

MATA FESTIVAL 2010

APRIL 19-22

MATA

YOUNG COMPOSERS NOW!

(LE) POISSON ROUGE
NEW YORK CITY



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MESSAGE FROM THE DIRECTORS

Welcome to MATA's 12th annual Festival of New Music by young composers. As MATA nears completion of its 13th year of concerts, commissions, installations, panels and collaborations, we continue to be motivated by the same things that inspired Philip Glass, Eleonor Sandresky and Lisa Bielawa at the first MATA concerts in 1997. Each year, the body of work that we and our panel of established peers encounter in the Call For Submissions (including well over 400 composers at this point!) is full of surprising and innovative music by artists who are sure to be leaders in the field in the decades to come. We draw inspiration from their ingenuity and energy during the selection process and throughout the year.

2010 brings many firsts to the MATA Festival, including the American debut of Italian new music ensemble L'arsenale, a group making waves all over Italy, and the Festival debut of the Calder Quartet, Ensemble Pamplemousse, and New York's venerable new music ensemble, Argento. The 2010 iteration also includes the return of pianist Lisa Moore, "New York's queen of avant-garde piano", who performed on the very first MATA event in 1997. The festival features twenty-five composers-in-residence, chosen among applicants from twenty-two countries. We will present fourteen world premieres, including three works newly commissioned by MATA. Our commissions include a new installation by UK-based composer/DJ/electronic artist Matt Wright, a new work for Ms. Moore by Australia's "epic and intimate formalist" Julian Day, and a new work co-commissioned by California's Carlsbad Music Festival for the Calder Quartet by New York's own composer/percussionist Nathan Davis. These three highly talented artists were chosen because they are willing to take risks with their music and, as a result, are quickly developing a compositional voice that is uniquely theirs.

Tonight you will be among the first people to hear the work of these twenty-five young composers. We hope that this is only the beginning of your interaction with their music, and that you will take a moment to visit their websites, speak with them, and get to know their other pieces. Thank you for being an important part of the MATA community!

Sincerely,
Missy Mazzoli and Christopher McIntyre

2 0 1 0 MATA FESTIVAL CONCERTS

⊖ World premiere ⊕ US premiere ☒ NY premiere

Monday, April 19

6:00 (LPR GALLERY BAR)

MATA Sound Works Opening

Matt Wright: **Totem for Gobi-New York** ⊖

for interactive audio and video

2010 MATA Festival Commission

Featuring a surprise guest performer

Tuesday, April 20 -

Thursday, April 22

6:00 PM (LPR GALLERY BAR)

MATA Sound Works

Matt Wright: **Totem for Gobi-New York** ⊖

Antye Greie: **WORDS ARE MISSING or Six**

Ears, I'd Like To Have ⊖

Bjørn Erik Haugen: **REGRESS**

Christopher McIntyre: **Monuments (Crystal)** ⊖

Tuesday, April 21

7:30 PM (LPR MAIN SPACE)

Calder Quartet

Lisa Coons: **Cythère (a trauma ballet in two parts)** ⊖

Fabian Svensson: **Singing and Dancing** ☒

(Commissioned by the Carlsbad Music Festival and ArtPower! @ UCSD for the Calder Quartet)

INTERMISSION

Nathan Davis: **Skrzyp Skrzyn** ⊖

(A co-commission between MATA and the Carlsbad Music Festival with additional funds provided by the Elias Tanenbaum Fund)

Daniel Wohl: **Glitch** ☒

(Commissioned by the Carlsbad Music Festival for the Calder Quartet)

Benjamin Jacobsen, violin

Andrew Bulbrook, violin

Jonathan Moerschel, viola

Eric Byers, cello

Wednesday, April 21

7:30 PM (LPR MAIN SPACE)

Ensemble Pamplemousse presents Symbiosis

Rama Gottfried: **Nest**

Natacha Diels: **Symbiosis II** ⊖

Andrew Greenwald: **On Structure II** ⊖

David Broome: **The Grid (Symbols + Numbers + Text)** ⊖

Kiku Enomoto, violin

Jessie Marino, cello

Natacha Diels, flute

David Broome, piano

Andrew Greenwald, percussion

PAUSE

Tristan Perich: **qsqsqsqsqqqqqqqq**

David Broome, Lorna Krier and Tristan Perich, toy pianos

INTERMISSION

Lisa Moore, piano

Timothy Andres: **How Can I Live in Your World of Ideas?**

Missy Mazzoli: **Orizzonte**

Julian Day: **Bad Blood (2010 MATA commission)** ⊖

Sam Adams: **Piano Step** ⊖

(commissioned by Lisa Moore)

Paul Swartzel: **Honky Tonk Toccata**

2 0 1 0 MATA FESTIVAL CONCERTS

⊖ World premiere ⊕ US premiere ☒ NY premiere

Thursday, April 22

7:30 PM (LPR MAIN SPACE)

Argento Chamber Ensemble

Michelle Lou: **weeds, grass, rock, slope** ⊕
Griffin, Hesselink, Baird, Lesser, Halvorson,
McGonnell, Albright, Gold

Ryan Boppel: **Receptive Asphasia** ☒
McGonnell, Morejon, Cuckson, Griffin,
Hesselink, Baird

**Winner of American Composers Forum,
Philadelphia's New Voices project**
(Selected in collaboration between MATA,
Argento, and ACFP)

Alexander Sigman: **mi(e)S(e)-En-abīMe II** ⊖
Cuckson, Griffin, McGonnell, Chao, Gold

Michel Galante, conductor

Miranda Cuckson, violin

Stephanie Griffin, viola

Gregory Hesselink, cello

Aaron Baird, double bass

Erin Lesser, flute

Kathy Halvorson, oboe

Adrian Morejon, bassoon

Carol McGonnell, clarinets

Tim Albright, trombone

Joanna Chao, piano

Matthew Gold, percussion

INTERMISSION

L'arsenale

Nicola Buso: **For Patrick Kermann** ⊖
Rado, Raccanelli

Lorenzo Tomio: **Giorni smègi e lombidiosi** ⊖
Morciano, Tomio, Piovesan, Raccanelli

Stefano Trevisi: **Breaking a Curtained Haze**
(2009) ⊕
Rado, Tomio, Piovesan, Raccanelli

Filippo Perocco, conductor

Livia Rado, soprano

Ilario Morciano, saxophone

Lorenzo Tomio, guitars

Massimo Raccanelli, cello

Luca Piovesan, accordion

PAUSE

L'Arsenale and members of Argento (combined)

Filippo Perocco: **Veglia** ⊖

**L'Arsenale (tutti) and Cuckson, McGonnell,
Albright, Chao**

Concerts of Italian Contemporary Music
promoted by Federazione CEMAT (SONORA)
supported by Ministry for Foreign Affairs,
Ministry for Cultural Affairs - Department for
Performing Arts

PROGRAM NOTES

SOUND WORKS

Totem for Gobi-New York (2009) [World Premiere]

Matthew Wright

(2010 MATA Festival Commission)

I heard from MATA about this commission last July. I was thrilled – turntable music from New York is in my blood. That email came at an intense time: my dad had just died and I was about to go to Mongolia. A few days later I was in the Gobi desert. A huge horizon stretched all around us, the ground was scorched and fragmented and scattered with debris. It felt like we were navigating across the surface of an enormous record, the vegetation and dead animal skulls briefly breaking the visual field like a clump of static on vinyl.

Monuments (Crystal) (2010) [World Premiere]

Christopher McIntyre

In the summer of 2009, film maker Redmond Entwistle asked me to create music for his film *Monuments* which premiered at NYC gallery Art In General in January 2010. Primary to the film are the concepts of artist Robert Smithson. To prepare, I immersed myself in Smithson's many writings, critical works, films, video, etc. I discovered an unusual sympathy toward his ideas such as the Site and Nonsite relationship, coded environments, and his fascination with geology, crystallography, and aerial maps, among many topics. *Monuments (Crystal)* is the opening salvo of a long-term project inspired by his art and ideas. In the work, audiences hear various types of material (outdoor field recordings, voices either reading or in conversation, instrumental gestures, synthesizers) given specific location within the space. Relationships between the discreet sounds are at times direct and easily apprehended, others are purposefully abstruse. In each case, an aural tableaux is established to affect listeners' spatial and situational awareness. *Monuments (Crystal)* is dedicated to my beloved friends Jason and Kellee Jaglo.

REGRESS (2008) [NY Premiere]

Bjorn Erik Haugen

Regress is a video where I have converted a video to a sound-piece, then I have made a program that interprets audio to video. The soundpiece is a result of a long study of conversion of images to sound. The intention is to make the conversion and to find images and patterns that have a characteristic sound or sound interesting.

When interpreting the soundtrack to video, I intend to go to the core or basis of what video is, light from a screen projected onto the viewer. This aggressive synchronized flickering uses both the basis and the limits of the videoformat, black and white, flickering 30 frames a second that is the limit of a TV/videoformat.

Regress was screened at Transhift 08, USA, Bauckup festival, Weimar, Germany and Tegnerforbundets Vår utstilling, Oslo. It will also be screened during Nordic Music Days 2010, Copenhagen.

WORDS ARE MISSING or Six Ears, I'd Like To Have (2010) [World Premiere]

Antye Greie (aka AGF)

In "WORDS ARE MISSING...", the artist uses voice, beats, drones and creates a huge palette of unique sounds to work around the phenomena of silence, speechlessness, deconstructed language or impeded communication.

The listener witnesses a recorded alphabet turning into a trilogy of compositions called LETTERS MAKE NO MEANING (WEAPONS NO WAR GERMS NO DISEASE) I, COGNITIVE MODULES PARTY II and OOPS FOR UNDERSTANDING III

COMPOSTION THEORY

Line – the audible path that enables the ear to move within the piece

Shape – areas defined by edges within the piece whether digital or organic

Tone – the lights, midtones and darks throughout the piece

Texture – surface qualities which translate into tactile illusions

Colour – hues with their various values and intensities

Direction – audible routes which take vertical, horizontal or diagonal paths

Size – the relative dimensions and proportions of images or shapes to one another

Perspective – expression of depth in an art work, foreground, middle ground, background

The artist determines what the centre of interest (focus in audio) of the work will be, and composes the elements accordingly. Negative space, Colour, Contrast: degree of lightness and darkness, used within the sound can be translated to dynamical process

Is there a golden mean in composition ?

APRIL 20

Cythère (a trauma ballet in two parts) (2010)

Revision – World Premiere)

1. Cutter
2. Skin/Landscape

Lisa R. Coons

This piece was written as a semi-programmatic work exploring trauma and memory. Opening the first movement are violent, physical exchanges between the performers—fragmented lines are choreographed as almost dance-like solos and duos that erupt and dissipate unpredictably. As the movement continues, individual players step forward with demonstrations of autonomy that are inevitably pulled back into the violence or trapped in cycles of memory (represented by repetitive harmonic gestures borrowed from turntablism). The second movement is comprised of remnants of the first, taken out of the frantic rhythmic patterns and existing as simple harmonies. The quiet chords begin as noise-based sounds, but eventually evolve into delicate, crystalline tones. Because I thought of this piece as a type of "dance" existing only in the physical gestures of the quartet, the title comes from Tailleferre's unrealized ballet, a work imagined but never seen.

Singing and Dancing (2008) [NY Premiere]

Fabian Svensson

Singing and Dancing is a 20 minute long piece split into two large parts, the first part concerned with singing, or song-like music, and the second part concerned with dancing, or dance-like music. The first part is slow and austere, consisting of not much more than a very simple sequence of chords, out of which a little melody emerges after a while. The second part is lively and energetic. It is basically made up of a bouncy one-bar phrase, which is repeated over and over again, each time in a slightly different way. As the music unfolds, this repeated phrase is successively lengthened. At the very end of the piece, elements from the first and second parts are briefly combined.

Skrzyp Skrzyn (2010) [World Premiere]

Nathan Davis

(Commissioned by MATA and the Carlsbad Music Festival, with additional support from the Elias Tanenbaum Fund)

As a child, I began my musical life playing the violin. When I learned to find the natural harmonics of the strings, it opened the door to a whole world of notes and sounds that weren't in my method books. There was a mystical and physical truth surrounding these sounds and resonances – pure, rich, high, or squeaky. Skrzyp Skrzyn is about the quartet instruments themselves and is built as a single gesture from the simplest concepts of string playing: movement from high on the string to open, from fast bowing to slow. Each of the four sections tonifies a different open string by using the just-tuned pitches of its overtone series, and tempos and polyrhythms are all expressions of the basic harmonic pitch ratios (3:2, 5:4, 7:4, etc). The title means "the creaking of chests" in Polish and is very onomatopoeic: pronounced something like "s-k-ship s-k-ship".

GLITCH (2009) [NY Premiere]

Daniel Wohl

Glitches are inherent to all recorded audio mediums. To me

they are happy accidents, flaws that take on special meaning or interest: the hiss and pops of vinyl records, the skips on a scratched CD, and mp3 compression errors are glitches that have become emblematic of both the medium and the musical era it represents. In the age of mechanical reproduction, a player's mistake on an acoustic instrument, such as a tiny variation in pitch, an inconsistency in bowing, or an accidental scratch in the midst of otherwise "normal" playing style, can now read as a glitch.

Errors form the conceptual basis for this piece. Each movement's electronic track, which consists entirely of manipulated string recordings, deals with a different kind of glitch, while the quartet itself plays its share of intentional pops, hisses, fragmentary melodic motifs and other inconsistencies that comment on or reflect back to the track.

APRIL 21

ENSEMBLE PAMPLEMOUSSE - SYMBIOSIS:

In music, symbiosis exists between active and reactive parts which come together, coexisting to create sustainable life. For example, a violin bow is crafted to be perfectly balanced, yet it is unable to make sound by itself. However, when its rough hairs are drawn along a tightly wound metal string a tone appears. If either of the parts were absent the sound would not be possible. If we separate the parts of a sound, we can see how each part has its own way of working. The flute uses air and fingers to play a melody - but both air and fingers can make sound by themselves. Playing these parts asynchronously breaks the symbiosis of the instrument. The sounds become unstable, sometimes destroying each other while other times working in completely unrelated realms. The listener then, becomes the third member of a new symbiotic system - the one who hears all of the resulting tones, noises, and sounds and combines them into a living form of music.

Symbiosis II (2010) [world premiere]

Natacha Diels

5 parts, each written on a simple repeating curve, with equal numbers of measures, existing independently until their unique time structures meld to create interlocking patterns of twos and threes, phasing through varying degrees of synchronicity, delicate order held together by a web of ratios.

Nest (2009/10)

Rama Gottfried

Just as I was finishing the piece, I stumbled on this copy of Gaston Bachelard's "The Poetics of Space". It turned out that the only chapter included in the .pdf was chapter 4, entitled "nests". When I saw the word, all in helvetica lowercase, with the hazy gradient of grey near the spine of the inner pages from the xerox machine, something clicked. In the newly finished draft of the piece the scratchy pencil marks seemed to form straw like patterns, and the short grains of electronics I heard to be fluttering birds' wings or brittle strands quietly being crushed under their weight. And quite literally, the piece is technically constructed out of nested repeat signs. One repeat begins, with another inside it, with another inside that, and so on - each instrument playing at their own rate, so that the material is woven circularly around the center point. The various elements of timbre are woven around each other throughout the piece, occasionally coming to rest in one sound, focusing - and then continuing around the the spindled form.

"I found a nest in the skeleton of the ivy"
- *Yvan Goll, quoted in the opening of the chapter "nests" in Bachelard's Poetics of Space*

On Structure II (2010) [world premiere]

Andrew Greenwald

A narrative necessarily disjointed. As perceptual impulses are relayed, the performers are required to react to cues (aural, visual, physical), and make sense of a rapidly descending concentric circle of contradictory input. Signification, once held in lock-step with narrative continuity, is re-contextualized; subverted and distorted.

The Grid (Symbols + Numbers + Text) (2010)

[world premiere]

David Broome

The Grid (Symbols + Numbers + Text)

is a collection of instructions that are represented by:

- * Symbols - a musical event represented by a sign
- * Numbers - relates/expounds symbols to/and text
- * Text - a musical event represented by language

The Grid = visual organization of these events

qsqsqsqsqqqqqqqq (2009)

Tristan Perich

"qsqsqsqsqqqqqqqq," named after an except of commands I type when configuring my drawing machine, is for a tightly synchronized canon of toy piano and electronic parts. Machines epitomize process, yet always is there a sensitive membrane between the electronic and the physical, the abstract and the real. It is to either side of this divide that we can skirt, loitering in the conceptual, dallying in the concrete. They call "muscle memory" what our bodies do without our minds intervening, fingers glittering above a keyboard. Machines can only dream of mistakes. There, where perfection turns imperfect and the imperfect gains perfection, is where our logic ends and the other begins. (tristanperich.com)

qsqsqsqsqqqqqqqq premiered in 2009 at MATA Interval 2.4, Issue Project Room, Brooklyn, NY.

LISA MOORE:

Bad Blood (2010) [world premiere]

Julian Day

(2010 MATA Festival Commission)

I've always seen the piano as very much a percussion instrument, which has always been my approach to playing it.

Despite having learnt classical piano for many years, I was terrible at mainstream repertoire: Mozart, Chopin and Brahms all eluded me. The one thing I could master was loud, lopsided rhythms, a kind of cut-up version of the sounds I was listening to on my Walkman - DJ Shadow, Prefuse 73, Beastie Boys and The Avalanches. My practice hours were thus spent - guiltily - bashing through blunt, repetitive rhythms in an attempt to escape the virtuosic lyricism I'd been pressured to master.

Bad Blood is my first solo piano piece and it's exactly the kind of music I like to hear on the instrument. It is dedicated to Lisa Moore, whose dazzling skills and rock-solid commitment to new music I've always admired. It's been an absolute honor to work with her.

Piano Step (2010) (World Premiere)

Sam Adams

I wrote Piano Step to commemorate the birth of a new dance form, the Piano Step, which you will (hopefully) hear tonight. The Piano Step is specifically designed for two dancers (each with five fingers) who are responsible for the creation of their own sound (to which they dance).

This relationship between 'sound-production' and 'sound-reaction' creates a certain immediacy in the work, as the dancers must hastily respond to each gesture they create. This, in effect, breeds various 'chain-events' in which the music rapidly contracts, augments, and accelerates.

At the beginning of the work, the dancers move together in close proximity. As time passes, the dancers propagate a complex set of physical and musical relationships. They dance in unison, and they dance out of sync. They dance together (arms embraced), and they dance on opposite ends of the hall.

I would like to express my gratitude to tonight's brilliant dancers, Lisa Moore left and Lisa Moore right, for their performance of this work and to The MATA Festival for this great event.

Honky Tonk Toccata (2009) (New York Premiere)

Paul Swartzel

This began as a slow pop/jazz song - I think the working title was Damn, Girl Even Stole My Butter. In the end, I ditched the lyrics, sped up the tempo, and changed pretty much everything except the original melody. I decided on Honky Tonk

because I kept imagining it being played on an out of tune piano in some rowdy saloon down South.

Orizzonte (2005)

Missy Mazzoli

Orizzonte, for piano and electronics, consists of gently overlapping sinewaves that set the stage for a meditative and introspective piano melody. This piece was composed for Hills Not Skyscrapers, a band devoted to combining live electronics, composition and improvisation, founded by Missy Mazzoli in Amsterdam in 2004. The sinewaves were created using SuperCollider software. Orizzonte ("horizons" in Italian) was first performed on a piano that had been left out in the rain for a year, in a dilapidated squat hidden in the heart of Amsterdam.

how can I live in your world of ideas? (2007)

Timothy Andres



APRIL 22

weeds, grass, rock, slope (2009-10)

[US Premiere]

Michelle Lou

The title weeds, grass, rock, slope refers to the landscape of the piece.

mi(e)S(e)-En-abîMe II (2007) [World Premiere]

Alexander Sigman

The title of this work (which may be translated as "placing into the abyss," "placing into infinity," or "placing at the center") refers to the recursive embedding of images in art works. Originally associated with heraldry (specifically, the placement of a smaller coat of arms at the center of a larger one), this term was first situated in an aesthetic context by writer André Gide, and later popularized in Lucien Dällenbach's book *Le récit spéculaire. Essai sur la mise en abyme*.

Over a relatively brief duration, a conflict between the mechanical and conventionally expressive dimensions of the piece is unraveled. That is to say, the overall proclivity towards raw expressivity is suppressed by the mechanized actions and "handicaps" imposed upon the instruments. By the same token, the linear and continuous nature of the narrative is persistently frustrated by the unexpected truncation, elision, and juxtaposition of the principal layers of material.

for Patrick Kermann (2010) [World Premiere]

Nicola Buso

I met Patrick Kermann in Villeneuve-lez-Avignon in July 1999, during the Avignon Theatre Festival.

I've seen his plays (*Thrène*, into the "Chapelle des Penitents Gris"), installations (*La mastication des Morts*, in the "Grand Cloître de la Chartreuse") and lectures (*Leçons de Ténèbres*, into the "Cave du Pape", "Chapelle des Morts"), and I have found some of his books, so Kermann's works have been keeping me company in these years, year by year.

When, recently, I tried to contact him, I have been told that he had committed suicide, in late February 2000 ("[...] il ha choisi de mettre fin à ses jours [...]").

Well, Patrick Kermann keeps me company, again.

Giorni smègi e lombidiosi (2010)

[World Premiere]

Lorenzo Tomio

I often wonder about the meaning of the sounds that flow out while I am writing a new work.

often I can't find any answer...

Fosco Maraini was a scientist, traveller, Asian culture researcher, teacher of Japanese and literature. He also pioneered poesia metamematica, metamematic poetry, wherein the only meaning lies within the sound of the invented words, oblique and ambiguous.

Words created as notes.

Breaking a Curtained Haze (2009)

[US Premiere]

Stefano Trevisi

Study based on the 8th Prelude and Fugue from J.S.Bach's *Wohlt temperierte Clavier (I)*. A noisily magma coagulates into gestures which cut the soundscape, crystallizes, condensates again in fragments more and more thinned out, and eventually implodes in a periodic breath, like magmatic waste

Veglia (2010) [World Premiere]

Filippo Perocco

Some of my recent works have a special relationship with sleep and particularly with the condition of insomnia. In *Veglia* (the Italian word for *Vigil*) this kind of extra-musical approach exists too. *Veglia* (*Vigil*) as pending, as apparent calm, as a static awakening, as well as vigilant and attentive eye (surveillance). In the past centuries *Veglia* was an important social gathering with music, dancing, singing games and disputes of love until the late night. Few objects and gestures build up a continuum sound-space (time becomes static). The piece was written particularly for this MATA concert and for the collaboration between ensemble *Argento* and *L'arsenale*.

PERFORMER BIOS



APRIL 19

Matthew Wright - please see composer bios

www.matt-wright.co.uk

APRIL 20

Calder Quartet

www.calderquartet.com

Called "one of America's most satisfying - and most enterprising - quartets" (Los Angeles Times), the Calder Quartet continues to expand its unique array of projects by performing traditional quartet repertoire as well as partnering with innovative modern composers, emerging musicians, and performers across genres. The group was awarded the 2009 ASCAP Adventurous Programming Award in recognition of its exciting programming and collaborations and has been seen on the Late Show with David Letterman, the Tonight Show with Jay Leno, the Tonight Show with Conan O'Brien, Late Night With Jimmy Kimmel, amongst others. The group has worked with everyone from composers Terry Riley, Christopher Rouse, and Thomas Ades to party rocker Andrew W.K. and indie rock bands The Airborne Toxic Event and Vampire Weekend. This season, the Calder Quartet will perform in several concerts at the acclaimed Big Ears Festival in Knoxville; they will premiere the Christopher Rouse quartet written for them at the Festival of Arts and Ideas in New Haven, Connecticut; they will perform the Bartok cycle in two concerts this spring in California; and they will make visits to venues across the country for numerous performances. Visit their website for a complete list of concerts and information: www.calderquartet.com.

APRIL 21

Ensemble Pamplemousse

www.ensemlepamplemousse.org

Founded in 2002 as a vehicle for musical exploration,

Pamplemousse presents concerts of extraordinary focus and clarity. Comprised of virtuosic musicians trained in classical, electronic, and improvisational realms, the group consistently delivers fresh, exhilarating new concepts in sound. The members' eagerness for aural discovery has allowed for ample experimentation processes, where boundaries are non-existent, and from which a strong dialogue has emerged. Among the group's vernacular resides formerly unfathomable sound landscapes formed by the acute relationships the performers have forged with each other, and with the composers who are an intrinsic part of the ensemble. The product, uncompromising and resolutely beautiful, is created by incredibly innovative, yet-to-be-named approaches to performance and composition.

APRIL 21

Lisa Moore

www.lisamoore.org

Australian-American pianist and performer Lisa Moore has been based in NYC since 1985. She was recently described as "visionary" and "New York's queen of avant-garde piano" by The New Yorker magazine. Moore collaborates with a large and diverse range of musicians and artists in New York City and throughout the world such as the London Sinfonietta, Bang on a Can, Steve Reich Ensemble, New York City Ballet, Chamber Music Society of Lincoln Center, BargeMusic, American Composers Orchestra, So Percussion, Signal and the Paul Dresner Double Duo. She has performed in festivals such as Lincoln Center, BAM, Crash, Graz, Huddersfield, Paris d'Automne, Shanghai, Beijing, Hong Kong, BBC Proms, Southbank, Adelaide, Sydney, Israel and Warsaw. Moore has released 5 solo discs (Cantaloupe and Tall Poppies) and over 30 collaborative discs (Sony, Nonesuch, DG, CRI, BMG, Point, New World, ABC Classics, Albany and New Albion). Her most recent solo disc "Seven" features the music of Don Byron. Lisa Moore won the silver medal in the 1981 Carnegie Hall International American Music Competition. From 1992-2008 she was the founding pianist for the Bang On A Can All-Stars -- winner of Musical America's 2005 "Ensemble of the Year" Award. She has collaborated with composers ranging from Iannis Xenakis, Milton Babbitt and Elliott Carter to Ornette Coleman, Meredith Monk and Phillip Glass. As an artistic curator Moore produced Australia's Canberra International Music Festival 2008 "Sounds Alive" series, importing musicians from around the world for 10 days of music making at the Street Theatre. Moore teaches at the Yale-Norfolk Summer Festival and at Wesleyan University.

APRIL 22

Argento Chamber Ensemble

www.argentomusic.org

The Argento Chamber Ensemble is the performance arm of the Argento New Music Project. Consisting of nine dedicated members, the ensemble regularly expands to perform and record chamber orchestra works of up to thirty musicians, and has established a reputation for delivering unforgettable performances. The Ensemble has toured widely in the US and abroad in festivals including the Norfolk Chamber Music Festival, the International Festival of Spectral Music in Istanbul, Turkey, the American Festival of Microtonal Music in New York, Sounds French Festival in New York, The Kilkenny Arts Festival, Ireland, and the International Festival of Electro-acoustic music, Shanghai. Tours to Asia and the Middle East included collaborations with non-Western musicians such as singer Kani Karaca. The group has worked closely with leading composers such as Pierre Boulez, Tania Leon, Tristan Murail, Elliott Carter, Philippe Hurel, Gerard Pesson, Joshua Fineberg, and Philippe Leroux, and has collaborated with younger emerging composers internationally and at leading universities such as Columbia, Princeton, and Stony Brook. The Ensemble's first recording, featuring the music of Tristan Murail, was released in January of 2007 on the AEON label with distribution through Harmonia Mundi. The recording immediately received critical acclaim worldwide. Recordings of Philippe Hurel and Alexandre Lunsqui are slated for release in the 2008-2009 season. The ensemble has also recorded surround sound installation

works, and has produced a complete video and audio recording of Arnold Schoenberg's *Pierrot Lunaire* for online education. Argento's reputation has been the result of its long history as a chamber ensemble since 2000, demanding technical preparation, and a probing interpretive commitment to the music.

L'arsenale

www.larsenale.com/en

Founded in Treviso by young musicians and composers under the artistic/musical direction of Filippo Perocco, L'arsenale aims to bridge the divide between writing music and making music, between conceiving a sound and the gesture needed to produce that sound, between the lifetime of a sound and the space in which it lives and dies. A special feature of the group is its flexibility, easily changing personnel and its keenly attentive explorations of the new work coming from young composers in the vast field of contemporary music. From its inception, L'arsenale has devoted much of its activity to commissions and first performances of new music. The group is also involved in organizing their music season in Treviso, concerts, seminars, masterclasses and the composition contest *Chiamata alle Musiche*. L'arsenale has worked with ensembles, soloists and conductors from the international scene including Argento Ensemble, Dissonanzen ensemble, Edison Studio, Mario Caroli, Marco Angius, Zoltan Pesko and Michele Lamota. Collaborating with various associations and institutions as the Goethe Institute in Rome, the American Academy in Rome and the German Centre for Venetian Studies in Venice, the group has taken part in numerous contemporary music festivals, such as Venice Biennale, MATA, Contemporanea - Udine, Tauckay, Kairos, Metaarte, cZ95 in Venice, *Compositori a Confronto* in Reggio Emilia and many others. L'arsenale is making its American debut on the 2010 MATA Festival. www.larsenale.com

COMPOSER BIOS

Samuel Adams (b. 1985) is a composer, conductor, and multi-instrumentalist from the San Francisco Bay Area. His music is informed by his experiences as a jazz bassist in and around San Francisco. He received a Bachelors from Stanford University, where he studied primarily with Mark Applebaum and Erik Ulman. His works have been performed by The Paul Dresner Ensemble, Beta Collide, The Stanford New Ensemble, and Yale Philharmonia. Lisa Moore and Karen Bentley-Pollock. He is currently a student at the Yale School of Music where he studies with Martin Bresnick. musicians.yale.edu/samueladams

Timothy Andres (b. 1985, Palo Alto, CA; Timo for short) is a composer and pianist. He grew up in rural Connecticut and lives in New York City. His compositions meld a classical-music upbringing with diverse interests in the natural world, graphic arts, technology, cooking, and photography. He has been praised for his "acute ear" by The New York Times's Anthony Tommasini and "stubborn nose" by the New Yorker's Alex Ross. www.andres.com

A diverse pianist/composer of great imagination, **David Broome's** curiosity for music has led him to create new possibilities for the concert stage. David has experimented and performed in nearly every musical genre from classical to rap, jazz, gospel, musical theater, big-band, and heavy metal, among others. His recitals have been appreciated in America and across Europe and he has been described in the New York Times as a "deft and focused performer," and as an artist who composes "juicy atmospheric music." David regularly performs with and writes music for Ensemble Pamplemousse, as well as more theatrical, performance art groups - Tall Brown Boots and Corky Has a Band. www.ensemblepamplemousse.org/ppi/david.html

After a Diploma on Pianoforte (teacher: M. Aiello), and a Degree on Philosophy (Università 'Ca' Foscari, Venezia; supervisors: Prof. L. Perissinotto, Prof. L.V. Tarca), **Nicola Buso** received his Diploma on Electronic Music in Venice (Conservatorio B. Marcello, Venezia; teacher: A. Vidolin). He

has attended Masterclasses on composition (A. Guarneri, H. Lachenmann, G. Ligeti) and conducting (L. Descey), and has collaborated with the Archivio Luigi Nono (Venezia); his compositions have been performed in Italy, Poland, and Germany. His current interests deal with live coding and hypertextual hermeneutics. www.busoni.net

Lisa R. Coons studied composition at the University of Missouri-Kansas City during her undergraduate degree and received her master's from SUNY Stony Brook. Presently a graduate student at Princeton University, her portfolio includes music for acoustic and electronic instruments, turntables, traditional ensembles and even amplified percussion sculptures. She received an ASCAP Morton Gould Young Composer Award in 2005 for her string quartet *Arkward Music* and an Honorable Mention in 2009 for *Cross-Sections*, her electric guitar quartet. Lisa lives in New York and is a member of the composers collective called, simply, *The Collected*. www.myspace.com/lisarcoons

Composer and percussionist **Nathan Davis** makes music inspired by natural processes, acoustic phenomena, and the abstraction of simple stories. He has received commissions from the International Contemporary Ensemble, the Ojai Festival (for *Eighth Blackbird* and an installation by sound-sculptor Trimpin), Ethos Percussion Group, Concert Artists Guild, and the Moving Theater Dance Company, and received awards from the Jerome Foundation, American Music Center, MTC's Commissioning Music/JUSA, Argosy Foundation, ASCAP, and the ISCM. Nathan's music has been performed in the U.S., Canada, Cuba, Europe, Scandinavia, and China, in NYC's Carnegie Hall, Merkin Hall, Symphony Space, Roulette, LPR, and *The Stone*, and is available on his solo electroacoustic percussion CD, *Memory Spaces*, on flutist Claire Chase's debut *Aliento*, and on a forthcoming monograph release from ICE. He tours extensively in the cello/percussion duo *Odd Appetite* and is a member of ICE, and he has recorded for Mode, Tzadik, New Albion, Bridge, and Cold Blue records. www.nathandavis.com

Flautist and composer **Natacha Diels** was born in Los Angeles in 1981 and spent most of her childhood in New Mexico. In 2002 Natacha founded the new music group *Ensemble Pamplemousse* (inc. 2004), with the purpose of commissioning and performing electroacoustic works for chamber ensemble. Her recent endeavors include collaboration with Jessie Marino in the performance duo *On Structure* (music + motion); flautist of *Red Light New Music* (virtuosic avant-garde chamber music); and *Tall Brown Boots* (improvisation with a theatrical edge). Natacha has participated as a performer and composer in new music and art festivals worldwide, including *Ostrava Days*, *Soaring Gardens*, *Seedlot*, *Harold Arts*, and summer school at STEIM. She is dedicated to helping others learn to incorporate technology and music, and has taught workshops at the School of the Art Institute of Chicago; the Montessori School of Raleigh; the Upper Catskill Community Center for the Arts; and Hartwick College. www.natachapop.com

Rama Gottfried (b. 1977) holds degrees in composition from the Universität der Künste Berlin, the Manhattan School of Music, New York University, and the University of Vermont. His primary teachers have included Walter Zimmerman, Marc Sabat, Nils Vigeland, Reiko Fueting, Justin Dello Joio, and Ernest Stires. Since 2002, he has been composer in residence with New York based *Ensemble Pamplemousse* exploring instrumental and electro-acoustic techniques, conceptual curation, and installation performance. Currently he is working on his PhD in composition and acoustics at the University of California, Berkeley. www.ramagottfried.com

Andrew Greenwald (eend3ru: grin:wald) 1. v. producing work which satisfies fascinations with the extremes of duration, density, texture, and their collective absence. 2. n. a composer who has been programmed by The Vancouver Jazz Festival, DUMBO Art Under the Bridge, Darmstadt Essential Repertoire of the Avant-Garde at Issue Project Room, Hi-Fi New Music, the International Supercollider Symposium, and the 2010 MATA Festival among many others. 3. v. finishing a graduate degree in the composition program at

Wesleyan University while working with advisor Alvin Lucier. www.andrewgreenwald.net

AGF (a.k.a. **Antye Greie**) is a vocalist, software musician, producer, and e-poet. She was born and raised in East Germany and developed an early interest for music, poetry and philosophy. AGF's first solo record, *Head Slash Bauch* (on Orthlorng Musork), explored artistic use of digital technology by translating fragments of HTML and software manuals into a form of poetry and deconstructed pop. Her follow-up record, *Westernization Completed*, won an Award of Distinction at the 2004 *Ars Electronica* festival, which led to a cover story profile in *Wire Magazine* May 2006. She runs her own label AGF Production, and performs and records with the laptop quartet *Lappetits* (with Eliane Radigue, Kaffe Matthews, and Ryoko Kuwajima). Exploring a personal form of poetry into electronic music, pop songs, calligraphy and in the world wide web, her entrancing live performance and sound installations have been all over the world in museums, auditoriums, theaters, concert halls and clubs. AGF lives and works in Hailuoto/Finland. www.poemproducer.com

My name is **Bjørn Erik Haugen**, and I have an MA from the National Academy in Oslo 2007. I work mainly with photo, sound and video installation. I work from a conceptual platform where the idea to the work comes before the material, media or way of expression. I make political works. My intention is that my works shall make the viewer reflect and discuss the speculative and spectacular of what we see on the screens and surfaces that surrounds us in our daily life, with that I mean everything from commercial boards, banners, internet and computer games to TV and video. My works has been shown on the annual national autumn exhibition in Norway, and have been screened in Vienna, Barcelona, Sweden, Germany, England and in USA. The National TV Channel in Norway, NRK, has also shown an excerpt of one of my videos on TV. I held my first solo exhibition at the Photogallery in Oslo in December and attended a sound art exhibition at Henie Onstad Art Center November 2008. I will have three solo exhibitions in Norway and Sweden in 2009/2010. www.bjornerikhaugen.com

Michelle Lou holds degrees in double bass and composition from UC San Diego. Additional studies include the Conservatorio G. Nicolini in Piacenza and the Universität für Musik und Darstellende Kunst in Graz, the latter as a Fulbright Fellow. Michelle has had her music performed by ensemble ascolta at Donauesslingen Musiktage and Wien Modern and by Ensemble SurPlus at concerts in the US and Germany. She has been invited by the Arditti Quartet to participate in workshops in Blonay, Switzerland culminating in a performance at the 2010 Darmstadt Ferienkurse. Michelle is currently a doctoral student at Stanford University studying with Brian Ferneyhough.

Missy Mazzoli was recently deemed "one of the more consistently inventive, surprising composers now working in New York" by the *New York Times*. Her music has been performed all over the world by the Kronos Quartet, eighth blackbird, the Minnesota Orchestra, the South Carolina Philharmonic, NOW Ensemble and many others. Upcoming projects include a performance by the American Composers Orchestra, and performances of her chamber opera, *Song from the Uproar*, at Bard College and on the New York City Opera's VOX series. www.missymazzoli.com

Christopher McIntyre leads a multi-faceted career as performer, composer, and curator/producer. The diversity of his activities led *Time Out New York* to note that "...with every passing week, trombonist-composer Chris McIntyre becomes more central to the new-music experience in New York." (Nov. '09) He interprets and improvises on trombone and synthesizer in projects including TILT Brass Band and SIXtet, Ne(x)works, and 7X7 Trombone Band. His playing is heard on recordings released by the Tzadik, New World, and Mode labels. He has contributed compositions to Lotet, TILT, Ne(x)works, 7X7 (for choreographer Yoshiko Chuma), Flexible Orchestra, and B3+ brass trio. McIntyre is also active as a curator and concert producer. He is currently Artistic

Director of the MATA Festival, with independent projects at venues including The Kitchen, Issue Project Room, and The Stone (June 2007). www.cmcintyre.com

Tristan Perich is inspired by the aesthetics of math and physics. The challenge of elegance provokes his work in acoustic and electronic music, and physical and digital art. WIRE Magazine describes his compositions as "an austere meeting of electronic and organic." His work has been performed internationally by Bang on a Can All-Stars, Calder Quartet and Ensemble Pamplemousse at venues including Whitney Museum, Issue Project Room, and Zipper Hall. Village Voice calls his circuit-in-a-CD-case album, "1-Bit Music", "technology and aesthetic rolled into one." His new circuit album, "1-Bit Symphony", a long-form electronic composition in five movements, will be released by Cantaloupe Music. He was awarded in 2009 by Austria's Prix Ars Electronica, and was commissioned by Rhizome for an audio installation with 1,500 speakers. www.tristanperich.com

Filippo Perocco, composer and conductor. He has been in residence at the European Centre for the Arts in Dresden, at the American Academy in Rome and Fulbright. Works commissioned and performed by Holland Symphonia, Dresdner Sinfonikern, Young Janáček Philharmonic Orchestra, Sinfonia Varsovia Orchestra, Orchestre National de Lorraine, Orchestra Filarmonia Veneta, Vocal Modern, IXION, Vokalensemble Neue Musik Berlin, Aleph, Accroche Note, Algoritmo, KAIDA, ASTRA, COROinCANTO, broadcasted by NPS Holland, Radio Belgrado, SBS Melbourne, BBC Radio 3, Polski Radio and premiered in venues as Gaudeamus, Venice Biennale, Manca Nice, Aspekte, MATA, Finestre sul '900, Zèppelin Festival, Rencontres Musiques Nouvelles, New London Wind Festival, International Review of Composers, Brighton Festival, Astra Concerts, Warsaw Autumn. He studies orchestral conductorship with Emilio Pomárico and Sylvain Cambreling. He is the founder and artistic director of L'Arsenale. His works are published by ArsPublica and Doblinger. www.FilippoPerocco.com/en

Alexander Sigman (b. 1980) is currently in the dissertation phase of the doctoral program in Music Composition at Stanford University, having studied primarily with Brian Ferneyhough. He has pursued further post-graduate study with Chaya Czernowin at the University for Music and Performing Arts, Vienna (2007), and attended the one-year intensive course of the Institute of Sonology at the Royal Conservatory in The Hague (Netherlands) during 2007-2008. Prior to Stanford, Sigman obtained a BM in Music Composition and a BA in Cognitive Sciences from Rice University. Since 2007, he has been Co-Editor of Search Journal for New Music and Culture (www.searchnewmusic.org) and Managing Director of Ensemble Modelo62 (www.modelo62.com). www.ksigman.com

Fabian Svensson is a composer based in Stockholm, Sweden. His music has been performed by ensembles such as Ensemble Klang in the Netherlands, Sentieri selvaggi in Italy and the Calder Quartet in the USA. In 2005, Fabian co-founded KROCK, an ensemble of electric guitars. For this group he has written a number of pieces, the most ambitious to date being Tillvaratagna effekter, an hour-long modern-day "concerto" for violin soloist and an expanded version of the ensemble, with a line-up of 2 recorders, 2 melodic, 6 electric guitars, 2 bass guitars and timpani. Three times, in 2002, 2006 and 2007, works by Fabian have been shortlisted for the Dutch, prestigious Gaudeamus prize. In 2008 he was chosen as the winner of the Carlsbad Music Festival Composers Competition, and in 2009 he won the 2nd UnCaged Toy Piano Competition. Besides composing, Fabian is active as a melodic player, often playing melodic parts in his own works. www.fabiansvensson.com

Paul Swartzel is a composer and pianist from Raleigh, North Carolina currently in graduate school at Duke University. His music has been performed by such people as the Duke New Music Ensemble, eighth blackbird, Evan Ziporyn, Todd Reynolds, and Katie Geissinger. Among his honors include 2 ASCAP Morton Gould Young Composer Awards. He attended the Bang on a Can Summer Festival in 2008 and the Norfolk Chamber Music Festival in 2009. His research

interests include the music of Oliver Knussen, the Eighties, and the history of entrance music in professional wrestling. Paul likes to think that his music is not in bad taste but rather about the perception and appreciation of bad taste. www.myspace.com/paulswartzel

Lorenzo Tomio, musician, composer and sound designer, lends his talent to new music, theater and cinematic image, creating scene music for contemporary theatre and dance, soundtracks for cinema and series, and sonorous interventions in the most varied circles, propagating its collaboration in a multifaceted and never univocal way. He attended composition master classes with J.Wolfe in Milano and at Darmstadt at the 43 Internation Ferienkurse für Neue Musik with H. Lachenmann, T. Hosokawa, B. Furrer, G. Aperghis, M. André and others. He is a careful inquirer of boundless possibilities of sound, his research being the perfect sonorous design for various installations and exposures. His instrumental and vocal works have been performed and commissioned by festivals and ensembles including Astra Concerts-Melbourne, Windspiel-Berlin, Festival New of Organ Music-Londra, Compositori a confronto-Reggio Emilia, Zeppelin Festival-Barcellona, Brinkhall Summer Concerts-Helsinki, Auditorium Parco della Musica-Rome, Ensemble In Extensio-Montréal. With Filippo Perocco, he founded the contemporary music ensemble L'arsenale. www.experiment.it

Stefano Trevisi (Mantova, 1974) studied Composition with Mario Garuti and Electronic Music with Francesco Giomi. His works were performed in music festivals such as Gaudeamus Music Week (Amsterdam), Primavera en la Habana (Cuba), Zeppelin (Barcelona), V BIMESP (São Paulo), RaiNuovaMusica (Turin), Acousmanía (Bucarest), Sonic Fusion Festival (Edinburgh), Synthèse (Bourges), Licenses (Paris), E-Nacht (Stuttgart), Biennale Musica (Venice), Traitetorie (Parma), REC (Reggio Emilia), Ai-Maoca (Santiago de Chile), CrowdenMusicCentre (Berkeley), EMUfest (Rome) and 44th International summer courses (Darmstadt). His compositions were selected in several competitions, such as 29th, 33rd and 36th International Competition of Bourges, Gaudeamus Music Prize 2002, and Franco Evangelisti 2003 and 2006 (Rome). His works are published by RAI Trade (Rome). He's working as a teacher of mathematics and music informatics.

Daniel Wohl is a Paris-born composer who writes for a variety of instruments that range from computers and slide whistles to orchestras, chamber ensembles and string quartets. He has been commissioned and worked with artists such as Vicki Ray, Eighth Blackbird, the California E.A.R Unit, Calder Quartet, TRANSIT, NY Youth Symphony, Dither, Mantra, Da Capo, St Luke's Chamber Ensemble, as well as the American Symphony Orchestra amongst others, and his music has been heard at venues such as Carnegie Hall, Symphony Space, Disney Hall's REDCAT, Chelsea Art Museum, Mass MOCA, the Dia Beacon, and on PBS. Upcoming projects include a large scale work for TRANSIT commissioned by Meet the Composer, a piece for 4 electric guitars and 4 percussionists commissioned by the Dither and Mantra quartets, and a multi-media instrumental song cycle commissioned by the Jerome Foundation. Daniel currently lives in Brooklyn, and teaches courses in composition and theory at Sarah Lawrence College. www.danielwohlmusic.com

Matt Wright (Born 1977, Norwich, UK) works as a composer, turntablist and sound artist at the edges of concert and club culture. Erosion, non-linear networks, the idea of music 'at the edge of collapse' and the dialogue between 'stillness' and 'speed' are recurrent themes in his work and he has collaborated with artists as diverse as Evan Parker, Ensemble Klang and The Percussion Group of Hague and worked in venues such as Abbey Road studios and Tate Modern (London), De Ijsbreker (Amsterdam) and Bunkier Stuzki (Krakow). His output is available on a number of labels and has been streamed online, broadcast on BBC Radio 3 and ABC Classic FM (Australia), London's Resonance 104.4FM and the UK's Channel 4 television. This 2010 MATA commission forms the first part of the Totem Project, a series of large scale works to be created for organizations and ensembles in New York, The Hague and Brussels. www.matt-wright.co.uk

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