



da Capo

DA CAPO CHAMBER PLAYERS

TOWARD THE DIVINE

COMPOSERS LOOKING INTO THE BEYOND

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da Capo

DA CAPO CHAMBER PLAYERS

Roberta Michel, *flute*

Marianne Gythfeldt, *clarinet*

Curtis Macomber, *violin*

Chris Gross, *cello*

Steven Beck, *piano*

GUEST ARTISTS

Miranda Cuckson, *violin*

Nuno Antunes, *clarinet*

GREENWICH HOUSE

Sunday | February 1, 2026 | 8:00 pm

TOWARD THE DIVINE

Baldwin Giang – *I desired my dust to be mingled with yours* (2016)

Roberta Michel, Chris Gross

Arvo Pärt – *Mozart-Adagio* (2017)

Nuno Antunes, Chris Gross, Steven Beck

Elliott Carter – *Epigrams* (2012)

Miranda Cuckson, Chris Gross, Steven Beck

INTERMISSION

Younghi Pagh-Paan – *Wundgewandert* (2018)

Roberta Michel, Nuno Antunes, Miranda Cuckson, Chris Gross, Steven Beck

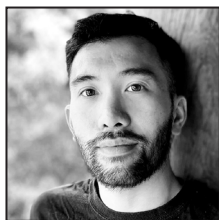
Arvo Pärt – *Pari Intervallo* (1976)

Roberta Michel, Nuno Antunes, Miranda Cuckson, Chris Gross

Salvatore Sciarrino – *Arioso a 5* (2018)

Roberta Michel, Nuno Antunes, Miranda Cuckson, Chris Gross, Steven Beck

NOTES ON THE PROGRAM



Baldwin Giang – *I desired my dust to be mingled with yours* (2016)

"...I desired my dust to be mingled with yours
Forever and forever and forever..."

from *The River Merchant's Wife* by Ezra Pound

My composition takes inspiration from the poetics of this line, and from the fragmentary yet profound nature of Ezra Pound's imagism. Gestures of longing are passed from flute to cello and vice versa, creating tension and release along a spectrum between gestures that feel more and less idiomatic respective to each instrument. This short, impassionate piece depicts the passionate exchange of two tragic lovers. Using an uncommon alternate tuning for the cello and several coloristic effects for the flute, microtonal textures aurally evoke a mingling of finely-grained "dust." — *Baldwin Giang*



Arvo Pärt – *Mozart-Adagio* (1992/2017)

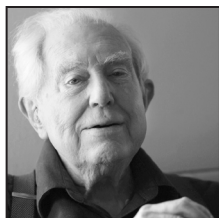
Arvo Pärt's *Mozart-Adagio* (1992/2017) was composed for the Kalichstein-Laredo-Robinson Trio on commission by the Helsinki Festival, where it was premiered. The piece is in memory of Oleg Kagan, who was a friend of Arvo Pärt's and one of Russia's leading violinists.

Kagan had a special affinity with the music of Mozart and the composer memorializes the violinist by transcribing one of the most affecting movements of the youthful composer's piano sonatas, the *Adagio* from the *Sonata in F Major*, K. 280.

Arvo Pärt's *Mozart-Adagio* is neither an arrangement nor a collage. Pärt's approach to the original work is not a playful one (as it was with his Bach-inspired piece *Wenn Bach Bienen gezüchtet hätte*) - rather, it is cautious and respectful. Aspects of Mozart's composition and Pärt's Tintinnabuli style are in balance so that there emerges a spiritual encounter between the 18th and 20th centuries.

To the original, the composer adds a modest introduction, interlude, and coda, as well as a restrained and ongoing 'commentary'. The

introductory and concluding frame consists of the simplest material - cello and violin playing discrete single notes in a 'humble' duet of seconds and thirds. For the 'commentary', the composer takes the interval of Mozart's preoccupation in this movement, the minor second and peppers the texture with this dissonant sonority. In lamenting the loss of a friend, Arvo Pärt seems to take the dissonance that Mozart uses so sparingly and makes this symbol of sorrow permeate, inescapably, the entire piece.



Elliott Carter – *Epigrams* (2012)

Epigrams consists of twelve short movements for piano trio. Like the ancient Greek literary form on which they are modeled, the movements are characterized by surprising and witty changes of direction and mood. *Epigrams* was Elliott Carter's final composition, completed in the spring and summer of 2012 and premiered posthumously on June 22, 2013 at the Aldeburgh festival by Pierre-Laurent Aimard, piano, and members of the Birmingham Contemporary Music Group. — *John Link*

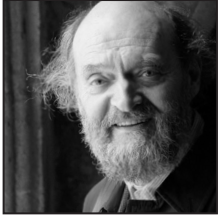


Younghi Pagh-Paan – *Wundgewandert* (2018)

Even in Korea, our modern, western-oriented society considers subjective, private dreams to be out of bounds of reality; as it is impressed upon us by the media, we prefer to see dreams as a virtual sensation. Far-eastern perception, on the other hand, unites Dream, Life and Death, Reality and Creation to an Entirety that lends humility to human existence. Following the lines of Byung-Chul Han's poem, which he wrote for my stage production "MONDSCHATTEN" (Shadows of the Moon), the totality of our oppressed, remorseful, tarnished survival develops unharmed out of the plum blossom within the hollowness of the present. My music does not follow the poem line for line, of course, but assimilates the thoughts and the figures found in the poem, illustrating the images and counter images according to Buddhist tradition, which never ceased to acknowledge that death is a bridge to recurrence.

A great cosmopolitan European, George Steiner, puts it like this: "the implicit or explicit indication of supernatural power, of the frontier, within this moto spirituale, is of utmost importance. Many western works of art and

literature witness to the fact that we are neighbours to the Unknown, that we are trapped between orders of pragmatic substance, which themselves are permeable to that which is on the other side, that which originates beyond the "shadowline". — *Younghi Pagh-Paan*



Arvo Pärt – *Pari Intervallo* (1976)

Originally composed as music for four instruments without specifying the instrumentation, *Pari intervallo* was later arranged by Arvo Pärt for both organ and recorder quartet. *Pari intervallo* was one of seven works in *Tintinnabuli* style first performed in concert in 1976. These pieces mark the beginning of Pärt's new compositional process: called "*Tintinnabuli*". The title of *Pari intervallo* ("at the same distance") describes the new style quite accurately. It refers to the two strictly parallel pairs of voices, which always remain at the same distance.



Salvatore Sciarrino – *Arioso a 5* (2018)

Monody: not a play of pre-existing notes, but intervals progressively generated by the movement of a sound, living geometries, organisms. — *Salvatore Sciarrino*.

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online concert series and to revisit our two series,
DA CAPO BRIDGES—50TH ANNIVERSARY SEASON
and **MUSICAL OFFERINGS FOR**
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ABOUT THE ARTISTS



The Da Capo Chamber Players has been hailed by The New Yorker as a “distinguished ensemble...at the center of the New York new-music scene for forty-five years” (May 2016). Winner of the Naumburg Chamber Music Award early in its trajectory (1973), the ensemble is about to enter its 54th season. The internationally acclaimed group has worked closely with today’s most respected composers, building a

heritage of present day American chamber music drawn from an enormous spectrum of styles.

In response to the Covid pandemic’s interruption of live concerts, Da Capo initiated MUSICAL OFFERINGS FOR HUMAN RIGHTS, a YouTube series combining previously recorded videos with current conversations. Composers and performers spoke about the power of music to help build awareness for Human Rights. The series featured works by Wendell Logan, Luciano Berio, Chinary Ung, Chou Wen-chung, Valerie Coleman, and Kyle Gann. The series was viewed by listeners near and far and received enthusiastic responses.

Known for its unique and dedicated attention to every work, its dynamic performances are consistent with the highest musical standards found in performances of traditional repertoire. A further very important goal is to bring exciting American music to other destinations around the world, and to present musics of global cultures for American audiences.

The Da Capo Chamber Players’ annual New York series has been praised for “superb” and “gripping” performances. Ground-breaking programs have included premieres by Elliott Carter, George Perle, Louis Karchin (AMERICAN VISIONS, setting of poems by Yevgeny Yevtushenko, with the poet as guest reader), Joan Tower, Shulamit Ran, Chinary Ung, and countless others.



This season pianist Steven Beck appears with the orchestras of Austin, Princeton, and Chattanooga, can be heard in chamber music in Chicago and Oklahoma City, and repeats his annual Christmas Eve performance of Bach's *Goldberg Variations* at Bargemusic, which has become a New York institution.

As a soloist Mr. Beck has performed with the New York Philharmonic and the National Symphony and has appeared at Carnegie Hall, David Geffen Hall, Alice Tully Hall, the Kennedy Center, and the Library of Congress; summer concerts have been at the Aspen Music Festival, Chamber Music Northwest, and Lincoln Center Out of Doors. As an orchestral musician he has played with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus.

An experienced performer of new music, Steven Beck has premiered works by Charles Wuorinen and Fred Lerdahl. He can be heard on over forty CDs, including the first complete recording of George Walker's piano sonatas for Bridge Records. Mr. Beck is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. He is on the faculty of the University of Massachusetts, Amherst and the Sewanee Summer Music Festival. A Steinway Artist, he is a graduate of the Juilliard School, where he now teaches orchestral piano.



Cellist **Christopher Gross'** performances have been praised by *The New York Times* "beautifully meshed readings... lustrous tone", and *The Strad* magazine "...the tone of Gross' cello enveloped the crowd [as he] showed energy and intonational accuracy, even when racing around the fingerboard".

He is a founding member of the Talea Ensemble, a member of the Da Capo Chamber Players, and has appeared at venues and festivals throughout the US and Europe including Weill Recital Hall, Alice Tully Hall, Disney Hall, Darmstadt Festival, Mostly Mozart Festival, Wien Modern, the Composers Conference and many others. As a soloist and ensemble member his premieres of new works are numerous, including works by Pierre Boulez Milton Babbitt, Charles Wuorinen, Georg Friedrich Haas, Brian Ferneough, Olga Neuwirth, James Dillon, Augusta Read Thomas, and many others. He has

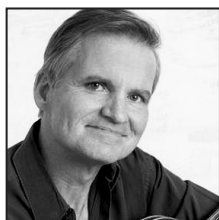
appeared on recordings on various labels, including Bridge, New Focus, Tzadik, and New World. As an orchestral musician, he has played with the New York Philharmonic and the Riverside Symphony.

An active educator, he is a Teaching Artist with the New York Philharmonic and has given classes and lectures at Harvard University, Peabody Conservatory, Sydney Conservatory, Cleveland Cello Society, Brooklyn College, and the Walnut Hill School for the Arts. He is also the creator of *Cello Solos Today* (www.cellosolostoday.org), which commissions new works for young cellists and creates online educational resources. He received his doctoral degree from Juilliard in New York and teaches at Lehigh University.



Clarinetist **Marianne Gythfeldt** has played a central role in the music scene of New York City for three decades, as a chamber ensemble player, an electroacoustic music soloist, and educator. Winning the Naumburg chamber music award with New Millennium Ensemble in 1995 launched a wide-ranging career as clarinetist with

Ensemble Sospeso, SEM Ensemble, Absolute Ensemble, Collide-o-scope Music, Da Capo Chamber Players, Zephyros Winds and Talea Ensemble. As a freelance performer, she has performed with Orpheus Chamber Orchestra and the Orchestra of St. Luke's, and many others. Academic positions include William Paterson University, the University of Delaware and Brooklyn College where she is currently head of woodwinds at the Conservatory of Music. Ms. Gythfeldt's recent solo CD release on the New Focus label was called "...stunning...Gythfeldt is setting a new standard for her instrument here." Marianne can also be heard on recordings by CBS Masterworks, CRI, Albany, Innova, New World Records, Koch and Mode Records.



The playing of violinist **Curtis Macomber** was praised recently by The New York Times for its "thrilling virtuosity" and by Strad Magazine for its "panache." He enjoys a varied and distinguished career as soloist, chamber musician, and teacher, and he has for several decades been recognized as one of this country's

foremost interpreters and proponents of new music.

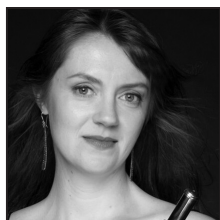
Mr. Macomber's extensive discography includes the complete Brahms and Grieg Sonatas; violin concertos by Martin Boykan and Laura Schwendinger; and hundreds of critically praised recordings of contemporary solo and chamber works.

His CD of Roger Sessions' *Solo Sonata* was acclaimed by American Record Guide as "one of the best recordings of 20th-Century solo violin music ever made." A solo CD entitled *Songs of Solitude* was named by *The New York Observer* as one of 1996's best instrumental solo discs — "Macomber's intensely human fiddle... seems an entire universe, sufficient unto itself." He has recorded for Nonesuch, Koch, Bridge, Arabesque, Naxos, Musical Heritage, and Albany; he has performed, commissioned, and made first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Macky.

Mr. Macomber is a founding member of the Apollo Piano Trio and a member of the Da Capo Chamber Players, the Manhattan String Quartet, the Walden Chamber Players, and the New York Chamber Soloists. He was for many years the violinist of Speculum Musicase and has also appeared with the New York New Music Ensemble, Group of Contemporary Music, and in chamber music series across the country and in Europe. He has been a regular participant at La Musica in Sarasota, at the Yellow Barn Festival, and at the Monadnock Music Festival.

As first violinist of the award-winning New World String Quartet for 11 years (1982-93), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe, and with the Quartet, was appointed Artist-In-Residence at Harvard University from 1982-90; with that group he also recorded 14 discs and performed numerous times on Public Radio and Television in this country, and the BBC in Great Britain.

Macomber is a longtime member of the chamber music faculty of The Juilliard School and the violin faculties of the Manhattan and Mannes Schools of Music, and has also taught at the Tanglewood Music Center and Taos School of Music. Other recent summer engagements have included Chamber Music Northwest and the Bard Festival. He holds his B.M., M.M., and D.M.A. degrees from the Juilliard School, where he was a scholarship student of Joseph Fuchs and winner of Morris Loeb and Walter Naumburg Prizes.



Brooklyn-based flutist **Roberta Michel** is dedicated to the music of our time. She has commissioned and premiered hundreds of new works and has worked with many notable composers of our day. Roberta is the flutist and Co-Director of Wavefield Ensemble and is a member of Da Capo Chamber Players, PinkNoise, and Duo RoMi.

Roberta has also performed with: Art Ensemble of Chicago, Cadillac Moon Ensemble (founding member), SEM Ensemble, Bang on a Can All-Stars, Ecce Ensemble, Portland String Quartet, Newspeak, Wet Ink Ensemble, Argento, Iktus, Wordless Music Orchestra, Ensemble LPR, and Cygnus Ensemble among others. Recent venues include: Lincoln Center, Carnegie Hall, Alice Tully Hall, Merkin Hall, The Kennedy Center, Roulette, Issue Project Room, and the Metropolitan Museum of Art. She can be heard on New Focus, Chandos, Innova, Tzadik, Bridge, Wide Hive, New Dynamic, and Meta Records. She played on the 2021 GRAMMY-winning album of Dame Ethyl Smyth's *The Prison with Experiential Orchestra*.

Her recently released solo album *Hush*, on New Focus Recordings, "digs deep into the possibilities of flute on this gripping solo recital" and was included on Bandcamp's "Best Contemporary Classical: November 2024."

Originally from Maine, Roberta attended the University of Colorado at Boulder and SUNY-Purchase College and has studied with Robert Dick, Tara O'Connor, Alexa Still, and Jean Rosenblum. She holds a doctorate in music performance from the City University of New York Graduate Center and is a winner of the NFA Graduate Research Competition for her dissertation on the flute music of Salvatore Sciarrino.

Roberta teaches flute at Sarah Lawrence College and Brooklyn College, classes at St. Francis College, and maintains a private music studio in Brooklyn. She plays a Brannen flute with a Mancke head joint.

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