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DA CAPO CHAMBER PLAYERS | 52ND SEASON!

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CELEBRATING INNOVATION
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da Capo

DA CAPO CHAMBER PLAYERS

Curtis Macomber, *violin*

Chris Gross, *cello*

Patricia Spencer, *flute* *

Marianne Gythfeldt, *clarinet*

Steven Beck, *piano*

* on leave for the 2023–24 season

GUEST ARTISTS

Catherine Winters Boyack, *flute*

John Ferrari, *percussion*

James Baker, *conductor*

TENRI CULTURAL INSTITUTE

Sunday | October 15, 2023 | 8 PM

CARTER | KARCHIN | DAVIS

Tyson Gholston Davis

Between Light and Shadow (2018)

- I. *Third from the Sun*
- II. *Nightmare at 20,000 Feet*
- III. *Mirror Image*
- IV. *The Arrival*

Ms. Boyack, Ms. Gythfeldt, Mr. Macomber, Mr. Gross, Mr. Beck, Mr. Ferrari

Elliott Carter

Con leggerezza pensosa (1990)

Ms. Gythfeldt, Mr. Macomber, Mr. Gross

Louis Karchin

Incantations and Dances (2023) – world premiere, written for Da Capo

Ms. Boyack, Ms. Gythfeldt, Mr. Macomber, Mr. Gross, Mr. Beck, Mr. Ferrari,
Mr. Baker

INTERMISSION

Panel Discussion – Carter scholar John Link, Mr. Karchin, Mr. Davis,
Mr. Baker

Elliott Carter

Enchanted Preludes (1988)

Ms. Boyack, Mr. Gross

Elliott Carter

Triple Duo (1982-83)

Ms. Boyack, Ms. Gythfeldt, Mr. Macomber, Mr. Gross, Mr. Beck, Mr. Ferrari,
Mr. Baker

NOTES ON THE PROGRAM

Between Light and Shadow is a work in four movements for Pierrot and percussion, in response to four episodes of Rod Serling's *The Twilight Zone*.



Tyson Gholston Davis (b.2000) is an American composer studying at The Juilliard School where he is a recipient of the Jerome L. Greene Fellowship. Davis began composing at the age of eight years old and entered the University North Carolina School of the Arts (UNCSA) as a high school freshman, studying with Lawrence Dillon. In the summer of 2019, Davis

worked with the National Youth Orchestra of the United States of America (NYO-USA) and Antonio Pappano to premiere his work, *Delicate Tension*, a piece that was commissioned by the American Embassy in Berlin for the 30th Anniversary of the fall of the Berlin Wall. The work was performed in Berlin, Edinburgh, and Hamburg.

Since then, Davis has been a leading desired composer to be performed and commissioned by leading ensembles. He has been the recipient of more than 22 commissions by organizations such as The Juilliard String Quartet, the Albany Symphony, The Saint Paul Chamber Orchestra, Eighth Blackbird, WOXR (New York Public Radio), New York New Music Ensemble, Metropolis Ensemble, and various other groups and soloists.

His recently finished work, *Amorphous Figures* (String Quartet No. 2) was commissioned by Da Camera Society of Houston, The John F. Kennedy Center for the Performing Arts, and Chamber Music Cincinnati for the Juilliard String Quartet. The work was premiered in April of 2023. Currently, Davis is backed up with commissions until late 2025, with works for soprano saxophone and piano (for Robert Young), wind quintet (for Zephyros winds), solo piano (Jonathan Biss), and several others.

Tyson's favorite classical composers include Beethoven, Elliott Carter,

Henri Dutilleux, Unsuk Chin, and Jacob Druckman. He also loves the pop music of Marvin Gaye, John Denver, Simon and Garfunkel, and many others. He lives in Washington Heights, NYC, and enjoys frequent walks in Fort Tryon Park.

Con leggerezza pensosa was commissioned by Dr. Raffaele Pozzi, the director of the Istituto di Studi Musicali in Latina, Italy, as an homage to the Italian author, Italo Calvino, to be performed in connection with the institute's first annual awards for the best musicological papers of the year. Italo Calvino, who died after writing but before giving his Norton Lectures at Harvard University, *Six Memos for the Next Millennium (Lezioni americane)*, was singled out for this homage because he presents in these lectures a new view of humanism which has become an inspiration for the Istituto di Studi Musicali.

The title was suggested by the remark Calvino makes in his lecture on Lightness: "spero innanzitutto d'aver dimostrato che esiste una leggerezza della pensosità, così come tutti sappiamo che esiste una leggerezza della frivolezza; anzi, la leggerezza pensosa può far apparire

la frivolezza come pesante e opaca." (Above all I hope to have shown that there is such a thing as a lightness of thoughtfulness, just as we know there is a lightness of frivolity. In fact, thoughtful lightness can make frivolity seem dull and heavy.)

My short piece for clarinet, violin and cello was written in June 1990. — *Elliott Carter*



Composer **Elliott Carter** (December 11, 1908 – November 5, 2012) is internationally recognized as one of the most influential American voices in classical music, and a leading figure of modernism in the 20th and 21st centuries. He was hailed as "America's great musical poet" by Andrew Porter and noted as "one of America's most distinguished creative artists in any field" by his friend Aaron Copland. Carter's prolific career spanned

over 75 years, with more than 150 pieces, ranging from chamber music to orchestral works to opera, often marked with a sense of wit and humor. He received numerous honors and accolades, including the Pulitzer Prize on two occasions: in 1960 for his String Quartet No. 2 and in 1973 for his String Quartet No. 3. Other awards include Germany's Ernst Von Siemens Music Prize and the Prince Pierre Foundation Music Award. Carter was the first composer to receive the United States National Medal of Arts, and is one of a handful of composers inducted into the American Classical Music Hall of Fame. He was recognized twice by the Government of France: being named Commander of the "Ordre des Arts et des Lettres," and receiving the insignia of Commander of the Legion of Honor in September 2012.

Born in New York City, Elliott Carter was encouraged towards a career in classical music by his friend and mentor Charles Ives. He studied under composers Walter Piston and Gustav Holst while attending Harvard University, and later traveled to Paris, studying with Nadia Boulanger. Following his studies in France, he returned to New York and devoted his time to composing and teaching, holding posts over the years at St. John's College, the Peabody Conservatory, Yale University, Cornell University, and The Juilliard School, among others.

Carter's early works, such as his Symphony No. 1 (1942) and Holiday Overture (1944), are written in a neoclassical style — influenced by his contemporaries Copland, Hindemith, and Stravinsky. After the Second World War, in works such as his Cello Sonata (1948) and String Quartet No. 1 (1950-51) he began to develop a signature rhythmic and harmonic language, which he continued to refine to the very end of his life. Igor Stravinsky hailed his Double Concerto for harpsichord, piano, and two chamber orchestras (1961) and Piano *Concerto* (1965) as "masterpieces."

Carter wrote many pieces based on literature throughout his career, setting texts by acclaimed American poets such as John Ashbery, Elizabeth Bishop, E.E. Cummings, T.S. Eliot, Robert Frost, John Hollander, Robert Lowell, Marianne Moore, Ezra Pound, Wallace Stevens, William

Carlos Williams, and Louis Zukofsky. A creative burst of imagination began in earnest during the 1980s with works such as *Night Fantasies* (1980), *Triple Duo* (1982-83), *Penthode* (1985), and major orchestral essays such as his *Oboe Concerto* (1986-87), *Three Occasions for Orchestra* (1989), *Violin Concerto* (1990), and *Symphonia: sum fluxae pretium spei* (1993-96). Carter's only opera, *What Next?* (1997-98), with a libretto by Paul Griffiths, was introduced by Daniel Barenboim, a champion of the composer's music, in Berlin in 1999, and has since been produced at Tanglewood, in Munich, New York, Vienna, Melbourne, Montpellier, and Duisburg. Carter's remarkable late-career creative burst continued at an astonishing rate, encouraged by commissions from Pierre Boulez and the Ensemble Intercontemporain, Oliver Knussen and the BBC Symphony Orchestra, James Levine and the Boston Symphony, the Aldeburgh, Lucerne, and Tanglewood Festivals, and ensembles from Boston to Seattle, and London to Ljubljana. Carter composed more than sixty works after the age of ninety including his *Cello Concerto* (2000), *Of Rewaking* (2002), *Dialogues* (2003), *Three Illusions for Orchestra* (2004), *Mosaic* (2004) and In the *Distances of Sleep* (2006).

In his final years, Carter continued to complete works with astounding frequency, including *Interventions for piano and orchestra* (2007), *Flute Concerto* (2008), *What are Years* (2009), *Concertino for Bass Clarinet and Chamber Orchestra* (2009), and *The American Sublime* (2011). Carter's last completed orchestral work, *Instances* (2012), was premiered by the Seattle Symphony in February 2013. His final work, *Epigrams* (2012) for piano trio, was premiered at the Aldeburgh Festival in June 2013.



Incantations and Dances was composed in the spring of 2023 for the Da Capo Chamber Players as a companion piece to a longer work, *Ancient Scenes*, which Da Capo presented just before the start of the pandemic in 2019. "In *Incantations*...., I strove for a lighter, bright-sounding work, partially to contrast the earlier one, and partially to realize an idea of creating

allusions to dances performed through various centuries. To announce these, I constructed several 'incantations' or 'calls to the dance.' The various sections appear as follows: Incantations I and 2 (separated by a brief episode); dance I: fast and lively; dance 2: in the style of a classical Minuet; dance 3: evoking a Hoedown; dance 4: in the style of a Renaissance Pavane, with an extended middle section and reprise; and dance 5: fast and lively, recapitulating elements of dances I and 3 while moving briskly towards the work's conclusion. The piece lasts approximately 12 minutes. — LK

Louis Karchin has been a prominent figure in music for over four decades, composing over 100 works, conducting extensively, and co-founding such groups as the Harvard Group for New Music, the Chamber Players of the League-ISCM, and the Orchestra of the League of Composers. His music has been praised for its "fearless eloquence" (*The New Yorker*), "bare-nerve intensity" (*The NY Times*), and "coruscating beauty" (*San Francisco Chronicle*). *Fanfare Magazine*, in its review of Karchin's opera, *Jane Eyre* praised him as "one of America's greatest composers."

Mr. Karchin's music includes two operas and numerous orchestral, chamber and solo works. Recordings are available on Naxos, Bridge, New World, New Focus, and Albany labels, and his music is published by Wise Music-Edition Peters and the American Composers Alliance. Karchin has been honored with awards from the American Academy of Arts and Letters and the Guggenheim Foundation, and he has received commissions from the Koussevitzky, Barlow and Fromm Music Foundations as well as grants from the National Endowment for the Arts and the New Jersey State Council on the Arts. In addition to his operas, some of Mr. Karchin's most prominent compositions include his *Chamber Symphony* (presented at Tanglewood in 2011 with the composer conducting), and his extended vocal-instrumental song cycle, *American Visions*, on which Mr. Karchin collaborated closely with the work's poet, Yevgeny Yevtushenko; the Da Capo Chamber Players subsequently toured with the work in Russia. At

New York University, where Mr. Karchin has been Professor of Music for over 40 years, he established a Ph.D. program in Music Composition and Theory.

Mr. Karchin studied at the Eastman School of Music and Harvard University, and in 1971 and '72, was a Leonard Bernstein Fellow in Composition at the Tanglewood Music Center. In 2018, the Eastman School initiated an archive of Mr. Karchin's manuscripts and career; in 2022, the school honored him with a Centennial Award for lifetime achievement in music.

Enchanted Preludes is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, "All the Preludes to Felicity," stanza no.7:

*Felicity, ah! Time is the hooded enemy,
The inimical music, the enchanted space
In which the enchanted preludes have their place.*

The score was given its first performance by Patricia Spencer, flute, and André Emelianoff, cello, of the Da Capo Chamber Players in New York, on May 16, 1988. — *Elliott Carter*

Triple Duo, for an ensemble of six musicians, is a work, as its name implies, that treats the group as three pairs of instruments: flute/clarinet, violin/cello, piano/percussion. Each of these pairs has its own repertory of ideas and moods. This free fantasy involves various contrasts, conflicts and reconciliations between the three duos. *Triple Duo* was composed during 1982 in Waccabuc, New York. — *Elliott Carter*

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 52nd season. It is a five-member "Pierrot" ensemble (flute, clarinet, violin, cello, and piano). 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. The five ensemble members bring years of creative insight, involvement and artistic vision to our work and performances of today's repertoire, including over 150 works written especially for the group. Adventuresome programs with electronic sounds, works by young composers, collaborations with choreographers—all have sparked the imagination of listeners. Our Merkin Concert Hall celebration of the centenary of Schoenberg's *Pierrot Lunaire* (with Lucy Shelton) received a standing ovation, just as it did again at New Music New College in Sarasota, FL, in 2016.

In 2010, NPR named the ensemble's recording, *Chamber Music of Chinary Ung* (Bridge Records), as one of the five Best Contemporary Classical CDs of the Year.

Educational outreach has always been and continues to be a vital part of our work. The ensemble shares its love and commitment to this important repertoire with next generation artists through its ongoing residency at Bard College and touring engagements that feature masterclasses, readings and performances. Further—as young composers continue to develop, after graduation, Da Capo continues to program them, helping them with career-building.



A New York concert by pianist **Steven Beck** was described as "exemplary" and "deeply satisfying" by Anthony Tommasini in *The New York Times*. He is a graduate of The Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin, and Bruce Brubaker.

Mr. Beck made his concerto debut with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. His annual Christmas Eve performance of Bach's

Goldberg Variations at Bargemusic has become a New York institution.

He has also performed as soloist and chamber musician at Alice Tully Hall, the Kennedy Center, the Library of Congress, Weill Recital Hall, Merkin Hall, and Miller Theater, as well as on WNYC; summer appearances have been at the Aspen Music Festival and Lincoln Center Out of Doors. He has performed as a musician with the New York City Ballet and the Mark Morris Dance Group, and as an orchestral musician he has appeared with the New York Philharmonic, the New York City Ballet Orchestra, and Orpheus.

Mr. Beck is an experienced performer of new music, having worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl. He is a member of the Knights, the Talea Ensemble, Quattro Mani, and the Da Capo Chamber Players. His discography includes George Walker's piano sonatas, for Bridge Records, and Elliott Carter's *Double Concerto* on Albany Records. He is a Steinway Artist, and is on the faculty of the University of Massachusetts, Amherst, as well as the Colorado College Summer Music Festival and the Sewanee Music Center.



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. 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 a creator of Cello Solos Today (www.cellosolotoday.org), which commissions new works for young cellists and create online educational resources. He received his doctoral degree from Juilliard in New York and teaches at Lehigh University, where he was the university's Horger Artist-in-Residence in 2016-17.



Clarinetist **Marianne Gythfeldt** has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage. She has played a central role in the music scene of New York City over the past 30 years as an ensemble player, and 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, Collide-o-scope Music, 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 and the chair of the Conservatory of Music. Ms. Gythfeldt's recent solo CD release of electroacoustic works written for her 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 *The 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 Mackey.



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 Musicae 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.



Patricia Spencer enjoys a career full of historic highlights: her highly acclaimed New York Premiere of the Elliott Carter *Flute Concerto*; her acclaimed US premiere of Karlheinz Stockhausen's *Kathinkas Gesand als Luzifers Requiem* (staged scene for solo flute and electronic sounds); her Chinese premiere of Ge Gan-ru's flute concerto, *Fairy Lady Meng Jiang*;

her world premiere of Shulamit Ran's flute concerto, *Voices*—the list goes on and on, including solo CDs on the Neuma label, and countless chamber music CDs with the Da Capo Chamber Players. Dozens of composers have written flute works for her. She teaches flute and chamber music at Bard College/Conservatory and Hofstra University. About the Elliott Carter *Flute Concerto*: "Ms. Spencer's impressive performance had all the 'beautiful qualities' and 'extraordinary agility' Mr. Carter could have asked for."

— Anthony Tommasini, *The New York Times*.

Catherine Winters Boyack, whose playing has been described by renowned flutist Carol Wincenc as having "dazzling, brilliant flair" and "unparalleled artistry," was the first prize winner of the National Flute Association's Young Artist Competition and the lone American semifinalist in the prestigious Kobe International Flute Competition in 2021. Other accolades

include prizes in the MTNA National Woodwind Performance Competition, the Flute Society of Greater Philadelphia Competition, and the NFA High School Soloist Competition.



As a soloist, Boyack has appeared with the Lake Forest Symphony, Juilliard contemporary ensemble AXIOM, the Utah Symphony, and the BYU Philharmonic. An innate recitalist, she has given solo performances in Alice Tully Hall and multiple venues across New York City, as well as appearances

in France, China, Germany, and across the United States, including the National Flute Association Convention and the Da Capo Alliance Flute Forum. Boyack has been generously supported and presented in concert by the National Flute Association, the Friends of Flutes Foundation, the Utah Flute Association, and Haynes Flutes.

As an orchestral musician, Catherine has performed under the batons of Marin Alsop, Carl St. Clair, and Barbara Hannigan, and has played in the Juilliard Orchestra, the New Juilliard Ensemble, and contemporary music ensemble AXIOM. Passionate about new music, she has collaborated with acclaimed flutist Claire Chaise, composer Andrew Maxfield, and composer Dai Fujikura, giving one of the first performances of his virtuosic *Flute Concerto*.

Deeply devoted to music education, Catherine has led master classes at the Flute Center of New York, Northern California Flute Camp, the Sacramento Flute Club, the Utah Flute Association, and the Fundación Sinfónica Cochabamba. She is a faculty member at Northern California Flute Camp. She maintains a private flute studio in addition to being a Morse Teaching Artist at Juilliard, working in classroom music settings across New York City.

As a performing ambassador of Haynes Flutes, Boyack is a Haynes Young Artist and plays on a Weissman Model I4K custom flute. She earned her

MM in Flute Performance from the Juilliard School in 2022 under the tutelage of Carol Wincenc, and completed her BM in Flute Performance from Brigham Young University in 2019, studying with April Clayton. She is deeply grateful to her mentors Gretchen Pusch, Dr. Elizabeth Weissman, and Dr. Ronald Staheli.

An avid choral musician, Catherine has toured with the world-renowned choir Brigham Young University Singers. She enjoys writing and is a published poet. When not playing her instrument, Catherine can be found baking and photographing pastries, running, playing a variety of word-centric board games, and adventuring in the outdoors with her husband.



John Ferrari is active in classical, jazz, pop, Broadway, film, television and dance music, the avant-garde, and multi-media. He performs and gives master classes nationally and abroad, and appears on dozens of recordings as percussionist, drummer and conductor. He is a founding member of the Naumburg Award winning New Millennium Ensemble, a regular guest

artist of the Chamber Music Society of Lincoln Center and Chamber Music Northwest, and has been a member of Meridian Arts Ensemble since 1993. Mr. Ferrari has also appeared and/or recorded with many other notable organizations such as: Bang On A Can All Stars, Da Capo Chamber Players, Manhattan Sinfonietta, Perspectives Ensemble, The Group for Contemporary Music, Orpheus Chamber Players, Riverside Symphony, Locrian, Cygnus, Pittsburg Collective, and many others. He holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he serves on the performing arts faculty.

James Baker is principal percussionist of the New York City Ballet Orchestra. He is Director of the Percussion Ensemble at the Mannes College of Music. Mr. Baker was the Conductor of the New York New Music Ensemble and is Conductor of the Talea Ensemble. He is Guest Conductor



of the Slee Sinfonietta at the Institute for 21st Century Music in Buffalo. He has led the Orchestra of the League of Composers, Speculum Musicae, Ensemble ACJW, including at Carnegie Hall, the Cygnus Ensemble, the ensemble Tactus at the Manhattan School of Music, Ensemble 21, and the Da Capo Chamber players, among many others. He has conducted at the

Darmstadt, Wien Modern, Transit Belgium, Contempuls Prague, June in Buffalo, Beijing Modern, and Monadnock 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. He has conducted a number of Composer Portrait concerts at Miller Theater including those of Pierre Boulez (where he led the US premiere of *Derive II*), Toru Takemitsu, Jason Eckardt, John Zorn and Chou Wen-chung. As instrumentalist or conductor he has premiered music by many of the great composers of the 20th and 21st centuries including Boulez, Cage, Carter, Messiaen, Dillon, Harvey, Wuorinen, Davidovsky, Glass, Aperghis, Reynolds, Henze, Crumb, Babbitt, Neuwirth, Furrer, and many, many others, often working closely with the composers.

Through his work with his groups at conferences, universities, and festivals, he is an advocate for the music of a whole new generation of composers from around the world, premiering hundreds of new works. Mr. Baker was a conductor of Broadway shows for many years, conducting *The King and I*, *The Sound of Music*, *The Music Man*, *Oklahoma*, *An Inspector Calls*, and *La Boheme*, among others.

The concerts of the Da Capo Chamber Players are made possible in part with public funds from:

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They are also made possible with private funds from the Aaron Copland Fund for Music, the Alice M. Ditson Fund, Amphion Foundation, The Zethus Fund, and Hulbert Charitable Trust.

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Graphic Design – Lia Di Stefano

Da Capo photo – Beowulf Sheehan

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DA CAPO BRIDGES—50TH ANNIVERSARY SEASON and
MUSICAL OFFERINGS FOR HUMAN RIGHTS I,
please visit da-capo.org



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