

Merkin Concert Hall

Tuesday, March 20, 2012 at 7:30 pm

Kaufman Center

presents

Ecstatic Music Festival™ 2012

Dan Deacon, *electronics* with NOW Ensemble & the Calder Quartet

A New Sounds Live Co-presentation

John Schaefer, *host*

MARK DANCIGERS

Cloudbank (2006)

NOW ENSEMBLE

Michael Mizrahi, *piano*; Sara Budde, *clarinet/bass clarinet*

Nathalie Joachim, *flute*; Peter Rosenfeld, *double bass*

Mark Dancigers, *electric guitar*

DANIEL WOHL
(movements)

Glitch for string quartet and electronics (2009)

(in four

CALDER QUARTET

Benjamin Jacobson and Andrew Bulbrook, *violin*

Jonathan Moersche, *viola*; Eric Byers, *cello*

Commissioned by the Carlsbad Music Festival

and the Calder Quartet

Intermission

DAN DEACON

An Opal Toad with Obsidian Eyes (2012)

Part 1: Mirkwood Drone

Part 2: Fleece Needs

Part 3: Caddyshack Batman

DAN DEACON with

NOW ENSEMBLE and CALDER QUARTET

About the Ecstatic Music Festival™

The Ecstatic Music Festival was inaugurated in 2011 by Kaufman Center (kaufman-center.org). Deeply committed to music education and performance that incorporate the ideas and trends of the 21st century, the Center sought to put truly modern music on its stage—redefining music for the post-classical generation, and serving it up to new audiences. Until now, the blurry lines between the classical and pop genres were typically crossed in downtown clubs and alternative spaces. The Ecstatic Music Festival has brought that new stuff into a more traditional concert hall setting, where a relaxed atmosphere meets up with the exquisite acoustics that the artists and the music deserve.

Under the inspired direction of curator Judd Greenstein, the Ecstatic Music Festival's programs give true meaning to the notion of "Ecstatic Music" as a joyful and adventurous collaboration between composers and performers from the indie/pop and classical realms.

This year's Ecstatic Music Festival includes three New Sounds® Live concerts hosted by WNYC's John Schaefer, which are webcast live on Q2 Music and taped for future broadcast on WNYC. Q2 Music is the festival's digital venue and the center for on-demand artist interviews and concert audio. The festival is presented in association with New Amsterdam Presents.

Judd Greenstein,

Ecstatic Music Festival Curator

Composer Judd Greenstein was born and raised in New York City. A passionate advocate for the indie classical community in NYC, much of Mr. Greenstein's work is written for its virtuosic ensembles and solo performers. Mr. Greenstein received degrees from Williams College and Yale School of Music, has been a Fellow at Tanglewood Music Center and the Bang on a Can Summer Institute of Music, and is completing his Ph.D. dissertation at Princeton University. Recent commissions include a 30-minute work for the Minnesota Orchestra, a string quartet/analog synthesizer work for ETHEL and a string trio for Gibbs & Main. Mr. Greenstein is also active as a promoter of new music. He is the managing director of NOW Ensemble, the composer/performer collective that has quickly established itself as one of the most prominent and promising sounds in 21st century chamber music. He is also the co-director of New Amsterdam Records/New Amsterdam Presents, a record label and artists' service organization.



About the Program

Dan Deacon

An Opal Toad with Obsidian Eyes

Part 1: Mirkwood Drone

Some of the first music I made for electronics was drone music for sine waves. I loved just listening to them for hours, layering and stacking with a delay pedal or looper. This is still one of my favorite ways to relax. That underlying drone creates the base for so many worlds to form. Since I'm not a keyboard player or guitarist but I love jamming and riffs, running the oscillator into a series of auto-tuners gives me the soak of pentatonic bliss fantasy I yearn for. This piece is a loosely structured improvisation based on that bliss fantasy soak.

Part 2: Fleece Needs

A lot of my work focuses on asymmetrical repetition and densely packed rhythms. Since this is the first piece of music I've written for live performance without pitch-less percussion, I wanted to exploit the percussive elements many of these voices possess. Few sounds are as awesome to my ears as a pizzicato quartet, so I thought we should take it to the max.

Part 3: Caddyshack Batman

Fist pumping and head banging are two things I hope come to mind in this section.

— Dan Deacon, 2012

About the Artists

Dan Deacon attended the Purchase College Music Conservatory in Westchester County, New York, where he studied under composers Joel Thome and Dary John Mizelle and earned his master's degree in electro-acoustic composition. While at Purchase, Deacon experimented as a composer-performer, realizing some pieces entirely electronically, and scoring others for live chamber ensembles.

In 2011, Deacon composed a piece for the percussion quartet So Percussion entitled *Ghostbuster Cook: Origin of the Riddler*, which premiered at Merkin Concert Hall as part of the Ecstatic Music Festival and was later performed at the Barbican Centre in London for the Steve Reich Reverberations Festival. So Percussion also premiered a piece by Deacon for twenty-seven percussionists, *Purse Hurdler*, at Le Poisson Rouge. That same year, he composed two pieces premiered by the Kitchener-Waterloo Symphony, *Fiddlenist Rim* and *Song of the Winter Solstice for Orchestra and Electronics*.

Deacon has performed his solo music at several leading art centers including Whitney Museum of American Art in New York, Getty Center in Los Angeles, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

The **Calder Quartet**, called "outstanding" and "superb" by the *New York Times*, defies boundaries through performing a broad range of repertoire at an exceptional level, always striving to channel the true intention of the work's creator. Already the choice of many leading composers to perform their works – including Christopher Rouse, Terry Riley and Thomas Adès – the group's distinctive approach is exemplified by a musical curiosity brought to everything they perform, whether it's Beethoven, Mozart, Haydn or sold-out rock shows with bands like The National or The Airborne Toxic Event. Known for the discovery, commissioning, recording and mentoring of some of today's best emerging composers (over 25 commissioned works to date), the group continues to work and collaborate with artists across musical genres, spanning the ranges of the classical and contemporary music world, as well as rock, dance and visual arts; and in venues ranging from art galleries and rock clubs to Carnegie and Walt Disney Concert Halls. Inspired by innovative American artist Alexander Calder, the Calder Quartet's desire to bring immediacy and context to the works they perform creates an artfully crafted musical experience.

The Quartet's 2011-12 season kicked off with its debut at CAL Performances in Berkeley with Thomas Adès, a Calder curated event at the Blum & Poe Gallery in Los Angeles featuring the quartet with composer Terry Riley and DJ/artist Dave Muller and performances at the Carlsbad Music Festival. On September 11, the Calder performed at a commemoration event at USC and in the evening at the Hollywood Bowl. Other season highlights include performances at the Laguna Beach Festival alongside Joshua Bell and Edgar Meyer, the Edinburgh International Festival, the new music series Jacaranda: Music at the Edge in Santa Monica, CA, as well as an Austrian debut at Esterhazy Palace. The Calder also looks forward to a tour with So Percussion.

The Calder Quartet formed at the University of Southern California's Thornton School of Music and continued studies at the Colburn Conservatory of Music with Ronald Leonard, and at the Juilliard School, where it received the Artist Diploma in Chamber Music Studies as the Juilliard Graduate Resident String Quartet. They have also studied with Professor Eberhard Feltz at the Hochschule für Musik Hanns Eisler in Berlin, and collaborated with such notable performers as Anne-Marie McDermott, Menahem Pressler and Joseph Kalichstein. The quartet regularly conducts master classes and has been featured in this capacity at the Colburn School (where the quartet was in residence for four years), the Juilliard School, Cleveland Institute of Music, University of Cincinnati College Conservatory and USC Thornton School of Music.

NOW Ensemble is a dynamic young group of performers and composers dedicated to making new chamber music for the 21st century. With a unique instrumentation of flute, clarinet, electric guitar, double bass and piano, the ensemble brings a fresh sound and a new perspective to the classical tradition, infused with the musical influences that reflect the diverse backgrounds of its members.

One of NOW Ensemble's main goals has been to create a musical paradigm in which continuous and fruitful collaboration between composers and the performers is taken as given. This philosophy has been put into practice in residencies at numerous institutions including Yale, Princeton and University of Virginia. NOW has performed at such venues at Miller Theater, Merkin Concert Hall, Bang on a Can Marathon, Carlsbad Festival, Festival International Chihuahua, Look and Listen Festival, The Music Gallery Toronto, Sarasota's New Music New College, the Southern Exposure Series, Pittsburgh's Music on the Edge, Cal Arts, MIT and many others. NOW Ensemble's performances have been featured on NPR's *All Things*

Considered and on WNYC. Its sophomore album, *Awake*, charted at No. 2 in Amazon's Classical Music Charts. NOW's collaboration with filmmaker Joshua Frankel *Plan of the City* was praised in the *Washington Post*, the *Huffington Post*, and *New Yorker* critic Alex Ross's blog, where it was hailed as "gorgeous," and viewed over 80,000 times on Vimeo. NOW has worked with over 60 of today's most exciting composers, including Nico Muhly, Timothy Andres, Missy Mazzoli, Judd Greenstein, Kathryn Alexander, Jason Treuting, Sean Friar and Kirsten Volness.