

The background of the entire image is an abstract composition of horizontal bands in shades of purple, blue, green, and orange. Overlaid on these bands are various organic, cell-like shapes with bright centers, resembling microscopic organisms or celestial bodies. A dark, semi-transparent rectangular box is centered in the middle of the image, serving as a backdrop for the text.

da Capo

DA CAPO CHAMBER PLAYERS

ELEMENTS

COMPOSERS THINKING
ABOUT NATURE

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The logo for da Capo, featuring the words "da Capo" in a stylized, handwritten script font.

DA CAPO CHAMBER PLAYERS 53RD SEASON

Roberta Michel, *flute*
Marianne Gythfeldt, *clarinet*
Curtis Macomber, *violin*
Chris Gross, *cello*
Steven Beck, *piano*

GUEST ARTISTS

Jeremy Kienbaum, *viola*
James Baker, *conductor*

GREENWICH HOUSE MUSIC SCHOOL

Sunday | February 23, 2025 | 8pm

ELEMENTS

Marti Epstein

Liquid, fragile (2010)

Marianne Gythfeldt, Curtis Macomber, Jeremy Kienbaum, Chris Gross

Lydia Winsor Brindamour

Crystalline (2023) – NY premiere

Curtis Macomber

Gerard Grisey

Vortex temporum (1995)

Roberta Michel, Marianne Gythfeldt, Curtis Macomber, Jeremy Kienbaum, Chris Gross, Steven Beck, James Baker

NOTES ON THE PROGRAM



Marti Epstein – *Liquid, fragile* (2010)

"The combination of clarinet, violin, viola, and cello has some claim to genre status, having attracted composers including the Mozart contemporaries Carl Stamitz and Franz Krommer already in the late 18th century. In most cases, the clarinet is highlighted as a solo instrument, but Epstein's *liquid, fragile*, commissioned by the

Cambridge-based Radius Ensemble, relies on its ability to become part of the ensemble texture with the strings. While not homophonic (everyone playing the same rhythms at the same time), the piece's musical moments are nearly all built from four-player combinations. Another remarkable feature are periods of silence, which Epstein introduces very early in the piece to ensure that the listener "hears" them as integral to the whole. Their presence helps to draw our attention to the intimacy of the very quiet recurring passages of pizzicato strings with barely audible clarinet."

— Robert Kirzinger

Marti Epstein (November 25, 1959) started studying composition in 1977 with Professor Robert Beadell at the University of Nebraska. She has degrees from the University of Colorado and Boston University, and her principal teachers were Cecil Effinger, Charles Eakin, Joyce Mekeel, Bunita Marcus, and Bernard Rands.

Marti was a fellow in composition at the Tanglewood Music Center in 1986 and 1988 and worked with Oliver Knussen and Hans Werner Henze. As a result of her association with Henze, she was invited by the City of Munich to compose her puppet opera, *Hero und Leander*, for the 1992 Munich Biennale for New Music Theater. She was on the jury for the 1994 Biennale. Marti has received commissions from the Paul Jacobs Memorial Commissioning Fund, the CORE Ensemble, ALEA III, Sequitur New Music Ensemble, the Fromm Foundation, guitarist David Tanenbaum, the American Dance Festival, the A*DEvant-garde Festival of Munich, tubist Samuel Pilafian, flutist Marianne Gedigian, the New England Brass Quintet, the Iowa Brass Quintet, Boston Conservatory, Boston University Marsh Chapel Choir,

pianist Kathleen Supové, the CrossSound New Music Festival of Juneau Alaska, the Pro Arte Chamber Orchestra of Boston, the Radius Ensemble, the Ludovico Ensemble, and the Callithumpian consort. The Longy School of Music commissioned her to compose *Quartet* for BSO English horn soloist Robert Sheena to be played at the Inauguration of Karen Zorn, their new president. Marti's music has been performed all over the world by ensembles, which include the San Francisco Symphony, the Radio Symphony Orchestra of Frankfurt, the Atlantic Brass Quintet, and Ensemble Modern.

The Atlantic Brass Quintet, Sequitur New Music, The Seattle Trumpet Consort, pianist Kathleen Supové, guitarist Ulf Golnast, Robert Sheena with the Boston Conservatory Wind Ensemble, and the University of Iowa Brass Quintet have recorded Marti's music. In 2015, the Ludovico Ensemble recorded and released *Hypnagogia*, a CD of Marti's music. *Nebraska Impromptu*, an album of her chamber music with clarinet, featuring Rane Moore and Winsor Music, was released in 2021 by new Focus Recordings.

She was a resident at the MacDowell Colony in 1998, 1999 and 2022. She was a recipient of a 1998 Fromm Foundation Commission, and she won the 1998 Lee Ettleson Composition Prize. She is a recipient of a 2005 grant from the Massachusetts Cultural Council. Marti is a 2020 Guggenheim Fellow to compose works for Hinge Ensemble, loadbang, and soundicon. She is a recipient of a 2023 Chamber Music of America Commission to compose a new work for the Kozar/Byrne duo.

Marti is an active pianist and a devoted teacher. She plays prepared piano with guitarist David Tronzo in the Epstein/Tronzo Duo. She is Professor of Composition at Berklee College of Music, where she has taught harmony, counterpoint, and composition since 1991, and is also on the faculty of Boston Conservatory. Marti is a 2020 Guggenheim Fellow in Music Composition.

Lydia Winsor Brindamour – *Crystalline* (2007)

"*Crystalline* explores the possibility of creating counterpoint on the solo violin through the airy, glassy timbre wwof natural harmonics. A series of semi-independent lines are interwoven, creating a palette of two-part harmonies." — *Lydia Winsor Brindamour*



Lydia Winsor Brindamour's work explores cross-sensory perception, embodiment and acoustic properties of sound. She is interested in immersive contexts for live performance, challenging conventions of proscenium performance spaces and providing alternative modes of engagement for the audience. Her practice includes composition, photography and video and she enjoys

working in interdisciplinary collaborative contexts.

Lydia has studied primarily with Chaya Czernowin, Roger Reynolds, Rand Steiger and Hans Tuschku. She completed her BA with highest honors in music at Harvard College and received both her MA and PhD at the University of California San Diego. Her work has been performed at a variety of festivals in the US and Europe.



Gerard Grisey – *Vortex Temporum* (1995)

Abolishing material in favor of pure duration is a dream I have been pursuing for many years. *Vortex Temporum* is perhaps only the story of an arpeggio in space and time, below and beyond our auditory window, and which my memory has left swirling over the months devoted to writing this piece.

Elements of analysis: *Vortex Temporum* (Whirlwind of time) defines the birth of a formula of swirling and repeated arpeggios and its metamorphosis in different temporal fields. I have tried here to deepen some of my recent research on the application of the same material to different times.

Three sound Gestalts: an original event (the sine wave) and two adjacent events (the attack with or without resonance and the sustained sound with or without crescendo) three different spectra: harmonic, "stretched" inharmonic and "compressed" inharmonic three different times: ordinary, more or less dilated and more or less contracted... such are the archetypes that preside over *Vortex Temporum*.

In addition to the initial swirling formula directly derived from Daphnis and Chloe, the vortex suggested to me a harmonic writing centered on the four notes of the diminished seventh, a rotating chord par excellence. Indeed,

by considering each note of the chord in turn as a sensitive note, it allows multiple modulations. Of course, this is not about tonal music, but rather about grasping what in its functioning is still current and innovative today. Thus, this chord is here at the intersection of the three spectra previously described and determines their different transpositions. It therefore plays a nodular role in the articulation of the pitches of Vortex. It is literally found inscribed in the four frequencies of the piano tuned a quarter tone lower. This attack on the sacrosanct temperament of the piano makes possible both a distortion of the instrument's timbre and a better integration with the different micro-intervals necessary for the piece.

"In *Vortex Temporum*, the three aforementioned archetypes will circulate from one movement to another in time constants as different as that of men (time of language and breathing), that of whales (spectral time of sleep rhythms) and that of birds or insects (time contracted to the extreme where the contours fade). Thus, thanks to this imaginary microscope, a note becomes timbre, a chord becomes spectral complex and a rhythm a swell of unpredictable durations." — *Gerard Grisey*

To learn about Da Capo Chamber Player's upcoming **MUSICAL OFFERINGS FOR HUMAN RIGHTS II** virtual concert series and to revisit its two recent series: **DA CAPO BRIDGES—50TH ANNIVERSARY SEASON** and **MUSICAL OFFERINGS FOR HUMAN RIGHTS I**, please visit da-capo.org

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 50th 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

Ferneyhough, 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 Tulley 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.



American violist **Jeremy Kienbaum** has been lauded for his "eloquent strength" (Well-Tempered Ear) and sound that "refracted like shards of light" (*New York Times*). He has made recent appearances with Live from Lincoln Center, Orpheus Chamber Orchestra, and at the Paax Festival in Mexico and the Lucerne Festival in Switzerland. He has been featured on the

TODAY Show, Wisconsin Public Radio, Classical KING, and can be seen in the documentary "Itzhak," chronicling the teaching of Itzhak Perlman. He has performed around the world at venues including Carnegie Hall, the Elbphilharmonie in Hamburg, the Paris and Berlin Philharmonies, and the Chan Centre in Vancouver, Canada.

An avid chamber musician, Mr. Kienbaum has performed with renowned musicians including Carmit Zori, Alexander Fiterstein, and alongside members of the New York Philharmonic, Boston Symphony, and Berlin Philharmonic Orchestras. He regularly plays with the Willy Street Chamber Players and Concerts on the Slope and has performed at Bargemusic, Chelsea Music Festival, and on the Charles Ives Concert Series. Strongly committed to performing works by living composers, Mr. Kienbaum has premiered works by Aaron Jay Kernis, Augusta Read Thomas, and Georg Friedrich Haas, and has worked with composers including Thomas Ades, Fred Lerdahl, and Nina C. Young. In 2016 he gave the world premiere of "Tragedy No. 2," a string quartet concerto by Theo Chandler, as a member of the New Juilliard Ensemble in Alice Tully Hall.



James Baker is Principal Conductor of the Talea Ensemble and Director of the Percussion Ensemble at the Mannes College of Music. He recently retired from the NYC Ballet where he had been Principal Percussionist for 20 years. He was Music Director and Conductor of the Composers Conference at Brandeis University for 14 years. He was the Conduc-

tor of the New York New Music Ensemble. Mr. Baker is the recipient of the 2023 Ditson Foundation Conductors Award for excellence in

American Music. He has recently conducted the Grossman Ensemble at the Chicago Center for Contemporary Composition at the University of Chicago, New York City Ballet, Klangforum Wien and has led Talea at the Time/Spans, Vancouver New Music, Donaueschingen, Warsaw Autumn and Time of Music Finland festivals. He has conducted the Orchestra of the League of Composers, the American Composers Orchestra, the Slee Sinfonietta at the Institute for 21st Century Music in Buffalo, Speculum Musicae, the New York Philharmonic Chamber Ensembles, Ensemble Connect at Carnegie Hall, the Cygnus Ensemble, the Decoda ensemble, the ensemble Tactus at the Manhattan School of Music, Ensemble 21, Ensemble Moderne Akademie, Musica Nova at the Eastman School, Axiom at the Juilliard School and DaCapo among many others. He has conducted at the Darmstadt, Wien Modern, Warsaw Autumn, Donaueschingen, Transit Belgium, Time Spans, Contempuls Prague, June in Buffalo, Nouvelles Voix Royaumeont, reMusik St. Petersburg, Russia, Contempo Chicago, Musikprotokoll Graz, Time/spans and Beijing Modern music festivals. He has both played and conducted at the Bang on a Can Marathon, and has conducted at the Monday Night Concerts in Los Angeles and Fromm concerts at Harvard. He has conducted a number of Composers Portrait concerts at Miller Theater in New York, including those of Pierre Boulez (where he led the US premiere of *Derive II*), Toru Takemitsu, Jason Eckardt, John Zorn and Chou Wen-Chung. Mr. Baker was for many years a conductor of Broadway shows, conducting for *The King and I*, *The Sound of Music*, *The Music Man*, *Oklahoma*, and *An Inspector Calls* among others.

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