

c o n t e m p o

CONTEMPORARY CHAMBER PLAYERS

| a new music collective

Performance Hall, Reva and David Logan Center for the Arts

02.04.14 TUE | 7:30 PM

Myth and Awakening

eighth blackbird

Anubis Quartet

Julia Bentley, mezzo-soprano

Daniel Won, clarinet

ANNA WEESNER

Lift High, Reckon—Fly Low, Come Close

Yvonne Lam, violin

Nicholas Photinos, cello

Lisa Kaplan, piano

BRETT DEAN

Sextet (Old Kings in Exile)

I. Prelude

II. Double Trio

III. Postlude

eighth blackbird

AUGUSTA READ THOMAS

Twilight Butterfly

Julia Bentley, mezzo-soprano

Lisa Kaplan, piano

JOHN ORFE

Leviathan for 2 clarinets and piano

Michael Maccaferri, clarinet

Daniel Won, clarinet

Lisa Kaplan, piano

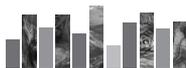
LEI LIANG

Yuan for saxophone quartet

Anubis Quartet

All works on this program are receiving their Chicago premiere.

Photography is prohibited.

**ANNA WEESNER**

b. 1965

Lift High, Reckon—Fly Low, Come Close
(2008)

Anna Weesner is the recipient of a 2009 Guggenheim Fellowship and a 2008 award from the American Academy of Arts and Letters. Anna Weesner has received many other awards, including a 2006 Award for Excellence in the Arts by the Virginia Center and a Pew Fellowship in the Arts (2003). Her music has been recorded on CRI and Albany Records.

Weesner's music has been performed by leading ensembles and soloists, including the American Composers Orchestra, the St. Luke's Chamber Ensemble, Metamorphosen, Dawn Upshaw, Richard Goode, Gilbert Kalish, Judith Kellock, Mary Nessinger, Jeanne Golan, Scott Kluksdahl, the Cassatt Quartet, the Cypress Quartet, Network for New Music, Ensemble X, Counter)induction, and Orchestra 2001. Her orchestral music has been featured in

readings by the Indianapolis Symphony and the American Composers Orchestra. She has been commissioned by Open End, violist Melia Watras, Network for New Music, the MATA festival, the Cypress Quartet, Dawn Upshaw, Sequitur and Orchestra 2001, among others. She currently lives in Philadelphia, where she is Associate Professor at the University of Pennsylvania.

About *Lift High, Reckon—Fly Low, Come Close*, the composer writes:

Quite often titles for pieces arrive on the sidelines of the composing process and somehow just seem right. This was not the case with this piece, whose title required a deliberate search after the piece was written. At a loss for some time, I finally decided to try to describe in very simple terms what I think the piece feels like, which is a way of thinking about what the piece is about, and I came up with the longish title, *Lift High, Reckon—Fly Low, Come Close*. There are two distinct musics in the first half or so of the piece — the very 'lifted,' almost suspended, material of the opening and the fairly dry, 'considered' (reckoned?) music initially presented by the piano. As the piece plays out, these two kinds of material grow and interact, resisting each other but also integrating in various ways.

I'm grateful to Andy Waggoner, Caroline Stinson, and Molly Morkoski, who commissioned this piece and played its premiere. I am also grateful to Matt

PROGRAM NOTES

Bengtson, Tom Kraines and Ghislaine Fleishman for their help in the earlier stages of the composition.



BRETT DEAN

b. 1961

Sextet (*Old Kings in Exile*)

(2010)

- I. Prelude
- II. Double Trio
- III. Postlude

One of the most internationally performed composers of his generation, much of Brett Dean's work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts. Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic for fourteen years. In 1988 he began composing alongside his orchestral work, initially concentrating on experimental film and

radio projects and as an improvising performer. He became established as a composer through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo.

Now sharing his time between Berlin and his native Australia, Dean's works attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz and Daniel Harding. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*. The work was co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, and premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean in 2007.

In November 2011, New York's Chamber Music Society of Lincoln Center announced Dean as the winner of the prestigious Elise L. Stoeger Prize for his significant contribution to chamber music composition. His string quintet *Epitaphs* premiered at the Cheltenham Festival in 2010 and has since received numerous performances including at the Santa Fe Chamber Music Festival, La Jolla SummerFest, Cologne Philharmonie, Melbourne Recital Centre, London's Wigmore Hall as part of a Composer Focus day on Dean, and this season in Stockholm and Trondheim. Other recent first performances include a Violin Sonata

written for Midori and his *Sextet*, which received its world premiere at the 2011 City of London Festival by the Nash Ensemble, who co-commissioned the work alongside the Australia Ensemble and eighth blackbird.

Dean is enjoying increasing success as a conductor, following recent engagements conducting orchestras such as the Los Angeles Philharmonic, Concertgebouw Orchestra, Melbourne Symphony, BBC Philharmonic, Gothenburg Symphony and SWR Symphonieorchester Stuttgart as part of a season Artistic Residency. This season he conducts the Hamburg Philharmonic, Adelaide Symphony and Swedish Chamber Orchestra as part of the Artist in Residence role he has held since 2010/11.

Brett Dean is represented by Intermusica. The works of Brett Dean are published by Boosey & Hawkes / Bote & Bock.

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About *Sextet*, Tim Munro writes:

Although Dean has titled his new piece *Sextet*, aspects of this rich, dark work hint at deeper, more personal resonances. Its subtitle, *Old Kings in Exile*, refers to a memoir by the Austrian novelist Arno Geiger, a detailed, touching, and poetic account of the profound health challenges faced by his aging father.

Sextet, co-commissioned by eighth blackbird, has a mirror-image structure: two slow, atmospheric “night music”

movements surround a fast, wild, raw scherzo. The “Double Trio” pits the “traditional” piano trio combination against a “modern” trio of woodwinds and vibes. The music is fast and knotty, occasionally breaking into visceral, dance-like outbursts inspired by eighth blackbird’s physical performance style.

After 15 minutes of night-music comes a sort of dawn. As a youngster in Brisbane, Dean often woke to the mournful, keening song of the pied butcherbird. The call of this tiny virtuoso black-and-white songbird, evoked in the piccolo and violin, brings *Sextet* to a close.

Sextet is dedicated to Dean’s parents, Barry and Joy, and was commissioned by eighth blackbird through the Great Lakes Chamber Music Festival, the Australia Ensemble, and The Nash Ensemble with support from Derek and Barbara Wood and the Ernst von Siemens Music Foundation.



AUGUSTA READ THOMAS

b. 1964

Twilight Butterfly (2013)

The music of Augusta Read Thomas is majestic, elegant, lyrical, it is “*boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music*” (*Philadelphia Inquirer*). *The New Yorker Magazine*, in October 2012, called Augusta “*a true virtuoso composer.*” In November 2013, *The New York Times* wrote: “*Bliss out to Ms. Thomas’s transfixing shimmer.*” Her deeply personal music is guided by her particular sense of musical form, rhythm, timbre, and harmony. But given this individuality, her music is affected by history — in Thomas’ words, “*Old music deserves new music and new music needs old music.*” For Thomas, this means cherishing her place within the vast and wide musical traditions and giving credit to those who have forged the musical paths she follows and from which she innovates. “*You can hear the perfumes of my metaphorical grandparents,*” Thomas

states, “*there is a wonderful tradition that I adore, I understand, and care about, but I have my two feet facing forward.*” Thomas’ vision toward the future, her understanding of the present, and her respect for the past is evident in her art. Most striking in her music, though, is its exquisite humanity and poetry of the soul. The notion that music takes over where words cease is hardly more true than in Thomas’ musical voice. Donald Rosenberg of *Gramophone* wrote: “*Heart and soul in the breathtaking music of a thoughtful contemporary composer. Thomas’s brainy brand of modernism reveals a lively, probing mind allied to a beating heart.*”

The citation, read at her 2009 American Academy of Arts and Letters induction:

“*Augusta Read Thomas’s impressive body of works embodies unbridled passion and fierce poetry. Championed by such luminaries as Barenboim, Rostropovich, Boulez, and Knussen, she rose early to the top of her profession. Later, as an influential teacher at Eastman, Northwestern and Tanglewood, chairperson of the American Music Center, and the Chicago Symphony’s longest-serving resident composer, she has become one of the most recognizable and widely loved figures in American Music.*”

Thomas was the Mead Composer-in-Residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony Orchestra from 1997 through 2006, a residency that culminated in the premiere

of Astral Canticle — one of two finalists for the 2007 Pulitzer Prize in Music. Thomas not only premiered nine commissioned works with the CSO, but was central toward establishing and running the thriving MusicNOW series.

Barenboim, Boulez, Salonen, Knussen, Ozawa, Alsop, Rostrapovich, Slatkin, Robertson, Boughton, Manahan, Maazel, Davis, Hans Graf, Zhang and Eschenbach have championed her music, which has been commissioned by leading ensembles around the world. She won the prestigious Ernst von Siemens Music Prize, a Grammy, and many other awards.

Recent premieres were with the Boston Symphony, Third Coast Percussion, Beijing Performing Arts Center Philharmonic, Orpheus Chamber Orchestra, Carnegie Hall. Upcoming premieres are with the New Haven Symphony, Tanglewood, Utah Symphony, Harvard University (*String Quartet*), Kim Kashkashian (*Viola Concerto #3*) and Daniel Schlosberg.

U.K. based Nimbus Records will be releasing four CDs of her music in 2014. She is active as a volunteer on many Boards. Her music is published exclusively by G. Schirmer, Inc.

Augusta said, "*Teaching is a natural extension of my creative process and of my enthusiasm for the music of others.*"

Bio by G. SCHIRMER, INC.

About *Twilight Butterfly*, the composer writes:

I have set many texts over the years as the basis of vocal and choral works (*Absolute Ocean, Daylight Divine, Earth Echoes, In My Sky at Twilight, The Rewaking, Chanting to Paradise, Song in Sorrow, Sun Songs, The Rub of Love*) and titles of compositions that offer poetic images (*Aureole, Dream Threads, Bubble: Rainbow (spirit level), Capricious Angels, Incantation, Radiant Circles, Resounding Earth*). The poetic is always in my music. In writing *Twilight Butterfly* for light lyric soprano and piano, I began with a mental picture — a little story. I wanted to portray someone, viewing a butterfly fluttering on a deep summer evening beneath the twilight moon, whose heart is awakened as she looks skyward. This imagery became so specific that writing my own lyrics was almost inescapable.

The musical score uses many adjectives and descriptive phrases to communicate the character and spirit of the music ("slightly chant-like or monotone," "enchanted and earthy," "spirited," "florid," "expressive"). There is a sense of eternal resonance and timelessness throughout, as the sustain pedal is never lifted.

I have kept in mind several musical considerations beyond the evocative, impressionist nature of the piece. Dynamics are incredibly nuanced (only six dynamic levels are used!). Every minor gradation is sculpted, finely notated and at times encourage multiple realizations ("chase your own dynamic shape"). I sought to provide a comfortable performance

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environment for the singer. My lyrics integrate words whose open vowel sounds graciously suit the voice and inspire melismatic writing. The piano gives the singer pitches at every entrance. Frequent *rubato* indications allow the singer delicate rhythmic and interpretive flexibility.

The musical texture subdivides into four layers that weave together throughout the entire song. Loud, bell-like resonances occur in the lower staff of the piano part. The soprano's vocal line occupies a middle layer. Elegant and sensuous arabesques appear in the top two staves of the piano part. Throughout *Twilight Butterfly*, the three layers "trigger" one another in a very mobile, flexible and changeable relationship. Piano and singer never do anything together; the constant give-and-take allows even more collaboration because there is no direct synchronization of parts. The fourth layer is resonance as the piano pedal is held down throughout the entire song.

Twilight Butterfly was commissioned by Ravinia Festival President and CEO Welz Kauffman, Program Director Kevin Murphy and Ravinia's Steans Music Institute in honor of the institute's 25th Anniversary in 2013. The world premiere took place at Ravinia on August 12, 2013. *Twilight Butterfly* is dedicated with admiration and gratitude to Kristin Lancino.

Twilight Butterfly

Text by Augusta Read Thomas:

butterfly awake a heart

twilight moon

in the air

o glow and dance upon a soul

spanning time

starlights are ribbons

threads of memory

weaving and still

treasured heart

spiral ablaze

awake song

chant violets

silver moon will give peace again

up again arise butterfly

alight sky

ascend

chant wise choirs

as heart flutters

bells shine bright

moon marked

evening star

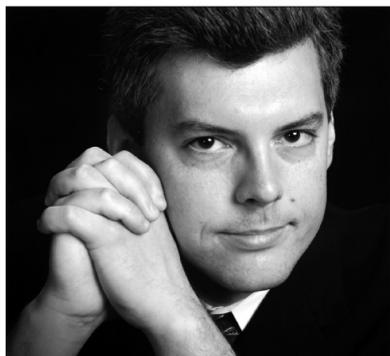
sing of harps

invisible gold gossamer harps

bells flash

awake a heart twilight butterfly

sky



JOHN ORFE

b. 1976

Leviathan (2008)

Dr. John Orfe has won a Jacob K. Javits Fellowship, a Tanglewood Fellowship, a Morton Gould Award and nine Standard Awards from ASCAP, the William Schuman and Boudleaux Bryant prizes from BMI, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale, the Champaign-Urbana Symphony Orchestra, Ludovico, the Music Institute of Chicago, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. His works have been performed in Thailand, Canada, Russia, the United Kingdom, Germany, Australia, Central and South America, and throughout the US; his percussion trio *Dragon* has received performances by over fifty different ensembles. Ensembles that have performed his music include the Chicago

Symphony Orchestra, the Minnesota Orchestra, the Illinois Philharmonic Orchestra, Dinosaur Annex, and the Aspen Contemporary Ensemble.

In 2010 The Northwestern College Choir (MN) toured Latvia, Estonia, and Finland with Orfe's *O Crux*. The Bradley Chorale (IL) sang Orfe's *Crown of the Righteous* on its tour of Denmark. *The New York Times* hailed his *Cyclone* for two violas as "the most striking and momentous work on the program" of a Carnegie Hall concert in March 2007. *Oyster*, commissioned by Ohio University's School of Music and School of Dance, was premiered in June 2008 and performed at the North Carolina School of the Arts in January 2009. *Chamber Symphony*, commissioned by Alarm Will Sound and Ludovico, was performed by AWS in 2008 to critical acclaim in Moscow and St. Petersburg, Russia, and London, England in 2010. His *Dowland Remix* (2009) received glowing mention in *Die Welt* and the *Hamburger Abendblatt* following performances in Hamburg and Bremen, Germany.

As a pianist Dr. Orfe has performed across the US and in Central and South America in such venues as the John F. Kennedy Center for the Arts in Washington, D.C., Disney Hall in Los Angeles, Mandel Hall in Minneapolis, the World Financial Center in New York, the Isabella Stewart Gardner Museum in Boston, and Hertz Hall in Berkeley. His performances have been described as 'breathtaking' and 'hypervirtuosic' by such sources as

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LA Weekly, The New York Times, the Deseret News and the San Francisco Chronicle.

About *Leviathan*, the composer writes:

Leviathan, a concert allegro for two clarinets and piano, takes its title from the sea monster described in the Book of Job, Chapter 41. The immense and fearsome power of the beast are depicted through serpentine figures in the clarinets, percussive thrashings in the piano, and musical figures that are melodically and rhythmically mighty, mercurial, and wild. *Leviathan*, of course, is also the famous political tract by Thomas Hobbes written in 1651 during the English Civil War. Hobbes advocated a strong central government as a necessary prevention against social chaos — what he called “the war of all against all.” There is no political link between my piece and Hobbes’ tract; there is a looser connection insofar as aspects of my current harmonic practice resemble aspects of Hobbes’ social contract under a sovereign. *Leviathan* was premiered by David Gresham, Stephen Heinemann and the composer as part of the 2011 Illinois New Music Festival at St. Joseph’s Church in Peoria, Illinois.



LEI LIANG

b. 1972

Yuan (2008)

Lei Liang is a Chinese-born American composer whose works have been described as “hauntingly beautiful and sonically colorful” by *The New York Times*, and as “far, far out of the ordinary, brilliantly original and inarguably gorgeous” by *The Washington Post*.

Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series.

Other commissions and performances come from the Taipei Chinese Orchestra, Berkeley Symphony Orchestra, the Heidelberger Philharmonisches Orchester, the Thailand Philharmonic, pipa virtuoso Wu Man, the Fromm Music Foundation, Meet the Composer, Chamber Music America,

the National Endowment for the Arts, MAP Fund, Mary Flagler Cary Charitable Trust, the Manhattan Sinfonietta, Arditti Quartet, Shanghai Quartet, the Scharoun Ensemble of the Berlin Philharmonic, San Francisco Contemporary Music Players, New York New Music Ensemble and Boston Musica Viva. Lei Liang's music is recorded on Naxos, Mode, New World, Innova, Telarc and Bridge Records (forthcoming). As a scholar, he is active in the research and preservation of traditional Asian music.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang taught in China as a distinguished visiting professor at Shaanxi Normal University College of Arts in Xi'an; served as honorary professor of composition and sound design at Wuhan Conservatory of Music and as visiting assistant professor of music at Middlebury College. He currently serves as associate professor of music and chair of the composition area at the University of California, San Diego. Lei Liang's music is published exclusively by Schott Music Corporation (New York).

About *Yuan*, the composer writes:

In Chinese, the syllable *yuan* encompasses

a multitude of meanings, including the three words that inspired this composition: injustice [冤], grievance or lamentation [怨] and pledge or prayer [願]. I began working on the piece while contemplating a tragic story that happened during the Chinese Cultural Revolution in Hunan province. A woman's husband was tortured and killed by the local village official. Without the means to seek justice, she sought revenge by wailing like a ghost in the woods behind the official's home every night until months later, both herself and the official went insane.

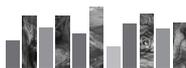
This modern story of injustice echoes a recurring theme throughout Chinese history and literature, and is a universal experience. The Chinese playwright Guan Hanqing (fl. 14th century) tells a parallel tragic story in his classic play *Injustice to Dou-E*. I interpret the play to unfold in three stages — injustice, lamentation and prayer, linked together by the rich meanings of a single syllable *yuan*.

The principal materials of the opening and ending sections of *Yuan* are based on an excerpt from *Injustice to Dou-E*, more specifically, the intonations and melodic contours of the sound of Chinese text. The fast running notes granularize the tonal gestures of the text, while maintaining its overall melodic contours. A repeated four-note pattern often found in the lamento of Baroque music appears in this piece in various disguises, sometimes in a slowly descending ostinato in the background, sometimes hidden in the interwoven

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multiphonics. This tetrachord also functions as a building block for the fast passages. A folk song of the Yao minority people in Hunan province is quoted in the middle of the composition. Near the end, the players use detached mouthpieces to create mournful gestures, as if the tormented souls could only find comfort in the company of each another.

Yuan is commissioned by World-Wide Concurrent Premieres and Commissioning Fund, Inc., and made possible with a grant from the Fromm Music Foundation. It was completed during a residency at La Mortella in Ischia, Italy, courtesy of Fondazione William Walton.



ARTIST BIOGRAPHIES



Ensemble-in-Residence eighth blackbird

Tim Munro, flutes
Michael J. Maccaferri, clarinets
Yvonne Lam, violin & viola
Nicholas Photinos, cello
Doug Perkins, percussion
Lisa Kaplan, piano

eighth blackbird \ˈætθ ˈblak-.bɜrd\ *slang*
(orig. and chiefly U.S.).

1. *verb.* to act with commitment and virtuosity; to zap, zip, sock.
2. *adjective.* having fearless (yet irreverent) qualities.
3. *noun.* a flock of songbirds, common in urban areas since 1996.

eighth blackbird combines the finesse of a string quartet, the energy of a rock band and the audacity of a storefront theater company. The Chicago-based, three-time Grammy-winning “super-musicians” (*LA Times*) entertain and provoke audiences across the country and around the world.

Colombine’s Paradise Theatre is eighth blackbird’s new staged, memorized production. Composer Amy Beth Kirsten challenges the sextet to play, speak, sing, whisper, growl and mime, breathing life into this tale of dream and delusion. Performances will occur at University of Richmond, University of Connecticut, The Kitchen, Atlas Arts, Virginia Tech and Chicago’s Museum of Contemporary Art.

The 2013/14 season’s acoustic program, *Still in Motion*, features new works by The National’s Bryce Dessner (the folk-inspired *Murder Ballades*), Steve Mackey (music from his Grammy-winning *Slide*) and Australian composer Brett Dean (the searing *Old Kings in Exile*). eighth blackbird brings this show to Ohio, Missouri, Idaho, Oregon, North Carolina, Pennsylvania, Michigan, New York and California.

Other highlights include debuts with the Cincinnati Symphony (where the ensemble is an Artist in Residence) and New World Symphony; residencies at UCLA, SUNY Purchase, Baylor and Duke; a collaboration with Oberlin College’s CME; and a debut on the Lincoln Center’s Atrium series.

eighth blackbird holds ongoing Ensemble in Residence positions at the Curtis Institute of Music, University of Richmond, and University of Chicago. A decade-long relationship with Chicago’s Cedille Records has produced six acclaimed recordings. The ensemble has won three Grammy Awards, for the recordings *strange imaginary animals*, *Lonely Motel: Music from Slide*

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and *Meanwhile*.

eighth blackbird's members hail from America's Great Lakes, Keystone, Golden and Bay states, and Australia's Sunshine State. There are four foodies, three beer snobs and one exercise junkie. The name "eighth blackbird" derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, *Thirteen Ways of Looking at a Blackbird* (1917). eighth blackbird is managed by David Lieberman Artists.

Michael Maccaferri is a Rico Performing Artist and Clinician.

Lisa Kaplan is a Steinway Artist.



ANUBIS QUARTET

Allison Balcetis
Michael Ibrahim
Ryan Muncy
David Wegehaupt

Anubis Quartet is dedicated to reshaping the saxophone quartet genre and reconceptualizing the way listeners

experience the instrument through contemporary music. The quartet acts as a performer, presenter, and educator; through hands-on collaborations with composers, inventive programming and curating, and a business structure as a publicly supported nonprofit arts organization, Anubis Quartet forges a model to meet the demands of 21st century artists and composers while engaging new audiences with the saxophone through groundbreaking new works.

Anubis Quartet places significant emphasis on curating and is known for innovative concert formats. Each member of the quartet regularly performs on all members of the saxophone family — from soprano to bass, sometimes in the span of a single concert — which results in engaging and varied performances that exponentially increase the possibilities of expression through sound. Commissions frequently involve unusual and obscure instrument combinations and require the quartet to expand and contract as necessary, often including non-saxophone collaborators.

The group has commissioned music by Marcos Balter, Chris Fisher-Lochhead, Lee Hyla, and Mikel Kuehn, amongst others, and has presented regional premieres of works by Georges Aperghis, Giorgio Netti, Frank Bedrossian, Hans Thomalla, and Dai Fujikura. With more than 40 premieres in hand, over half of the ensemble's repertoire has been tailor made for its musicians.

Committed to the education and development of composers, Anubis Quartet has presented collaborative workshops, reading sessions, and masterclasses at Northwestern University, Bowling Green State University, Ball State University, University of Nebraska, Chulalongkorn University (Bangkok), and plays to high school music students throughout the greater Chicago area. The ensemble invests in the saxophone community by participating in conferences, having appeared at the World Saxophone Congress in Bangkok and North American Saxophone Alliance meetings in Alberta, South Carolina, and Georgia.

The ensemble has performed at the Festival Internacional Chihuahua (Mexico), "Music at the Forefront" Concert Series hosted by the Mid-American Center for Contemporary Music, the Colorfield Festival for Contemporary Music, the Tonus Vivus Society for Contemporary Music, and was the 2010 collaborating ensemble for Random Access Music, a NYC-based composers collective.

Anubis Quartet was formed in 2007 and establishes a symbolic connection between Anubis, the Egyptian God of the Underworld, and the volatile yet sensual world of sound, color, and transformation which is vital to contemporary music. The group's name also pays homage to revolutionary spectralist Gérard Grisey, whose work has inspired and influenced its members.



JULIA BENTLEY, mezzo-soprano

Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano Julia Bentley has appeared in leading operatic roles (Carmen, Rosina, Dorbella, Despina, and both Rossini and Massenet Cinderellas) from Anchorage to New York, and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, Contempo/Contemporary Chamber Players, the Orion Ensemble, Pinotage, the New Budapest Orpheum Society, Ensemble Noamnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, the Newberry Consort, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center with conductor Cliff Colnot. She has appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in *Le Marteau sans Maître*, and

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recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* with Sacramento Opera, *Little Women* with the Dayton Opera, and the Bach B Minor Mass with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. She currently teaches voice at Concordia University and the DePaul University School of Music, as well as the graduate Art Song Seminar at North Park University. This season features first-time collaborations with Sarah Rothenberg, the Emerson Quartet and the Spektral Quartet, as well as continuing escapades with pianist Kuang-Hao Huang.



DANIEL WON, clarinet

Born in South Korea and raised in Southern California, clarinetist Daniel Won is a member of the Chicago Sinfonietta and the Music of the Baroque orchestra, and has performed with Chicago Symphony's MusicNOW ensemble, the Chicago Chamber Musicians, the Alabama Symphony, and the Civic Orchestra of Chicago. His many solo appearances include the Pacific Symphony Orchestra, the Chicago Classical Philharmonic, the Colorado Springs Festival Orchestra, and the UCLA Philharmonia Orchestra. As an educator, he has taught private lessons for over 15 years and is currently an active mentor for Chicago Sinfonietta's Project Inclusion program. As an administrator, Daniel currently serves as the Conservatory Director at Merit School of Music. He earned a Certificate in Performance and a Master of Music degree from DePaul University School of Music, where he studied with Larry Combs and John Bruce Yeh.