

Frank E. Taplin '37 Auditorium
in Fine Hall
Princeton University

NEW MILLENNIUM ENSEMBLE

**The
Composers' Ensemble
at Princeton**

Steven Mackey, Barbara White, and Michael Pratt, *Directors*

Tuesday, November 7, 2006
8:00 p.m.

THE PROGRAM

Megaphone

Nathan Michel

Barbara White

Alan R. Kay, *clarinet* — John Ferrari, *marimba*
Margaret Kampmeier, *piano*

Points of Departure

Michael Early

- I. *Peach Pie*
- II. *Debussy and the Flutist Meet in the Ruined Temple, Then Begin to Argue*
- III. *Intermission (Peach Pie Revisited)*
- IV. *Debussy and the Flutist Conclude their Argument, Then Begin to Dance*
Tara Helen O'Connor, *flute* — Margaret Kampmeier, *piano*

Resonance Study IV

Samson Young

Tara Helen O'Connor, *flute* — Alan R. Kay, *clarinet*
Sunghae Anna Lim, *violin* — Gregory Hesselink, *violoncello*
Margaret Kampmeier, *piano* — John Ferrari, *percussion*

all spring

Emily Doolittle

five o'clock
all spring
have you
ruffed grouse
just when

Martha Elliott, *soprano* — Tara Helen O'Connor, *flute*
Alan R. Kay, *clarinet* — Sunghae Anna Lim, *violin*
Gregory Hesselink, *violoncello* — John Ferrari, *percussion*
Michael Pratt, *conductor*

Enough Rope

1. *The Flaw in Paganism*
2. *Promise*
3. *Reuben's Children*
4. *A Well-Worn Story*
5. *Two-Volume Novel*
6. *The Willow*
7. *Prophetic Soul*
8. *Afternoon*
9. *Thought For a Sunshiny Morning*
Kristin Norderval, *soprano* — Tara Helen O'Connor, *flute*

Chydesdale Amputee

Alan Torney

Sunghae Anna Lim, *violin* — Gregory Hesselink, *violoncello*
Margaret Kampmeier, *piano* — John Ferrari, *percussion*

Inner Voices of Blue

Miriam Young

Rebecca Ringle, *mezzo-soprano* — Tara Helen O'Connor, *flute*
Alan R. Kay, *clarinet* — Margaret Kampmeier, *piano*
John Ferrari, *vibraphone* — Sunghae Anna Lim, *violin*
Gregory Hesselink, *violoncello* — Michael Pratt, *conductor*

NEW MILLENNIUM ENSEMBLE

Tara Helen O'Connor, *flute* — Alan R. Kay, *clarinet* — Sunghae Anna Lim, *violin*
Gregory Hesselink, *violoncello* — Margaret Kampmeier, *piano* — John Ferrari, *percussion*
With special guests Michael Pratt, *conductor* — Martha Elliott, *soprano*
Kristin Norderval, *soprano* — Rebecca Ringle, *mezzo-soprano*

— intermission —

PROGRAM NOTES

Megaphone Nathan Michel
Megaphone was composed in 1999. Contrasts between activity and stasis characterize the piece, which was vaguely inspired by Samuel Beckett's novel *Watt*, as well as music of Charlie Parker and Squarepusher.

Nathan Michel makes music in both the classical and rock traditions. Currently a Ph.D. composition fellow at Princeton University, Nathan has also studied at Bowdoin College, Yale University, and in Amsterdam with Louis Andriessen. He's received numerous awards for his work including a Morton Gould Young Composer Award from ASCAP and a Charles Ives Scholarship from the American Academy of Arts and Letters. His music — four full-length albums, singles, and compilation appearances — can be found on such record labels as Sonig, Skipp, Tigerbeat6, and Tomlab. He was born in Charleston, South Carolina in 1974.

Points of Departure Michael Early
Take one-half pound of Zappa's *Peaches en regalia*, chop well, and mix. Add a tablespoon of impression of Noh flute to one-third of Debussy's *Images* (book 2). Stir well and bake at 350° F. Sprinkle with Dolphy's *Gazzelloni*. Serves 4.

Michael Early likes to think of his music as a telling a story without words. He has received grants and awards from the MIT Council for the Arts, the Thornton School of Music, the National Federation of Music Clubs, and Yale University. Michael is now a graduate student in composition at Princeton.

Resonance Study IV Samson Young
I traced the curve
and missed the sigh.

Was it the first eight beats
of our temporally distorted Gagaku,
that transported me to the last gesture
of your isorhythmic estatic dance
and its starlit alibis?

Only if your transfiguration
is entangled with my subjective geography.

Samson Young
This, is how I work.

I imagine some soundscape,

some glimpses of sound,

I describe that sound world with poetry. I
sometimes fail.

At some later time,

I re-create that sound world

with musical notation []

using

poetry as my memory guide, like
snapshots _____ of shimmering
resonance.

all spring Emily Doolittle
all spring was commissioned by the Canada Council in 2004 for the Motion Ensemble of New Brunswick (Canada), and revised in 2006 for the New Millennium Ensemble concert at Princeton. The poetry is by Rae Crossman, a good friend, and one of my

five o'clock my love
five o'clock a. m. say it is not too late

a woodpecker knocks a hole
into my sleep to call you back
across the arid fields

all spring my love
all spring say it is not too late
I have been watching to weave a nest
a pair of geese even from the strands of sorrow
in the flooded hollow

their dance of necks
among the reeds **have you ever held a bird**
two at first have you ever held a bird
now half a dozen in your hand

wing broken

heart pounding in your palm

and you
the one

who had snapped
the fragile bones

have you
I say you have

favourite Canadian poets. Each poem uses the imagery of a different type of bird. In some of the movements of this piece I've incorporated direct imitation of the bird into the music, while in others the representation of the bird is more symbolic.

ruffed grouse
ruffed grouse drumming

wings batter against the ground
flail the bobcat's jaw

just when
just when I thought
the aphids
had destroyed
the yellow
beauty
of the daisies

the goldfinches
came
to feed
on the crawling
stems

and death
burst
into bloom

Emily Doolittle was born in Halifax, Nova Scotia in 1972, and educated at Dalhousie University, Indiana University, the Koninklijk Conservatorium in the Hague, and Princeton. Since 2003 she has been living in Montreal where, in addition to composing, she has been researching animal songs and their relation to human music, and learning to play Cape Breton fiddle. Current projects include a book of piano pieces for children and a piece for the Orchestre Metropolitain de Montreal, to be performed in the spring of 2007.

Enough Rope Barbara White
Enough Rope, a cycle of nine songs on texts of Dorothy Parker, was commissioned jointly by the Chameleon Arts Ensemble of Boston and the Koussevitzky Foundation in the Library of Congress. Mrs. Parker (1893-1967), one of the central figures of the Algonquin Round Table, is perhaps best known for her dry witticisms (for example, "men seldom make passes at girls who wear glasses"); she also published many volumes of poetry and fiction and wrote for *Vanity Fair* and *The New Yorker* as well as for stage and screen. Several years ago, reading her poems more fully, I was drawn to their concision, unpretentiousness and lively rhythm, and they began to sing to me in my inner ear. In composing my song cycle, I reflected on the poems' marriage of acerbic wit and searing self-awareness, their direct expression of romantic and erotic longings and losses, and their unflinching recognition of mortality and transience.

In gathering the poems for my set, scored for the intimate pairing of soprano and flute, I chose to alternate between quatrains and longer poems. Superimposed on this binary pattern is a grouping into threes, wherein the first few songs take place "in the moment," the central three reflect backward, and the last group looks to the future (with a poignant recognition of impermanence). The musical settings aim to reflect this progression, as the busy, urgent character of the opening few movements gives way to a more modest, even folk-like style. Throughout, I was inspired by Mrs. Parker's use of simple language and regular rhythm, as well as

by her use of stinging reversals in many of the final lines.

Mrs. Parker is often portrayed as a lovelorn alcoholic with suicidal tendencies — in today's lingo, she would be an "actively addicted codependent," I guess. (Alan Rudolph's informative and moving film *Mrs. Parker and the Vicious Circle*, starring the incomparable Jennifer Jason Leigh as Mrs. Parker, offers such a characterization.) While this is certainly accurate, there is more to the story. Mrs. Parker was politically active throughout her life; for example, she traveled from New York to Boston in 1927 to march in protest — and in a cloche hat and white gloves — of the execution of Sacco and Vanzetti. She left her modest estate to Martin Luther King, and after he died in 1968 it was passed on to the NAACP. In 1988 her ashes still had not been claimed, and the NAACP interred them at their headquarters in Baltimore, along with a memorial dedication.

The score of *Enough Rope* expresses warm appreciation the Chameleon Arts Ensemble of Boston for their skill and sensitivity. There is also a dedication to my longtime friend Julia Sullivan, whom I have always considered a modern-day embodiment of some of Mrs. Parker's qualities — namely, her keen intelligence, penetrating wit, and sartorial sophistication.

Enough Rope

Texts by Dorothy Parker
 The composer wishes to thank the National Association for the Advancement of Colored People for authorizing this use of Dorothy Parker's works.

1. *The Flaw In Paganism*

Drink and dance and laugh and lie,
 Love, the reeling midnight through,
 For tomorrow we shall die!
 (But, alas, we never do.)

— from *Death and Taxes* (1931)

2. *Promise*

Love beyond my maddest dreaming
 You have sworn you'll show to me;
 You will guide me to the gleaming,
 Reeling heights of ecstasy.
 Dizzier joy than else could reach me,
 Fiercer bliss and wilder thrill,
 All of this some day you'll teach me,
 Y-e-e-s you will!

— from *Complete Poems* (uncollected by Parker)

3. *Reuben's Children*

Accused from their birth they be
 Who seek to find monogamy,
 Pursuing it from bed to bed—
 I think they would be better dead.

— from *Sunset Gun* (1928)

4. *A Well-Worn Story*

In April, in April,
 My one love came along,
 And I ran the slope of my high hill
 To follow a thread of song.

His eyes were hard as porphyry
 With looking on cruel lands;
 His voice went slipping over me
 Like terrible silver hands.

Together we trod the secret lane
 And walked the muttering town.
 I wore my heart like a wet, red stain
 On the breast of a velvet gown.

In April, in April,

My love went whistling by,
 And I stumbled here to my high hill
 Along the way of a lie.

Now what should I do in this place
 But sit and count the chimes,
 And splash cold water on my face
 And spoil a page with rhymes?

— from *Enough Rope* (1926)

5. *Two-Volume Novel*

The sun's gone dim, and
 The moon's turned black;
 For I loved him, and
 He didn't love back.

— from *Sunset Gun* (1928)

6. *The Willow*

On sweet young earth where the myrtle presses,
 Long we lay, when the May was new;
 The willow was winding the moon in her tresses,
 The bud of the rose was told with dew.

And now on the brittle ground I'm lying,
 Screaming to die with the dead year's dead;
 The stem of the rose is black and drying,
 The willow is tossing the wind from her head.

— from *Death and Taxes* (1931)

7. *Prophetic Soul*

Because your eyes are slant and slow,
 Because your hair is sweet to touch,
 My heart is high again; but oh,
 I doubt if this will get me much.

— from *Enough Rope* (1926)

8. *Afternoon*

When I am old, and comforted,
And done with this desire,
With Memory to share my bed
And Peace to share my fire,

I'll comb my hair in scalloped bands
Beneath my laundered cap,
And watch my cool and fragile hands
Lie light upon my lap.

And I will have a sprigged gown
With lace to kiss my throat;
I'll draw my curtain to the town,
And hum a purring note.

And I'll forget the way of tears,
And rock, and stir my tea.

But oh, I wish those blessed years
Were further than they be!

— from *Sunset Gun* (1928)

9. *Thought For A Sunshiny Morning*

It costs me never a stab nor squirm
To tread by chance upon a worm.

"Aha, my little dear," I say,

"Your clan will pay me back one day."

— from *Sunset Gun* (1928)

Barbara White is a composer with a special interest in interdisciplinary collaboration, specifically in working with dance and video. She has performed her clarinet works with the Fromm Foundation Contemporary Music Series at Harvard, the Florida International Festival of New Music, and the Seal Bay Festival, as well as on her first solo CD, *When the Smoke Clears*. A second CD, *Apocryphal Stories*, was released in 2004. In 1998, Barbara

White joined the faculty of the Princeton University Music Department, where she is now Associate Professor.

Clydesdale Amputee

Alan Tormey
The Clydesdale is increasingly popular as a pleasure horse.

Alan Tormey's music has been described as both "disconcerting" and "avant." Anthony Doerr, author of *The Shell Collector* and *About Grace* states "it's absolutely cool and unnerving, and nothing like I expected." Alan's work has been internationally featured by, among others, eighth blackbird, Ensemble Intercontemporain, James Avery, The Kennedy Center for the Performing Arts, CCRMA, Meet the Composer, Synergy, and the Tarab Cello Ensemble. He holds degrees in music from Oberlin Conservatory and the University of California at Berkeley and is presently a doctoral candidate in music composition at Princeton University.

Inner Voices of Blue

Miriama Young
This setting of Sarah Arvio's poem *Côte d'Azur* evokes the text's various vocal characters as they speak through the ocean water — words mellifluous, sometimes esoteric, often wise. The music is suggestive of a fleeting moment of immersion, as the water speaks its mysteries. In the *Inner Voices of Blue*, the spoken voices provoke the sea into various tidal undulations, a series of ocean swells that are subsumed by a breaker wave of vocal lyricism.

Côte d'Azur

Out of the blue, one of them lipped to me:
"A handful of days can hold a whole life,
sunlight dazzling on a blue foaming sea,

the touch of a body and nothing more,
one whisper which was the very whisper
for which you had waited hour after hour,

maybe not the same words, not the same voice,
all those words other and voice still other,
the ring of unknown words, those were the ones."

The hand that held my pen began to shine:

"How sad are those who borrow their solace
from several days never to return,

some incident of passion or promise,
some glimpse..." "Oh yes, but sadder still are those
who never bask on even that brief beach."

How blue the sea looked; it shone and *they* shone;
now they glittered with an utter glitter,
now they beamed, for this was their greatest *yes*.

"The special few are those who live full joys,
not a day, a week or a mooncycle
but an extension of years, or a life."

"*Chimera on the surface of the sea,
haze that lies heavy on a salty sea,
haze hovering over a summer sea,*

despite the scintillations of the sun."

"Where will all this lead? It will lead *nowhere*.
Nowhere at all is where we want to go.

A blue *nowhere* made up of blue nothing,
a moment of bliss lasting a moment,
long enough for life, that long and no more."

— © 2002 by Sarah Arvio
From *Visits From the Seventh*

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Knopf, a division of Random House, Inc.

Miriama Young is a composer of electronic, vocal and instrumental music. She grew up in Wellington, New Zealand and in 2000 took up a Fulbright Award to pursue graduate work at New York University. She is currently a doctoral candidate in Music Composition at Princeton University. Musical collaborations and performances include Anemone Dance Theater, the Nash Ensemble, Quey Percussion Duo, New Jersey Symphony Orchestra, the Yesaroun' Duo, Strike Percussion, So Percussion, Now Ensemble, and her radio work aired on Resonance FM London, Radio New Zealand, and New York Public Radio. She has held artist residencies at Yaddo and The MacDowell Colony. Her music is recorded on *Waiteata Collection of New Zealand Music*, on Strike Percussion Ensemble's album *New Zealand Percussion Music* and her electronic work on *New Zealand Sonic Art 2000*. Her prose is published in *The New Zealand Listener*, *Music in New Zealand*, and *Contemporary Music Review* (London). Her album, *Heart Murrur* will be released in early 2007. For more information: www.miriamayoung.com

Sarah Arvio is a poet and translator. *Côte d'Azur* appears in her first book of poems, *Visits from the Seventh* (Alfred A. Knopf, 2002). She was awarded the Rome Prize in Literature for 2003-2004, and in 2005 a Guggenheim fellowship. Her second book of poetry, *Sono*, was published by Knopf this year.

THE PERFORMERS

New Millennium Ensemble is a mixed sextet of winds, strings, piano, and percussion. Winner of the 1995 Walter W. Naumburg Chamber Music Award and a CMA/ASCAP Award for Adventurous Programming, the group is fully committed to the promotion of new American music. They have premiered over fifty new works, and earned praise for their dynamic performances and wide-ranging repertoire. Allan Kozinn of *The New York Times* wrote, "The expert young players of the New Millennium Ensemble have an admirable catholicity of taste and the virtuosity to support it."

Since its founding in 1990, New Millennium Ensemble has appeared to critical acclaim across the country and abroad. The group has performed at Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Hall, the Ethical Culture Society, on WNYC's "Around New York", and at Harvard, Columbia and Princeton Universities. They have appeared also at the American Academy in Rome, the Radio Leon Festival in Monterey, Mexico, Festival of New American Music in Sacramento, Sonic Boom Festival in New York, and the Pittsburgh Chamber Music Society. In addition to concertizing and promoting new music, the group is dedicated to music education. They have given numerous children's concerts under the auspices of the Lincoln Center Chamber Music Society. Merkin Hall and the Harlem School for the Arts, and have held residencies in public schools and universities nationwide.

In January of 1998, the ensemble released its debut CD entitled *Here Comes Everybody* on the CRI label. According to reviewer Lehman of the *American Record*

Guide, "The New Millennium Ensemble, who play with confidence, precision and verve, are well-nigh perfect." A second recording, reviewed by Classical.net simply as, "This is a great CD", features works of Morton Feldman and was released in February of 2000 by Koch International. New Millennium Ensemble is grateful to the NEA, Argosy Foundation, Copland Fund, Mary Flagler Cary Trust, Alice M. Ditson Fund and the Amphion Foundation for past and continuing support.

Flutist **Tara Helen O'Connor**, a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the virtuoso woodwind ensemble, Windscape, is flute soloist of the Bach Aria Group. Winner of an Avery Fisher Career Grant, she is the first wind player chosen to participate in the Chamber Music Society Two program. She performs regularly with the Chamber Music Society, the Orpheus Chamber Orchestra, Santa Fe Chamber Music Festival, Chamber Music Northwest, Music from Angel Fire, and the Brandenburg Ensemble. She will return this summer for her eleventh season with the Spoleto Festival USA. She received two Grammy nominations in 2003 for Osvaldo Golijov's *Yiddishbuk* and has recorded for the Deutsche Grammophon, EMI Classics, Arcadia, Koch, and Bridge Records labels. Recent performances included collaborations with Jaime Laredo, Peter Serkin, Dawn Upshaw, David Shifrin, Ransom Wilson, the Tokyo String Quartet, and the Kalichstein-Laredo-Robinson Trio. She has appeared on *Live from Lincoln Center* and A&E's *Breakfast with the Arts*.

Ms. O'Connor is professor of flute and head of the wind department at Purchase College Conservatory of Music and was recently appointed to the faculty of the newly inaugurated Bard College Conservatory of Music. An avid photographer, Ms. O'Connor has photo credits in several magazines.

One of the most versatile and respected musicians of his generation, clarinetist **Alan R. Kay** joined Orpheus in 2002. He was a winner of the C.D. Jackson Award at Tanglewood, a 2002 Presidential Scholars Teachers Award, and the 1989 Young Concert Artists Award with the sextet Hexagon featured in the film, *Debut*. A founding member of Windscape, he appears with the Chamber Music Society of Lincoln Center and with the Mendelssohn, Mirò, and Shanghai String Quartets. Mr. Kay appears annually at the Bravo! Vail Valley Music and Yellow Barn Festivals. His 2005 Windham Festival Weber performance was heard nationally on NPR. Artistic Director of the New York Chamber Ensemble, his series at the ensemble's Cape May Festival draws larger audiences each year. Mr. Kay studied orchestral conducting at Juilliard and has led orchestras at Purchase College, Juilliard, Bucks County (PA), Staten Island, Asuza (CA) and New York City. Mr. Kay taught at the Summer Academy in Leipzig, Germany in 2004 and teaches at the Manhattan, Hartt and Juilliard Schools. He has recorded wind music CD's with Hexagon, Windscape and the Sylvan Winds; he also appears on many other chamber music, orchestral and new music CD's. He lives with his two boys, Noah and Jonathan, ages 12 and 10, in Leonia, New Jersey.

Sunghae Anna Lim has concertized extensively throughout the United States, England, Austria and Japan as a chamber musician. She is a founding member of the Laurel Trio, which won the 1995 Nathan Wedeen Award at the Concert Artists Guild Competition in New York. The Trio has performed to critical acclaim across the country and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR (the radio station of The New York Times) and the Tanglewood Music Festival. As violinist of New Millennium Ensemble, Ms. Lim won the coveted Naumburg Chamber Music Award, which included a debut at Alice Tully Hall at Lincoln Center. Over the last decade she has been actively involved in the contemporary music scene, premiering and recording over 100 works by living composers. Ms. Lim has participated in music festivals such as Marlboro, Ravinia, Prussia Cove, the Portland Chamber Music Festival, Monadnock Music Festival and the Laurel Festival of the Arts. She currently lives in Princeton, NJ and teaches violin at Princeton University.

In addition to the New Millennium Ensemble, cellist **Gregory Hesselink** is a member of Sequitur, the Locrian Chamber Players, New Band, and is principal cellist of the Riverside Symphony. He has performed with many of New York's most noted new music ensembles including Speculum Musicae, New York New Music Ensemble, Da Capo Chamber Players, the Group for Contemporary Music, Cygnus, the Columbia Sinfonietta, Mosaic Ensemble, Ensemble Sospeso, and the SEM Ensemble.

He has premiered more than 100 works including concertos by James Tenney, Daniel Weymouth and Ross Bauer. Mr. Hesselink is currently on the faculty of Mannes Prep., and teaches each summer at Apple Hill. Recordings can be heard on Nonesuch, Bridge, CRI, Koch, Innova, Wergo, Albany, PPI and Point Records.

Since receiving her Doctor of Musical Arts degree, pianist **Margaret Kampmeier** has performed in hundreds of concerts, presented numerous premieres and recorded extensively. She is a founding member of the Naumburg award-winning New Millennium Ensemble, and performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. Ms. Kampmeier has appeared often with the Kronos Quartet, the Chamber Music Society of Lincoln Center, Saratoga Chamber Players, Richardson Chamber Players, Peter Schickele and many new music ensembles including Sequitur, Newband, Speculum Musicae and Musician's Accord. A dedicated educator, Ms. Kampmeier teaches at Princeton University and has presented forums on the music of women composers and contemporary techniques. She holds degrees from the Eastman School of Music and the State University of New York at Stony Brook, where she studied with Gilbert Kalish.

John Ferrari enjoys a multi-faceted career as a versatile classical and hand percussionist, drummer, conductor, and educator in the New York area. He is a founding member of the Naumburg Award winning New Millennium Ensemble and is drummer/percussionist for Meridian Arts Ensemble-

Brass & Percussion. Between these groups and others he has toured extensively as both performer and clinician in the U.S., Europe, Mexico, Central and South America, the Caribbean and Asia. Mr. Ferrari is a frequent guest artist of the Chamber Music Society of Lincoln Center and Chamber Music North West, and has performed and recorded with the most notable chamber-music organizations around New York. Musically active in chamber, orchestral, pop, jazz, Broadway, dance, film and television, he can be heard on the Albany, CRI, Centaur CGN], Channel Classics, Koch International, New World, Santa Fe New Music and Strange Music record labels. Mr. Ferrari holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University in New Jersey where he has been on the performing arts faculty since 2002.

Since coming to New Jersey to join the music faculty at Princeton in 1977, **Michael Pratt** has helped to engineer a major expansion of performance activities at Princeton, and currently serves as the Director of the certificate Program in Musical Performance, a model for other such programs now emerging in liberal arts universities. Pratt also co-directs both the Composers' Ensemble and Richardson Chamber Players, and teaches several performance courses.

He has led Princeton performances of some of the most demanding works in the repertory, including symphonies of Mahler and Stravinsky's *Le Sacre du Printemps*. Other highlights from his Princeton tenure include the United States stage premiere of the original 1805 version of Beethoven's *Fidelio*, which was subsequently invited to

appear at Lincoln Center, and performances of Weber's *Der Freischütz* and Wagner's *Tristan und Isolde*, the latter in a concert version. Under Pratt, the Princeton Orchestra has taken successful tours of the U.S., the U.K., Spain, Portugal and Central and Eastern Europe.

Mr. Pratt is also Co-founder and was Music Director of the Opera Festival of New Jersey from 1984 to 1995. With the Opera Festival, he conducted eighteen new productions of works ranging in style from Mozart's *The Marriage of Figaro* to Verdi's *Falstaff* to the world premiere of Peter Westergaard's *The Tempest*.

Mr. Pratt also holds the position of Music Director of the Delaware Valley Philharmonic, having led that ensemble since 1990. He has also appeared as a guest conductor with some of the leading ensembles in the United States, including the Concerto Soloists of Philadelphia, the Boston Symphony Chamber Players, the orchestras of Detroit, Rochester, Atlanta, Long Island, and Indianapolis, the Aspen Music Festival, and Opera Delaware. From 1985 to 1990 he also served as Associate Conductor of the New Jersey Symphony. Pratt was educated at the Eastman School and Tanglewood, and his teachers include Gustav Meier, Gunther Schuller, and Otto Werner Mueller.

Martha Elliott has established a reputation as a dynamic singer with a wide range of repertoire, including avant-garde contemporary music, opera, chamber music, and baroque music with period instruments. She has performed with Continuum in New York City, South America, Europe and Asia as well as throughout the U.S. She

has worked with over 50 composers on their new works, and has presented world premieres with the Princeton University Orchestra on tour throughout Eastern Europe and the U.K. She appears frequently with the Princeton Composers' Ensemble and Richardson Chamber Players, and has performed with Philadelphia's Network for New Music, Philadelphia Chamber Music Society, New Jersey Chamber Music Society, Philadelphia Chamber Orchestra, Atlanta Symphony, New Jersey Symphony, Vermont Symphony, Concert Royale, New England Bach Festival, Princeton Pro Musica, Pennsylvania Opera Theatre, Opera Festival of New Jersey, Festivals of Aspen, Tanglewood and Marlboro and at the Library of Congress, Alice Tully Hall, and Merkin Hall. Her book *Singing in Style: A Guide to Vocal Performance Practices* was published by Yale University Press in 2006.

Kristin Norderval, soprano, is a performer, composer and improviser who performs a repertoire that spans the renaissance to the avant-garde. Profiled by *The New York Times* in "Downtown Divas Expand their Horizons", and hailed as one of "new music's best" by the *Village Voice*, she has performed at festivals throughout the world, and her collaborations have included work with choreographers, sculptors, filmmakers and installation artists as well as other musicians. Her credits as a soloist include performances with the Netherlands Dance Theater, the San Francisco Symphony, the Oslo Sinfonietta and the Philip Glass Ensemble, and recordings for CRI, Koch, Nonesuch, Mode, Deep Listening, Eurydice, Aurora and Point records. As a composer and a performer she has specialized in

developing new works for voice and interactive electronics. Commissions have included works for Den Anden Opera in Copenhagen, the Bucharest International Dance Festival in Romania, and Jill Sigman/Thinkdance in New York City. She was the recipient of a Norwegian Artist's Stipend (Statens kunstnerstipend) in 2004 and 2005 for the development of new multi-disciplinary work, and the winner of the 2005 Henry Cowell Award from the American Music Center for innovative music. Ms. Norderval holds a Bachelor of Music in composition from the University of Washington, a Master of Music in voice from the San Francisco Conservatory and a Doctor of Musical Arts from the Manhattan School of Music. In 2003/04 she was a Visiting Scholar at New York University's Tisch School of the Arts in the department of Performance Studies. Kristin Norderval is currently a Research Fellow at the University College of Østfold in Norway, focusing on the development of collaborative work within the inter-disciplinary performing arts.

Mezzo-soprano **Rebecca Ringle**, was a 2006 District Winner in the Metropolitan Opera National Council Auditions. This winter brings Rebecca to Utah Symphony and Opera where she will perform as Alto Soloist in the *Messiah*, and cover the role of the Composer in Strauss's *Ariadne auf Naxos*. In 2007, she will perform as Rosswise in Washington National Opera's production of *Die Walküre*. In 2005, she appeared as Alto Soloist in Krzysztof Penderecki's *Credo Symphony* with the Yale Philharmonia conducted by the composer. In spring of 2006, she performed Mahler's *Lieder*

eines *fahrenden Gesellen* with Orchestra New England and appeared in a recital at Carnegie Hall's Weill Recital Hall in a new work by Sarah Snider. She has performed with the Cleveland Orchestra under Franz Welser-Möst as Tebaldo (*Don Carlo*) and as Zweiter Magd (*Elektra*) and with Orchestra Sinfonica di Milano as mezzo-soprano soloist in works by Puccini, Ravel, Britten, Mendelssohn, Purcell and Piazzolla. Rebecca lives in New York City.