches applied jazz saxophone, directs jazz combos, and teaches courses in African-American music, African-American culture, jazz education, and improvisation. He has earned bachelor and master of music degrees from DePaul University (Chicago) and the University of Kentucky in classical saxophone; and a second master of music degree in jazz studies from Wayne State University (Detroit). Phillips completed the doctor of musical arts degree in jazz studies at the University of Colorado at Boulder in 2009; becoming one of the first African-Americans in the country to do so. He was named a Yamaha performing artist in 2014.

## **Christine Rutledge**

Christine Rutledge is a violist, musician, and educator of eclectic interests and talents. She is equally at home with performances of the most cutting-edge new music, works from the standard repertoire, and performances on baroque viola. She has commissioned, premiered, and recorded new music by such composers as Claude Baker, Zae Munn, Jeremy Dale Roberts, C. P. First, and David Gompper, with whom she frequently collaborates with the Center for New Music. Her performances and recordings (The Blissful Violist, String Trios of Paul Hindemith, and David Diamond: Chamber Works for Strings and Piano) have been praised in such publications as The Strad, Fanfare, the New York Times, and The New York Concert Review.

## **Katie Wolfe**

Katie Wolfe is a violinist who leads an intriguing career mix as a soloist, recording artist, chamber musician, orchestral leader, and adjudicator. She has performed in the United States, Canada, Costa Rica, Bolivia, Malaysia, Korea, Japan, the Soviet Union, Italy, Spain, and the Netherlands. She also shares her passion for music as a teacher. Originally from Minnesota, she joined the string faculty of the University of Iowa in 2004 as associate professor of violin. Prior to teaching in Iowa, Wolfe taught violin, viola, and chamber music at Oklahoma State University. She also served as associate concertmaster of the Oklahoma City Philharmonic.

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