



2ND INTERNATIONAL CONFERENCE
The Changing Face of Music Education
April 23 – 25, 2009



TALLINN UNIVERSITY

„Music and Environment“, April, 23–25, 2009

Tallinn University, Institute of Fine Arts, Music Department, Lai Street 13, 10133, Tallinn

www.tlu.ee/CFME09

FRIDAY APRIL 24, 2009

CONCERT AND PRESENTATION-WORKSHOP

AMERICAN AND ESTONIAN CONTEMPORARY MUSIC

Compositions by Pozzi Escot, Robert Cogan, Helena Tulve, Mari Vihmand

Presentation-workshop

Jon Sakata, Jung Mi Lee & Joan Heller

"Music and Memory: Creative Experimentation towards a new Mental Ecology"

Compositions by Pozzi Escot and Robert Cogan

11.15–12.00

Lai street 13 L-208

Concert: American and Estonian Contemporary Music

Pozzi Escot, Robert Cogan, Helena Tulve, Mari Vihmand

17.30–19.00

Lai street 13 L-208

Within the 2nd International Conference CFME09 we are glad to present the amazing oeuvre of two of the main keynote speakers of the conference **Prof. Robert Cogan** and **Prof. Pozzi Escot (New England Conservatory, Boston, USA)**. Both are outstanding personalities in the field of composing as well as music theory, pedagogics and music writing. The concert will be enriched by the music of two outstanding Estonian contemporary composers Mari Vihmand and Helena Tulve.

The event is sponsored by US-Embassy Estonia, Southern Methodist University Dallas and New England Conservatory Boston. Many thanks goes to the composers and performers for their personal benefit and effort.

PROGRAM

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| 1. Sonatina IV (1992)
Jung Mi Lee, piano
Jon Sakata, piano | Pozzi Escot |
| 2. Eskiis 02 (2002)
Jon Sakata, piano | Mari Vihmand |
| 3. Aria II (2001, with pre-recorded tape)
Joan Heller, voice | Pozzi Escot |
| 4. Contexts/Memories Version C
Jung Mi Lee, piano
Jon Sakata, piano | Robert Cogan |

INTERMISSION

- | | |
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| 5. Visione87 (1987)
Joan Heller, voice
Jon Sakata, piano | Pozzi Escot |
| 6. Vertige for amplified piano (2000)
Jung Mi Lee, piano | Helena Tulve |
| 7. Celanportrat/Celan Portrait (Bilingual Version)
Joan Heller, voice
Jon Sakata, piano | Robert Cogan |

Performers:

Soprano - Joan Heller

Piano - Jon Sakata, Jung Mi Lee

PROGRAM NOTES

ROBERT COGAN

CONTEXTS/MEMORIES VERSION C

This work is a re-editing, in the cinematic sense, of the composer's *Algebra and Mornings*, a multi-movement solo piano work for the young. Here exactly the same music reappears, but cross-cut (remembered) differently, no longer necessarily for the young. Different versions, different 'edits' exist. Version C was created for and dedicated to Jung Mi Lee and Jon Sakata. The whole grows from a phrase in a poem by Jorge Luis Borges: "memory itself, where a glance can make men dizzy".

CELANPORTRAT/CELAN PORTRAIT

This work evokes the Romanian-Jewish writer Paul Celan (1921–1970), widely regarded as the greatest of Europe's post World War II poets. He arrived at adulthood during the Holocaust knowing of his parents' deportation and death. He faced the inescapable post-Holocaust dilemma: how to live and create in the face of this event impossible to ignore or to encompass. He ultimately lived, married, taught, and died by suicide in Paris. American poet-laureate Robert Pinsky has cited the "greatness of his invention", and J. M. Cameron places him "within the tradition of Holderlin and Rilke, his achievement not less than theirs". The *Portrait* intermixes six of Celan's texts (in John Felstiner's English translation and in the original German) in five movements. It is dedicated to the memory of the composer's paternal grandparents, who also disappeared in the Holocaust in Kishinev, Romania/Moldavia (1941–1945).

POZZI ESCOT

SONATINA IV

This work is again part of a series of five connected works. Sonatinas I-III were written when the composer was a teenager and first performed in Portland, Oregon, at Lewis & Clark College. All the Sonatinas project three movements with the second one a dirge. The series was completed last year with the premiere performance at Boston University of Sonatina V with performances also in Philadelphia, the "Barge International Festival" of New York City, and Jordan Hall in Boston.

ARIA II

Like Escot's works *Pluies*, *Interra I*, *Visione87*, *Mirabilis I*, this *Aria II* combines live performance and pre-recorded tape. These four works plus *Aria II* have common structures. Music critic of Philadelphia/PA, Daniel Webster, wrote of *Interra I* that, "The complex series of events, however mysterious, is immediately appealing, pulsing with the beauty of mathematics". The *Aria* cycle was completed last year with the premiere of *Aria V* for Elliott Carter for voice, cello, and percussion. Then, critic Carson Cooman of *The Living Music Journal* wrote, "All the Arias of Escot are quite special pieces; they achieve something wonderful, I see very much what music critic Richard Dyer of the *Boston Globe* means when he calls *Aria I* an EPIC." Performances have taken place throughout in Europe, Brazil, Canada, and the USA.

VISIONE87

The world premiere took place at Town Hall, New York, celebrating American composer Ralph Shapey's 70th birthday. Since, it has been performed at the International Symposium concert of Edinburgh University, Scotland, International Montanea Festival in Switzerland, Dia Foundation in New York. Originally composed for voice and piano or voice and tape, it is tonight being performed with piano.

HELENA TULVE

VERTIGE

Vertige for amplified piano represents disorder of space perception, feeling of unusual movement of the surroundings, momentary loss of emotional balance, dizziness that occurs when looking downwards from a high place.

MARI VIHMAND

SKETCH 02

Eskiis 02 / Sketch 02 was commissioned by Estonian Academy of Music and Theatre for the 6th Estonian Pianists' Competition in 2002. Because it was the obligatory piece for all participants, the composer left part of the score intentionally in a raw state - as a sketch - to give the pianists the possibility to shape it in their own way.

PERFORMERS

JOAN HELLER

Her longstanding advocacy of 20th century music is reflected in her numerous performances and recordings by prominent labels. In 1994 Heller was the recipient of a distinguished grant from the National Endowment for the Humanities for her first solo CD featuring noted composers Milton Babbitt, Luciano Berio, Robert Cogan. She has continued to receive distinguished accolades and recorded for numerous labels. She has given master classes in the USA, Brazil, UK, and former USSR; served on the music faculties of Yale University, Boston University and currently she is Chair of the Voice Department in the Meadows School of the Arts at Southern Methodist University. Prominent reviews: "Heller, a soprano precisionist, sang, spoke, declaimed, hummed, and vocalized in bravura style (The New York Times)." "It may be that there is no such performer of contemporary music in our own country, such virtuoso mastery in a singer, that is Heller! (The Journal of Musical Life, Moscow)."

JUNG MI LEE / JON SAKATA

These two most extraordinary pianists have performed together and individually in Austria, Brazil, Canada, China, France, Germany, Hungary, Korea, Slovakia and throughout the United States under auspices as diverse as Harvard University, Williams College, Metropolitan Museum of Art in New York, Beijing Central and Shanghai Conservatories, The Talloires International Composers Conference, Universidade Federal do Rio Grande do Sol-Porto Alegre, University of New England, and Phillips Exeter Academy where both are currently faculty members. Jung Mi Lee did her master's and doctoral studies at Boston University and New England Conservatory; Jon Sakata received his master's and doctoral degrees from New England Conservatory (where he also taught on the Piano and Graduate Theoretical Studies faculty from 1997-2004). They have recorded for the Sachimay, Encounter, Centaur labels and continue to receive most prominent reviews for their performances. "Extraordinary, dynamic, real mastery, thrilling to hear and watch (Boston Globe)."

COMPOSERS

POZZI ESCOT

... is co-author of the acclaimed *Sonic Design: The Nature of Sound and Music* and Editor-in-Chief of the international journal *Sonus*, founded in 1980 and reviewed as the best music journal in the USA.

A graduate of the Juilliard School and the Musikhochschule- Hamburg, Escot is a Professor at the Graduate School, New England Conservatory. A much sought after lecturer in the interdisciplinary studies of music, Escot has recently been invited to speak at Columbia, Princeton, Chicago, Harvard, Illinois-Urbana, University of London, Darmstadt Music Institute, the SIdAM of Italy, Edinburgh, Rice, Carnegie Mellon, University of Oregon-Eugene, Bates, Grinnell, Wabash, Central, Linfield Colleges.... As a composer, the foremost American critic Virgil Thomson regards her as "the most interesting and original woman composer now functioning."

In 1975 Escot was chosen as one of the five remarkable women composers of the twentieth century. In that year the New York Philharmonic Orchestra premiered her *Fifth Symphony, Sands* (1965). Critics around the world have praised her compositions:

"A striking new appearance was made by Escot; the instrumental mosaics, the strange syllables and words are obviously rooted in genuine musicality and join in a really moving work, *Lamentus* (1962)."

Süddeutsche Zeitung

"Composer offers unusual sounds, in the first performance of *Cristhos* (1963), Escot exploited brilliantly unfamiliar timbres."

"With extreme care and economy in placing every fraction of a sound (*Three Poems of Rilke*, 1959) immense excitement was created."

The New York Times

"*Interra II* (1980) pulses with the beauty and excitement of mathematics."

The Philadelphia Inquirer

"*Sands* turned out to be an arresting composition, as direct as some of Xenakis most formidable mathematical constructions. As Messiaen once observed of *Achoripsis*, 'Les calculus prealables a s'oublient completement a l'audition, le resultat sonore est une agitation delicatement poetique, ou violemment brutale'."

The New Yorker

"*Sands* is a fascinating study in textural contrast and interplay."

Washington Post

"The striking notation of *Neyrac Lux* (1978) depicts quite vividly an image of structure created so as to admit any number of equivalent sonic representations. It is a formidable vision of abstraction and of that sense of universality which such abstraction engenders."

Interface

"Escot is a composer, theorist, author, and professor. Added to these disciplines is her passion for philosophy, physics, and mathematics. She captures the renaissance spirit in devotion to her work. She manufactures from her imagination sound rooted in the tradition of Mozart, disciplined by Da Vinci, and vitalized by the moderns. Escot is a genius"

The Christian Science Monitor

Escot is the principal exponent of the relationship between music and mathematics. Author of over 30 published articles developing and discussing this aspect of music, her recently published book *The Poetics of Simple Mathematics in Music* has already sold over 5000 copies. Her works are recorded on Delos, Neuma, Spectrum, Leo, Music & Arts, and Centaur and are published by Publication Contact International.

NEC Faculty Page

www.sonicdesign.org

ROBERT COGAN

Robert Cogan has pursued a triple career as composer, music theorist, and teacher, and is noted as an explorer of challenging new domains of composition and music theory.

He studied at the University of Michigan (B.M., 1951; M.M., 1952); Princeton University (M.F.A., 1956); Royal Conservatory of Bruxelles; Berkshires Music Center, Tanglewood; and Staatliche Hochschule fuer Musik, Hamburg. His principal teachers include Nadia Boulanger, Aaron Copland, Ross Lee Finney, Philippe Jarnach, and Roger Sessions.

For more than three decades he has been Chair of Graduate Theoretical Studies and Professor of Composition at New England Conservatory, Boston. He has also been a visiting Professor at the Berkshire Music Center; at State University of New York, Purchase; at the Central Conservatory, Beijing, and Shanghai Conservatory; and at IBM Research.

His books include *Sonic Design: The Nature of Sound and Music* and *Sonic Design: Practice and Problems* (both with Pozzi Escot; published by Prentice-Hall and Publication Contact International), and *New Images of Musical Sound* (Harvard University Press). The latter won the Society for Music Theory's Distinguished Publication Award in 1987. He has published in numerous journals including *College Music Symposium*, *Interface*, *Journal of Music Theory*, *Musical Quarterly*, *Perspectives of New Music*, and *Sonus*.

As speaker and/or composer he has been programmed in Belgium, Brazil, Canada (Banff Festival), China, France (IRCAM, Paris; Avignon and Nice Festivals), Germany (Darmstadt Summer Institute for New Music; North and West German Radios; Zinzig Festival; University of Bielefeld), Great Britain (Universities of Edinburgh, London, and Southampton), Italy (Gubbio and Prix Italia Festivals; Italian Society for Musical Analysis; Rockefeller Bellagio Study Center), Korea (Seoul Arts Olympics), the Netherlands (International Computer Music Association), Russia, Sweden (Swedish Institute for Electronic Music), Switzerland (Montanea Festival), and Yugoslavia (Belgrade Radio-Television). In the United States he has appeared under the auspices of the American Society for Aesthetics; College Music Society; Ford, Morse, Rockefeller, and Rothschild Foundations; International Association for Semiotics; League of Composers; Music Educators National Conference; Music Teachers National Association; Society of Composers; Society for Ethnomusicology; and Society for Music Theory; as well as in universities from coast to coast.

Performers of his works include the conductors Tamara Brooks, Lorna Cooke de Varon, John Heiss, Jacques-Louis Monod, Fredrick Prausnitz, Gunther Schuller, and Leopold Stokowski; the Cleveland, Hamburg Radio, and RIAS Berlin orchestras; pianists Geoffrey Burleson, Marilyn Crispell, David Del Tredici, David Hagan, Robert Henry, and Ellen Polansky; instrumentalists Esther Lamneck, Alexei Ludewig, and Stephanie Key; and singers Jan De Gaetani, Joan Heller, Jane Bryden, and Maria Tegzes. His music appears on the Delos, Golden Crest, Leo, Music and Arts, Neuma, and Spectrum recording labels.

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MARI VIHMAND

Composer Vihmand is an Estonia Academy of Music graduate where she studied with Prof. Eino Tamberg obtaining her Masters, later continuing further graduate studies in France at the Lyon Conservatory. Her works concentrate on a synthesis of sound and timbre and she is also inspired by literature in general. The result is indeed a neo-expressionist depth in her scores. Her music has been performed by such ensembles as the Netherlands Radio and Tapiola Chamber Orchestras, Les Temps Modernes of France, NYVD Ensemble, Abegg Trio of Germany and many others throughout Europe. Her opera "The Story of Glass", based on allegories of Hans Christian Andersen and Villy Sorensen was premiered in 1995 and won the Estonian Cultural Award; and "Floreo" for orchestra received first prize in 1996 by the International UNESCO Composers' Rostrum in Paris. She now resides in the small German town of Bad Urach near Stuttgart.

EMIC 2006

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HELENA TULVE

Helena Tulve studied composition at the Estonian Academy of Music and Theatre with Erkki-Sven Tüür and completed her studies at the Paris Conservatoire Supérieur with Jacques Charpentier. Her music has been performed throughout Europe, in the USA and Canada. She has received commissions from the Deutschland Radio, Amsterdam Nieuw Ensemble, Seattle Chamber Players, Foundation Prince Pierre de Monaco, Netherlands Kammerkoor, and NYVD Ensemble, among others. She served as composer-in-residence to the Estonian Philharmonic Chamber Choir in 2001-02; and a commission by the Choir resulted in her chamber opera "It Is Getting So Dark" based on the 10th century Japanese writer Sei Shonagon's diary-like work Pillow Book. The opera was premiered at the Tallinn Town Theatre in 2004. At present she teaches composition at the Estonian Academy of Music and Theatre. Her scores are published by Edition Peters and her music is now available on 2 CDs produced by the Estonian Radio in 2005 and ECM in 2008.

Helena Tulve / EMIC 2008

www.emic.ee

IMPRESSUM

Program compiled by:

Pozzi Escot, Robert Cogan, Jon Sakata, Jung Mi Lee, Joan Heller

Annotations of the pieces compiled by:

Pozzi Escot, Robert Cogan, Helena Tulve, Mari Vihmand

Program notes edited by:

Pozzi Escot, Robert Cogan & Gerhard Lock

Concert produced by:

Gerhard Lock & CFME09

Tallinn University, Institute of Fine Arts, Department of Music

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