

# argento

## CHAMBER ENSEMBLE

presents

### SINGULARITIES

**Saturday, December 19, 2020, 2pm EST**

online at

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Reiko Fütting - *tanz.tanz* (2010)

**Doori Na, violin**

Allain Gaussin - *La chevelure de Bérénice* (1990)

Andile Khumalo - *Tracing Hollow Traces* (2013)

**Carol McGonnell, clarinet**

Selections from *Mystery Variations*

Giuseppe Colombi - *Chiacona* (17th century)

Pascal Dusapin - *50 notes en 3 variations* (2010)

Fred Lerdahl - *There and Back Again* (2010)

Martin Matalon - *Polvo* (2010)

Magnus Lindberg - *Duello* (2010)

**Michael Katz, cello**

Arthur Kampela - *Layers for a Transparent Orgasm* for horn solo and player's voice (1991)

**Karl Kramer, horn**

Stephanie Griffin - *Un cygne des temps* (2016)

Franz Gruber - *Silent Night* arr. Matthew Greenbaum for seven violas (2011)

**Stephanie Griffin, viola**

# ABOUT THE PROGRAM

***tanz.tanz*** (2010)

Reiko Fütting (b. 1970)

*tanz.tanz [dance.dance]*, for solo violin (2010), was commissioned by Alexandrina Boyanova and is based on an analysis of Bach's *Chaconne* by the Germany musicologist Helga Thoene, to whom the composition is dedicated. The chorale tunes that she discovered – which are woven into the texture of this unique closing movement of the *D Minor Partita* – form the original material of my composition. The title also refers to the novel *Dance Dance Dance* by Japanese writer Haruki Murakami.

-Reiko Fütting

***La chevelure de Bérénice*** (1990) for oboe or flute or clarinet or soprano saxophone

Allain Gaussin (b. 1943)

Despite the fast evolution of the musical writing in the 20th century which smashed to pieces a certain number of musical references, I always considered melody as one of the noble parameters of music. This is why, ever since the beginning of my composition lessons with Olivier Messiaen, I tried in this field a personal way, without using again the melodic ideas inherited from our masters, as the signatures were too obvious.

I therefore tried to invent something new, by turning to melodies from the Far East. By doing so, I managed to rebuild and develop a new melodic space by using three concepts specific to these countries : typical modes, ornamentation, and a streamlined concept of time

With *La Chevelure de Bérénice*, and despite the shortness of the piece, I wanted the flute to evoke a contemplative state coming from another world, as suggested by these few words written on the first page of the score:

*The night... somewhere in the stars... a glimmer... soft and blue, in the constellation of Berenice's Hair*

But one can just as well dream about something else...

***Tracing Hollow Traces*** (2013)

Andile Khumalo (b. 1978)

This piece, which explores the different sound landscapes of the clarinet, was inspired by Sarah's poem "There is a hollow". The piece is preferably performed in a dark Hall with only lights for the music stand. The idea is have the audience focus on the sound in space rather than the physical movement of the performer on stage.

[There is a hollow]

I trace again and again

To be sure

To get lost

It becomes a prayer

As my fingers trace the expanse

I am scared of it's existence

Of waking up one day without it

If I can keep it all

Under the tightest touch

Maybe we can be okay  
Maybe tomorrow I can  
Wake up and live

The hunger defines me  
Makes me stronger  
Creates the lioness

[https://allpoetry.com/My Reflections](https://allpoetry.com/My_Reflections))

Selections from *Mystery Variations* (2010)

To celebrate the 50th birthday of the Finnish cellist Anssi Karttunen in 2010 his wife, Muriel von Braun, and colleague and countrywoman Kaija Saariaho wrote to a number of composers with whose music Karttunen had been working, asking each to write a variation on the Chiacona per basso solo by the Italian composer Giuseppe Colombi (1635-94) — perhaps the earliest work in the history of the cello. The composers were not told who else was involved in the project, and Karttunen agreed to perform the music before he had seen it — hence the title, *Mystery Variations*. These 31 variations thus link the very beginning of the cello repertoire with music by some of the most distinguished composers of the present day and, with their distant echo of Beethoven's 32 'Diabelli' Variations, provide a showcase for the extraordinary resourcefulness of contemporary cello technique.

Giuseppe Colombi's Chiacona – the manuscript of which is kept at the Biblioteca Estense in Modena – was originally written in F; I have transcribed it a tone higher because in Colombi's time an early and larger form of the cello – which he calls simply basso – was tuned a whole tone lower than in today's practice, an approach known as Bolognese tuning. Double-stops, chords and open strings would not be comfortable in the original key on a cello with modern tuning.

*50 notes en 3 variations* by Pascal Dusapin (1955) is a miniature of three parts and exactly 50 notes: it starts with a pizzicato variation which fragments the Chiacona theme, moves on to a meditation on colours and contours and finishes with a wash of colour from a long C natural down to a long C sharp.

Fred Lerdahl (1943) writes a set of mirrored variations in his *There and Back Again*, which takes a trip through musical history: starting from the Baroque, it progresses phrase by phrase through the centuries, passing all the way to the twelve-tone and microtonal before gradually returning to the beginning.

*Polvo* ('Dust') by Martin Matalon (1958) takes the individual notes of the theme and embellishes them into a very quiet, short, fragmented fantasy; Matalon asks for a metal mute, which produces a sound with an eerily distant quality.

Finally, *Duello* ('Duel') by Magnus Lindberg (1958) is a fight between the Chiacona and the letters of my full name, even using my middle name, Ville. The two 'melodies' try to co-exist, but then have it out and finally Colombi wins the battle, the cellist once again becoming just a name in history.

- Anssi Karttunen

*Layers for a Transparent Orgasm* for horn solo and player's voice (1990-91)

Arthur Kampela (b. 1960)

This composition should be understood as a rhythmic continuum.  
All the timbristic elements should be connected.

Rhythm as vector of duration is not spelled out.  
Thus, a kind of polyrhythmic discourse emerges  
from the rapid coordination of materials of different weighting.  
The imitative character of the voice always blending with the instrument's timbre  
allows one to consider this piece a kind of duo for voice and horn.  
A true dialog. A theatrical farce. Beckett's "Krapp" is somehow invoked.  
This blending technique controls the appearance of specific cells  
that convey a quasi-sculptural character  
since certain "depth" is attained from sounds coming from diverging timbral sources.  
On the "exploded surface" of the piece timbre can be viewed/felt  
as protuberances between acoustic images  
obtaining an almost "tactile quality."  
Thus, the design of time is conditioned  
by the exploded surface of heterogeneous materials struggling to interact.  
It is important to stress, however, that one of the primary attempts of this piece,  
(as with the majority of my pieces for acoustic instruments),  
is to promote an organic juxtaposition and/or coordination of its diverse elements  
where a smooth interaction/technique between  
horn, horn player and the structural framework, can be achieved.  
Motoric and ergonomic concerns are then thematized.  
Let the fingers and breathing do their "contrapuntal/harmonic" work.  
The emergence of pathos and non-rational routes,  
it is all that's needed to reveal, — or simply attain a Disclosure's status.  
This piece can also be seen as a programmatic work,  
where the primitive aspects of an ancient Earth had begun to be drawn.  
This "imaginary landscape" works as a 'theater of sorts,'  
and functions as the background for the timbral metamorphosis  
staged by the constant dueling between voice (questioning, gossiping, joking, etc.)  
and horn (acting here as analogous to the world's unsurpassable physic realities)  
'filtering' humanity's enterprises and its 'peri-pathetic' moves.  
Therefore, the 'layers' of the title are related to the fight of the primary elements  
out of which came the origins of life (orgasm).  
In that way, the horn might be viewed as a symbolic instrument of Annunciation.  
(This piece was composed for, and dedicated to, the horn player Graziela Bortz.)  
-Arthur Kampela

### ***Un cygne des temps*** (2016)

Stephanie Griffin (b. 1973)

*Un cygne des temps* (2016) for solo viola originated as the cello solo from my work in progress, "The Lost String Quartet," a theatrical string quartet piece for children based on the whimsical book by N.M. Bodecker. Bedecked recounts the misadventures of a string quartet on its way to a concert in the middle of winter. Throughout the course of the story all of the instruments get destroyed, starting with the cello. This solo piece represents the cellists farewell to his instrument. I made a few changes and adapted it for my instrument, the viola, and also decided that the piece needed its own title as a self-standing solo work. The French title is a play on the expression "Un signe des temps," or "A sign of the times." I replaced "signe" with the homonym "cygne" (swan), as the piece is a "swan song" of sorts and references a renowned musical swan at times!

- Stephanie Griffin

## **Silent Night (1818)**

Franz Gruber (1787-1863) arr. Matthew Greenbaum for seven violas (2011)

Back in December 2011 when Argento had its solo recital series at the Austrian Cultural Forum, I managed to pull together a group of 7 violas to give the world premiere of my 7-viola transcription of a choral piece by Tony Prabowo. That same program featured the world premiere of Matthew Greenbaum's solo viola piece, *Double Song* (2010). In a rehearsal with Matthew on his solo piece, I happened to mention that I had nothing Austrian on my program. Matthew said he had a solution for that, and the next morning he sent me the parts for this beautiful setting of "Silent Night" for seven violas.

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# **ABOUT THE PERFORMERS**

## **Stephanie Griffin, viola**

Described as "enthraling" by the Los Angeles Times, Stephanie Griffin is an innovative violist and composer with an eclectic musical vision. Born in Canada and based in New York City, her musical adventures have taken her to Indonesia, Singapore, Japan, Hong Kong, England, Ireland, Germany, Belgium, Mexico and Mongolia. She plays regularly as a soloist and with the Momenta Quartet, Continuum and the Argento Chamber Ensemble. As an improviser, she performs in numerous avant-jazz collectives and was a 2014 Fellow at Music Omi. She holds a doctorate from the Juilliard School, serves on the faculty of Brooklyn College, and has recorded for Tzadik, Innova and Albany Records. Stephanie Griffin is a 2016 fellow in Music from the New York Foundation for the Arts.

[www.stephaniegriffinviola.com](http://www.stephaniegriffinviola.com)

## **Michael Katz, cello**

Hailed by the press for his "bold, rich sound" (Strad Magazine) and "nuanced musicianship," (The New York Times), Israeli cellist Michael Katz has appeared as a soloist and chamber musician across North America, Europe, and Asia. His musicianship has been recognized with many awards, among them all three prizes at the 2011 Aviv Competition, and first prizes at the Juilliard School's 2010 Concerto Competition and the 2005 Turjeman Competition.

As the cellist of the Lysander Piano Trio, Mr. Katz was a winner of the 2012 Concert Artists Guild Competition, and was awarded first prizes at the 2011 Coleman competition and 2011 J.C. Arriaga competition. He has performed with artists such as Itzhak Perlman, Midori, Anthony Marwood, Donald Weilerstein, Peter Frankl, Roger Tapping and Charles Neidich. His festival appearances include Ravinia, Music@Menlo, Mostly Mozart, Classical Bridge, Festival Mozaic, Malaga Classica, Luzern, and Yellow Barn.

Mr. Katz received degrees from the New England Conservatory, The Juilliard School, and Stony Brook University, and was a student of Laurence Lesser, Joel Krosnick, and Colin Carr.

For more info [www.michaelkatzcello.com](http://www.michaelkatzcello.com)

## **Karl Kramer, horn**

Norwegian horn player Karl Kramer makes his home and career in New York City. As an artist member of Dorian Wind Quintet, Jupiter Chamber Players, and Concerts in the Heights, his main focus is chamber music. He has also appeared as Guest Principal with such organizations as Saint Paul Chamber Orchestra, Munich Symphony, Orpheus Chamber Orchestra, New York Pops, New Jersey Symphony, Bergen Philharmonic and others. Most recent solo appearances include participation in Moscow's 2014 Mozart-Marathon where Karl was invited to perform the Horn Concerto Kv495 as well as the Sinfonia Concertante for four winds and orchestra with the State Hermitage

Orchestra of Saint Petersburg. Karl is frequently invited to give masterclasses, lectures and recitals at leading institutions of higher education. In recent years, he often performs recitals comprised of his own original compositions. Karl also has collaborated with many wonderful composers in bringing new solo and chamber music repertoire to life: Wolfgang Plagge, David del Tredici, Bruce Adolphe, Billy Childs, Amanda Harberg, Marc-Antonio Consoli and others. He continues to take great joy in trying to produce the most beautiful sounds out of a long, conical, curved brass-tubing and strives every day to improve as a performer and spread beauty and happiness through music.

### **Carol McGonnell, clarinet**

Hailed as "an extraordinary clarinetist" by the New York Times, "elastic, exacting, stupendous by the *LA Times* and "clarinet genius" by *Time Out NY*, Dublin born clarinetist, Carol McGonnell, is known for the expressive power of her playing of standard repertoire while also enjoying acclaim for her fearless exploration of cutting-edge developments in new music. Carol is a founding member of the Argento Chamber Ensemble.

Carol has appeared in the inaugural concert of Zankel Hall at Carnegie Hall and in Lincoln Center's Great Performers Series, has performed as soloist in both John Adam's "In Your Ear Festival" at Carnegie and in LA's "Monday Evening Concerts", curated by Esa-Pekka Salonen and with numerous orchestras around the world and ensembles including Ensemble Modern, St. Paul's Chamber Orchestra, the Zankel Band of Carnegie Hall, and the Metropolitan Museum Artists in Concert. She has performed at the Marlboro, Mecklenburg, and Santa Fe Chamber Music Festivals, among many others. Carol is artistic director of Music for Museums, in association with the National Gallery of Ireland, and involving Museums such as the Isabella Stewart Gardner in Boston, J.P. Getty in LA and the Metropolitan Museum in NYC.

Carol has been broadcast on RTE, Lyric FM, BBC, WQXR and NPR and is awaiting the release of her latest CD including a new concerto by Phillippe Hurel.

Carol spent two years in residence with Trio Ariadne at the Green Music Center in Sonoma and she has been on chamber music faculty of the American Academy at Fontainebleau. She is on faculty at the Aaron Copland School of Music of the City University of New York and auxiliary faculty for contrabass clarinet at the Juilliard School in NYC.

### **Doori Na, violin**

Doori Na, a San Francisco native, took up violin at the age of four and began his studies with Li Lin at the San Francisco Conservatory of Music. In the fall of 2018, he made his debut with The San Francisco Symphony performing Bach's Double Violin Concerto with Itzhak Perlman and Michael Tilson Thomas.

Currently living in New York City, Mr. Na plays with numerous ensembles around the city. He has played with the Orpheus Chamber Orchestra with tours in the US, Japan, and Europe performing in venues such as Carnegie Hall in New York and the Musiverien in Vienna. Mr. Na is also a member of Argento Chamber Ensemble performing works of living composers such as Georg Friedrich Haas, Beat Furrer, Tristan Murail, and many more. New Chamber Ballet is where you can find Mr. Na regularly performing solo works for dance and he has been a part of the company since 2013. Recent tours include performing in Lake Tahoe, Germany, and Guatemala.

Chamber music has also been an integral part of Mr. Na's musical career. He has collaborated with members of the Juilliard String Quartet, Orion String Quartet, New York Philharmonic, Metropolitan Opera and has been fortunate to tour with Itzhak Perlman at venues such as the Kennedy Center in Washington D.C and the Metropolitan Museum of Art in New York. Other notable experiences include performing at the Chamber Music Society of Palm Beach with the Bonhoeffer Trio and Les Amies trio.

Mr. Na attended the Juilliard School with the Dorothy Starling and Dorothy Delay scholarships and holds a Bachelor's and Master's Degree where he studied under Itzhak Perlman, Catherine Cho, and Donald Weilerstein. He was concertmaster of the Juilliard Orchestra and was fortunate to play on a Guadagnini and Vuillaume violin from the Juilliard School's prestigious violin collection.

## ABOUT THE COMPOSERS

### **Giuseppe Colombi (1635-1694)**

Giuseppe Colombi seems to have been born in Modena, between Parma and Bologna, in 1635: a manuscript recording his death in 1694 (on 27 September) states that he was 59 years old. He was a court violinist from 1671 and two years later became capo del concerto degli strumenti; in 1674 he was named sottomaestro of the court cappella, a position he held until his death. In 1673 he was beaten to the post of maestro di cappella of Modena Cathedral by his bitter rival, Giovanni Maria Bononcini (1642–78), whose two sons would also become prominent composers. With the help of his courtly patron, Duke Francesco II, Colombi became maestro di cappella of the Church of the Madonna del Voto instead, eventually succeeding Bononcini at the Cathedral in 1678. Apart from a hiccough in 1689–90, when bad debts led to the temporary abolition of the cappella, Colombi remained in this post, too, until his death.

### **Pascal Dusapin (b. 1955)**

The music of contemporary French composer Pascal Dusapin is marked by microtonality, tension and energy. A pupil of Iannis Xenakis and Franco Donatoni and an admirer of Varèse, Dusapin studied at the University of Paris I and Paris VIII during the 1970s. His music is full of "romantic constraint", and he rejects the use of electronics, percussion other than timpani, and, up until the late 1990s, piano. His melodies have a vocal quality, even in purely instrumental works. Dusapin has composed solo, chamber, orchestral, vocal, and choral works, as well as several operas, and has been honored with numerous prizes and awards.

### **Reiko Fütting (b. 1970)**

Reiko Fuetting, born in 1970 in Königs Wusterhausen of the German Democratic Republic, studied composition and piano in Dresden, Houston, New York, and Seoul (with Jörg Herchet, Nils Vigeland, and Winfried Apel, among others). He teaches composition and music theory at Manhattan School of Music in New York. As a composer, he has appeared in numerous countries in Europe, the Americas, and Asia.

[www.reikofuetting.com](http://www.reikofuetting.com)

"With my music, I am to explore the psychological nature of memory through the use of musical quotations that are treated to the processes of assimilation, integration, disintegration, and segregation (inclusion vs. exclusion) while moving freely between clear borders and gradual transitions. Therefore, memory and quotation may function as a means to reflect upon contemporary artistic, cultural, social, and political phenomena."

### **Matthew Greenbaum (b. 1950)**

Greenbaum studied privately with Stefan Wolpe, and with Mario Davidovsky at the Graduate Center of the City University of New York. He holds a Ph.D. in Composition from the City University of NY Graduate Center (1985), and has served as a professor of music composition at [Temple University's Boyer College of Music and Dance](#) since 1998.<sup>[1]</sup>

Since 1999 Greenbaum has worked with computer animation to create hybrid works of visual music, as well as chamber music with a video component. Greenbaum has also written on Debussy, Schoenberg and Varèse in

relation to Wolpe's dialectical and "cubist" approach to musical structure. He is the curator of Amphibian, a new music and video series in the Hiart Gallery in New York.<sup>1</sup>

Greenbaum's most significant work is Nameless, a 25-minute wordless psalm for three sopranos and two chamber ensembles. It was composed for the Momenta Quartet and the Cygnus Ensemble, and bears a quotation from the Medieval Jewish philosopher Moses Maimonides.

### **Stephanie Griffin (b. 1973 )**

Described as "enthraling" by the Los Angeles Times, Stephanie Griffin is an innovative violist and composer with an eclectic musical vision. Born in Canada and based in New York City, her musical adventures have taken her to Indonesia, Singapore, Japan, Hong Kong, England, Ireland, Germany, Belgium, Mexico and Mongolia. She plays regularly as a soloist and with the Momenta Quartet, Continuum and the Argento Chamber Ensemble. As an improviser, she performs in numerous avant-jazz collectives and was a 2014 Fellow at Music Omi. She holds a doctorate from the Juilliard School, serves on the faculty of Brooklyn College, and has recorded for Tzadik, Innova and Albany Records. Stephanie Griffin is a 2016 fellow in Music from the New York Foundation for the Arts. [www.stephaniegriffinviola.com](http://www.stephaniegriffinviola.com)

### **Arthur Kampela (b. 1960)**

Arthur Kampela is the winner of the 2014 Guggenheim Prize in Music Composition, the 1995 International Guitar Composition Competition (Venezuela) and winner of the 1998 Lamarque-Pons Guitar Composition Competition (Uruguay). As composer and virtuoso guitar player he has been commissioned by the DAAD/ Ensemble Modern (2016-7); Neuevoclasolisten Stuttgart (2015); Collegium Novum Zurich (2013); DAAD (Berliner Künstlerprogramm (2012); The New York Philharmonic (2009); Koussevitzky Foundation (2007); Fromm Music Foundation (1998) among many others.

Kampela's music intersects at the point where ergonomic or physical aspects and structural concerns, interact. It is music that grows at the interstices of micro-rhythms (Micro Metric Modulations) and extended- techniques; the deconstruction of traditional popular forms ('atonal sambas') as well as complex pieces like "Antropofagia" for large ensemble, bring a quality of urgency and uncanny beauty to Arthur Kampela's music that resonates within, and somehow translates, our searches and creative drives.

Latest compositional projects: *Shodo*, for solo piano e pianist's voice (in progress 2019-20) commissioned by pianist Michiko Saiki; *Entre Dedos e Bocas* (2019-20) for 5 instruments. commissioned by the Abstrai Ensemble Brazil (2020); *Tak-Tak...Tak...* commissioned by the DAAD/ Ensemble Modern for Ensemble and Smetak instruments (2016-17); *Probe for 3 female voices 2 contrabass clarinets* commissioned by the Neuevocalsolisten (2015); *Das Tripas Coração* for 2 pianos and 2 percussion, Berlin Piano-Percussion Ensemble, MaerzMusik Festival Berlin (2014); *Migro* for guitarist and 5 mobile ensembles, commissioned by the Collegium Novum Zurich, Tage Für Neue Musik, Zurich, Switzerland. (2013); "...B..." for 10 instrumental soloists, video and electronics Darmstadt Ferienkurse 2012 (Linea Ensemble of Strasbourg, Koussevitzky commission); 'A Knife All Blade' for String Quartet premiered by the Momenta Quartet NYC (2013); MACUNAÍMA commissioned by The New York Philharmonic conducted by Magnus Lindberg (2009); *Antropofagia* for electric guitar and large ensemble, ISCM 2006 at Theaterhaus Stuttgart – Kammerensemble Neue Musik Berlin and Wiek Hijmans, on electric guitar.

He has been giving Master-Classes on his music and theory of Micro-Metric Modulation at UC Berkeley (2014), University of Aveiro, Portugal (2013), IRCAM (2013), Universität der Künste Berlin (2012), Harvard (2012). In 1998, Kampela received a doctorate in composition from Columbia University, studying with Mario Davidovsky and Fred Lerdahl. In 1993 he received private lessons from the British composer Brian Ferneyhough. In 1992 he studied at MSM with Ursula Mamlok. In Brazil, composition studies with world-renowned composer and



theorist/thinker Hans- Joachim Koellreutter (1988). Kampela's works have been the subject of many doctoral theses (Aveiro, CUNY NYC, Mendelsohn Bartoldy Leipzig, etc.) and are frequently performed in the leading forums for contemporary music in South-America, Europe, Asia and the USA.

### **Andile Khumalo (b. 1978)**

Andile Khumalo is currently the Chair of the Faculty of Humanities' Transformation and Internationalization Committee, Board member of the Faculty of Humanities Executive committee and member of the Faculty of Humanities Board at the University of Witwatersrand in Johannesburg. Khumalo has also held the position of the Deputy Head of School at Wits School of Arts from 2018 – 2019. Khumalo is engaged in several cultural initiatives in the City that seeks to present a different view of the definition of the African continent in terms of the Arts, culture, and contemporary African. Khumalo currently teaches at the Wits School of Arts classes in Creative Research for Postgraduate students, Research Methods in Creative Arts, 20th and 21st Music Theory, Composition and Orchestration at third, fourth, Honors and Postgraduate level, as well as Counterpoint techniques to first-year students. Khumalo has taught at Columbia University courses such as 'Introduction to Western Classical Music,' 'Orchestration,' and 'Composition' from 2010 – 2012. He has also taught at the University of Addis Ababa, Stellenbosch University, and the University of the Free State as a guest lecturer.

His multidisciplinary work, *Histories of the Invisible*, will be presented on BBC3 on December 26, 2020.

### **Fred Lerdahl (b. 1945)**

Fred Lerdahl's music is recognized for its striking ideas, elegant craftsmanship, expressive depth, and original formal procedures. His work seeks and achieves both complexity and intelligibility. It is committed to the exploration of new territory while maintaining links to the classical tradition.

Lerdahl's music has been commissioned and performed by major chamber ensembles and orchestras in the United States and around the world, and he has been resident composer at leading institutions and festivals. His music is published by Schott Music Corporation and has been widely recorded for various labels, notably Bridge Records, which is producing an ongoing series devoted to his music.

His seminal book *A Generative Theory of Tonal Music*, co-authored with linguist Ray Jackendoff, is a founding document for the growing field of the cognitive science of music. His subsequent book, *Tonal Pitch Space*, which extends ideas developed in the earlier book, won the 2003 distinguished book award from the Society for Music Theory and an ASCAP-Deems Taylor award. A third book (in progress), *Composition and Cognition*, based on his 2011 Bloch Lectures at UC/Berkeley, will bring together his dual activity as composer and theorist.

Lerdahl studied at Lawrence, Princeton, and Tanglewood. He has taught at UC/Berkeley, Harvard, and Michigan, and since 1991 has been Fritz Reiner Professor of Musical Composition at Columbia, where he directed the composition program for 20 years.

Lerdahl is a member of the American Academy of Arts and Letters. Three of his works composed since 2000--*Time after Time* for chamber ensemble, the Third String Quartet, and *Arches* for cello and chamber orchestra--have been finalists for the Pulitzer Prize in music.

### **Magnus Lindberg (b. 1958)**

Magnus Lindberg studied at the Sibelius Academy in Helsinki with Einojuhani Rautavaara and Paavo Heininen. His first piece performed by a professional orchestra was *Sculpture II* (1982) but the first work to garner substantial acclaim was *Action-Situation-Signification* (1982), in which he started to explore musique concrète. This piece was written for and premiered by the new-music ensemble Toimii (Finnish for "It Works"). Around this time he also

co-founded the 'Ears Open' Society with colleagues including Esa-Pekka Salonen and Kaija Saariaho; a society dedicated to the exploration of the European avant-garde.

In 1983-85 he wrote a monumental piece for Toimii: *Kraft*, which has been performed around the globe. It includes chords with more than 70 notes and a meter-high score. It uses traditional instrumentation as well as percussion on scrap metal and spoken word. In the 1990s, Lindberg became increasingly concerned with harmonic structure, and a broad range of styles including minimalism, free jazz and rock became evident in his work. At the same time, he has been increasingly drawn towards large-scale forms, describing the orchestra as his 'favourite instrument'.

### **Martin Matalon (b. 1958)**

Born in Buenos Aires in 1958, Martin Matalon received his Bachelor degree in Composition from the Boston Conservatory of Music in 1984, and in 1986 his Master's degree from the Juilliard School of Music.

Among his awards, Mr. Matalon received in 2007 the « Grand Prix des Lycéens », in 2005 the J.S Guggenheim fellowship and le prix de L'Institut de France Académie des Beaux Arts, in 2001 the award from the city of Barcelona, the Charles Ives Scholarship from the American Academy and Institute of Arts and Letters (1986), a Fulbright scholarship to France (1988).

His catalogue also includes a large number of chamber and orchestral works, such as *Otras Ficciones* or *Lignes de fuite* for large orchestra, ...*del matiz al color...* for cello octet, *Monedas de hierro* for ensemble and electronics as well as pieces written for a large spectrum of different genres : Musical tales, choreographic works, installations, music with text, horspiels, musical theater, music with mimes...

Martin Matalon has written for, among others, the Orchestre de Paris, Orchestre National de France, Orchestre Philharmonique, Orchestre National de Lorraine, Orquesta de Barcelona y Catalunya, the Ensemble Intercontemporain, Barcelona 216, Les Percussions de Strasbourg, Court-circuit, Ensemble Modern, MusikFabrik, ..

## **ABOUT ARGENTO NEW MUSIC PROJECT**

Argento is one of New York City's premiere virtuoso chamber ensembles dedicated to innovative musical performance and the discovery of daring artistic paths. Championing contemporary cutting-edge composers and framing classical repertoire in new contexts, Argento inspires musical inquiry through artistic collaboration and education.

Argento has built an international reputation since its founding in 2000. With a firm commitment to intellectually rigorous interpretations, the nine-member ensemble regularly expands to thirty musicians to deliver technically demanding performances. The ensemble collaborates with leading and emerging composers, produces internationally acclaimed recordings, and brings pressing concerns of contemporary music to the forefront.

Argento has forged long-term artistic relationships with ground-breaking composers such as Pierre Boulez, Beat Furrer, Georg Friedrich Haas, Bernhard Lang, and Fabien Lévy. The fruit of these collaborations include recording music of Philippe Hurel, Fred Lerdahl, Katerina Rosenberg, and Alexandre Lunsqui. Argento's debut album *Winter Fragments* with music of Tristan Murail was awarded Japan's Record Geijutsu Academy Award in 2010.

In conjunction with its prolific concert seasons and recording engagements, Argento nurtures the next generation of music professionals through university residencies, composer workshops, artist development programs, research library and archives, and student internships. Collaborating institutions include Columbia, Cornell,

Princeton, Yale, and New York University, Bennington College, the Metropolitan New York Library Council, and the Brazil Scientific Mobility Program.

Argento's reputation builds on its cohesion as a chamber ensemble, demanding technical preparation, and a probing interpretive commitment to the music. Independent of commercial endeavors, the Ensemble relies on the hard work of its musicians, volunteers, board members, and your generous support.

Argento's 2020-21 season programming has been made possible by the Alice M. Ditson Fund of Columbia University and the generosity of individual supporters. Additional support is provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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