

TIME:SPANS

2025

Mary Flagler Cary Hall is located at the DiMenna Center
for Classical Music, 450 W 37th St, New York, NY 10018

Individual tickets: \$20 / \$10 (senior/student discount)

Presented by:

The Earle Brown Music Foundation Charitable Trust
earle-brown.org

timespans.org

The following texts are cited in the program notes:
page 34, from the score of *Us Dead Talk Love* by Rebecca Saunders,
text from Ed Atkins, "Us Dead Talk Love," from *A Primer for Cadavers*,
Fitzcarraldo Editions, London, 2016; page 62, Mikhail Bakhtin,
Problems with Dostoevsky's Poetics, Manchester University Press,
1984, p. 127

TIME: SPANS

2025

A Contemporary Music Festival **August 9–23, 2025**

Presented by The Earle Brown Music Foundation Charitable Trust

The DiMenna Center for Classical Music, 450 W 37th Street, New York, NY

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NO HAY BANDA
Steven Kazuo Takasugi
Mary Flagler Cary Hall

Introduction

Welcome to the tenth anniversary of TIME:SPANS 2025, a contemporary music festival presented by the Earle Brown Music Foundation Charitable Trust (EBMF). EBMF actively fosters the composition and performance of contemporary music, with a primary focus on works composed since 2000.

This year, once again, we bring some of the most prominent performers of contemporary music in New York and the wider United States to TIME:SPANS. And despite the ever-increasing difficulties for foreign artists to obtain visas that allow them to enter the United States to perform here, we have also invited European and Canadian artists. From Canada, we present Bozzini Quartet, Sixtrum Percussion, and NO HAY BANDA. And Ensemble Nikel, now based in Switzerland, returns this season.

Ensemble Dal Niente and Beyond This Point, from Chicago, will perform work by Berlin-based Danish composer Simon Steen-Andersen; JACK Quartet offers a new work by the Indonesian composer Nursalim Yadi Anugerah; the American composer Rand Steiger will collaborate and present his own electro-acoustic works with violin soloist Miranda Cuckson as well as with JACK Quartet; Talea Ensemble, now based in Brooklyn, will perform the US

premiere of a new work by Chaya Czernowin with flute soloist Claire Chase. The International Contemporary Ensemble completes the representation of the lively music scene here in the United States.

Co-commissions between EBMF and international partners are a strong element this season: We have commissioned new work together with Darmstadt Summer Course, Germany; TUP/Philharmonie Essen-NOW Festival, Germany; Ensemble Nikel, Switzerland; Le Vivier, Canada; Soundstreams, Canada; Quatuor Bozzini with support from Canada Council for the Arts; and the Lucerne Festival, Switzerland, supported by Foundation Pierre Boulez.

It is with great pleasure and anticipation that we invite you once again to enjoy TIME:SPANS 2025, with the hope that our festival program will continue to enrich and renew New York's vibrant culture of contemporary music and its performance.

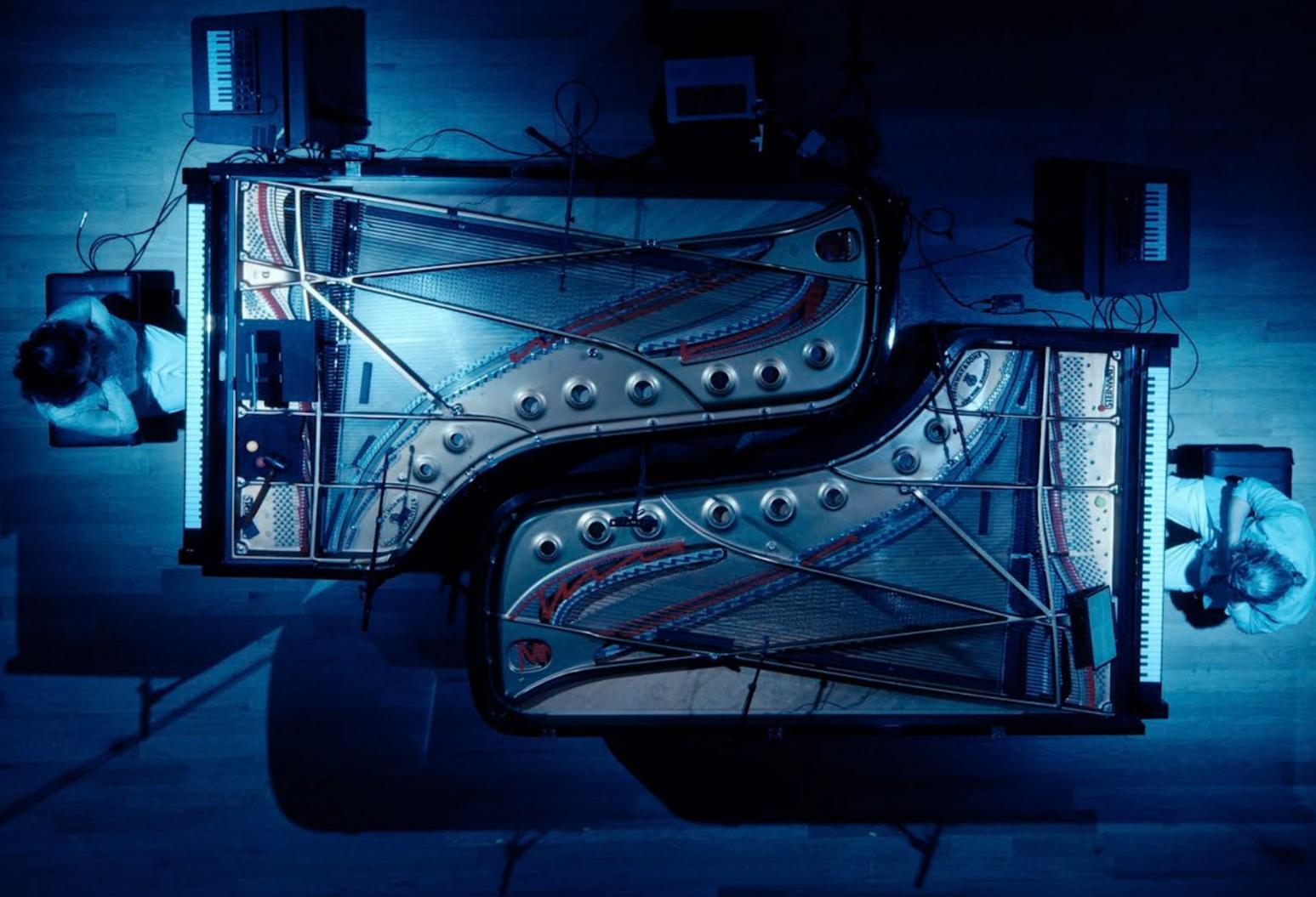
Marybeth Sollins

Trustee, The Earle Brown
Music Foundation Charitable Trust

Thomas Fichter

Executive Director, The Earle Brown
Music Foundation Charitable Trust
Artistic Director, TIME:SPANS 2025

Ning Yu and Cory Smythe at TIME:SPANS 2024. Video still. H. Paul Moon



Saturday, August 9, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Simon Steen-Andersen

Asthma (arr. 2025) •

for solo bellows, ensemble, and video

Run Time Error (2009-2020)

for joystick-controlled video

Simon Steen-Andersen, solo performer

Black Box Music (2012) •

for amplified box, ensemble, and video

Beyond This Point appears with the friendly support
of the Ernst von Siemens Music Foundation

- NY premiere
- Concert duration approximately one hour and thirty minutes

Ensemble Dal Niente

Zachary Good, clarinet

Ben Roidl-Ward, bassoon

Tom Snyder, saxophone

Charles Roberts, trumpet

Riley Leitch, trombone

Matthew Oliphant, french horn

Ammie Brod, viola

Isidora Nojkovich, cello

Zoe Markle, double bass

Greg Beyer, percussion

Kyle Flens, percussion

Rebecca McDaniel, percussion

Zaira Castillo, piano

Jesse Langen, guitar

Ben Melsky, harp

Beyond This Point

John Corkill, percussion

Adam Rosenblatt, box soloist

Simon Steen-Andersen

Asthma (new arrangement for ensemble, 2025)

Andreas Borregaard, who premiered the piece, put it best: "Humans breathe with their lungs, accordions with their bellows. Breathing is vital to both. Through a video and a live-performed soundtrack, *Asthma* reveals the gentle beauty and terrifying horror of air currents."

Run Time Error (2009-2020)

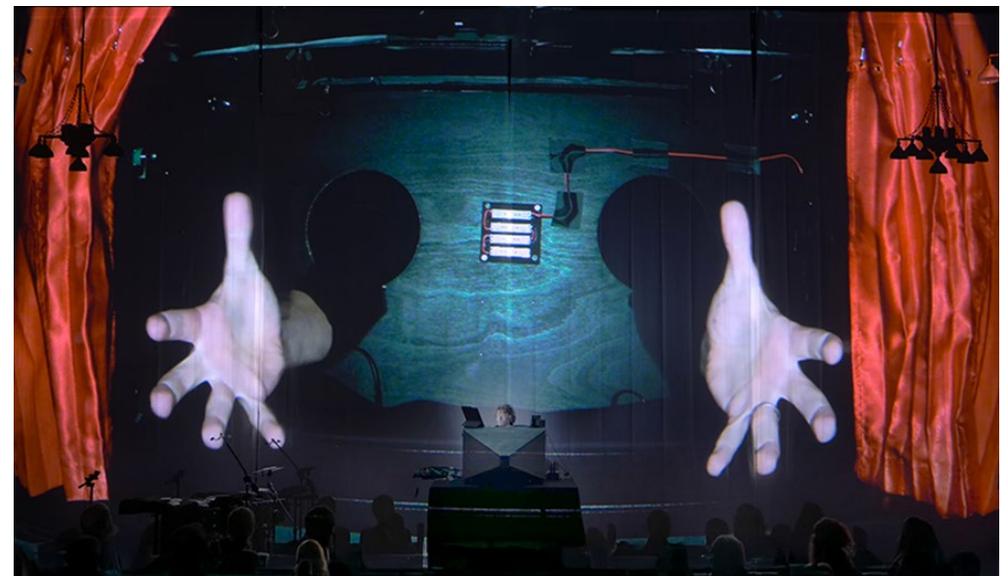
Run Time Error is an ongoing series of video performances filmed at distinctive locations, using only materials found on-site and occasionally incorporating elements or musicians closely connected to the place.

A second layer of performance can be added using a setup with two joysticks, doubling the video, and manipulating time independently for each screen. In this way, *Run Time Error* evolves into something between a video game and a two-part fugue.

Simon Steen-Andersen, *Black Box Music* (2012).
Video still. Simon Steen-Andersen

Black Box Music (2012)

Black Box Music is scored for percussion solo, amplified box, fifteen instruments, and live video. The starting point is the classical soloist-conductor but, in this case, the conducting and the solo part are one and the same. The setting is a traditional theater stage with curtains, props, and lighting but, in this case, the stage is also an instrument. *Black Box Music* can be described as a deconstruction of conducting and puppet theater, as well as an exploration and exploitation of the audio-visual relationships inherent in conducting and staging. The 'grand show' is in three movements, beginning with Overture and Slow Middle Movement, and culminating in a festive, pompous Self-Imploding Finale.



Sunday, August 10, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Nursalim Yadi Anugerah

Aphid and a Palm on the Top of Orange Cliff (2025) •

for string quartet and computer-controlled kadedek

Commissioned by JACK Quartet

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

- World premiere
Concert duration approximately one hour

Nursalim Yadi Anugerah

Aphid and a Palm on the

Top of Orange Cliff (2025)

The existence of palm oil plantations on the island of Kalimantan (Borneo), Indonesia is driven by a presence that is both fickle and contradictory—simultaneously an occupying force and a source of neglect. Occupation and abandonment, order and disorder, theft and calculability, alignment and fracture all coexist in a rough-and-tumble assemblage where political economy and technologies of power are at play simultaneously.

This work connects the images and narratives of the palm oil plantation to the kadedek, an ancient Kalimantan instrument. The confrontation between the drones of eight kadedeks and a string quartet, using a computer that enables the musicians to control (or lose control of) the kadedek, creates a sonic dialogue and metaphor that focuses on the suffering, domination, exploitation, and oppression faced by the inhabitants of Kalimantan (both human and non-human), and brings them into the liminal space in a collective reflection shared by the musicians and listener.



Monday, August 11, 2025, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Robert Rowe

Melting the Darkness (2013)
for violin and CD

Lidia Zielinska

Rapsodia (2004)
for violin and CD
Commissioned by the Edmonton Composers' Society (Canada)

Rand Steiger

Longing (2021)
for violin and electronics
Composed for Miranda Cuckson who gave the premiere
performance at National Sawdust, Brooklyn, in March 2022.

Diego Tedesco

Portrait Number 1 (2020)
for violin with fixed-media electronics
Dedicated to Mario Davidovsky and Miranda Cuckson

Kaija Saariaho

Frises (2011)
for violin and electronics
Composed for and dedicated to Richard Schmoucler, and
commissioned by the Borusan Art Centre, Istanbul

Miranda Cuckson, violin

Rand Steiger, electronics

Concert duration approximately one hour and ten minutes



Miranda Cuckson. Photo: Beowulf Sheehan

Robert Rowe

Melting the Darkness (2013)

The violin part of *Melting the Darkness* was written and recorded first. Robert Rowe then created the electronics as a commentary on the violin part using processed fragments of the violin-playing, samples of percussion instruments such as the tabla, and other synthesized sounds.

Melting the Darkness was written for Miranda Cuckson. The piece is built around contrasting styles of music and performance, ranging from gritty, rhythmic phrases to more lyrical and slowly shifting sonorities. These contrasts are amplified and elaborated by an electronic commentary consisting of fragmented and processed material from the violin performance, as well as a number of secondary sources. The title of the work comes from Shakespeare's *The Tempest* (as it should when a piece is composed for Miranda).

Lidia Zielinska

Rapsodia (2004)

Rapsodia—a ten-minute piece composed in 2004 for my daughter—originated in the human need for rhapsodic expression. My daughter Anna Zielinska was the first performer of the piece, with her ElectromAnia Project at the Gelderse Muziek Zomer Festival (Netherlands) in August 2004.

Rand Steiger*Longing* (2021)

Longing, for violin and electronics, is the third in a series of pieces that explore and externalize inner emotional spaces. Composed during the pandemic in a period of isolation, it began as an attempt to give voice to my sense of longing for the connections and collaborations that became impossible at that time and evolved into a series of varied reflections on longing: longing for connection, for freedom, for hope, for love, for transcendence. But there isn't specific material calculated to reflect each of those inner states. Rather, it was a way to enrich my musical voice by thinking about the way these things feel and letting them inspire sonic responses in a free-associative way.

The electronics are generated in real time, mostly based on transformations of the live violin sound, disseminated over eight speakers to create a more immersive experience by echoing, harmonizing, resonating, and spatializing the sound of the violin. As always, I am grateful to my friend Miller Puckette for his programming environment *Pd* that has enabled me to create the signal-processing programs for many of my pieces.

Diego Tedesco*Portrait Number 1* (2020)

Portrait Number 1 emerged in the middle of the pandemic and is a product of the isolation and confusion caused by that dystopian situation. It is a work for violin and fixed electronics—my first work with electronics, and the first in which I felt synaesthetically that I was drawing with sound in time. As for the electronic sounds, I resorted to discarded material (I am not referring to secondhand sounds but to what could be taken today as technological scrap), perhaps as a manifestation of my critical view toward what someone called the 'race weapons' in electronic music, toward that future that becomes obsolete with the mere passing of the years, toward novelty for novelty's sake. The choice of sounds implicitly criticizes the dehumanized society that brought us here.

Three natural harmonics of the violin begin the work. Then the electronics are added in a playful counterpoint which develops into diverse situations in which hierarchies are subverted again and again, where nothing is what it seems and where there is also humor. And from an even more general point of view, two concerns with formal discursive and material implications—drama and plasticity—fill and configure the work and its way of unfolding over time.

Portrait Number 1 begins my series of pieces for solo instrument and electronics, a tribute to Mario Davidovsky's famous *Synchronismos*.

Kaija Saariaho*Frises* (2011)

Frises was born of a request by violinist Richard Schmoucler, who told me his idea of combining different works around Bach's *Partita for Violin No. 2*, particularly in relation to the last part—the *Chaconne*. He asked me to compose a piece to be performed after Bach's *Chaconne* and to start it with D, the note that ends that *Partita* movement.

My piece has four parts. I focused in each of them on the idea of one historical ostinato variation form, using carillon, passacaglia, ground bass, and chaconne as starting point. There are four variations around a theme, a harmonic process or other musical parameter. Expanding the ideas and possibilities of the instrument, I added an electronic dimension to the work. According to its character, each part has a different processing. In general, and in accordance with the score, prepared sound materials are set off by the musician during the piece. These materials are completed by real-time transformations of the violin sounds.

My aim in composing this piece was to create a rich work for violin with four very different and independent parts. *Frise jaune* is a prelude, a flexible improvisation around a constant D, colored by harmonics and the electronic part consisting of bell sounds. . . . *Frise de fleurs* is based on a harmony created on a ground bass. Sequences of successive chords are gradually enriched before opening to achieve a more free and lyrical development. *Pavage* is inspired by transformations of a source material by a mathematical process where a frieze is a filling of a line or a band by a geometric figure without holes or overflow, like paving, but not work in the sense of perfect symmetry. . . . *Frise grise* is like a strange procession, solemn, fragile. . . . The thematic material evolves, descending slowly from E—the highest string—to G, the fourth string. The music finally reaches the initial D in double stop which takes us back to the beginning of the piece.

The titles are inspired by the mathematical ideas mentioned above but also by Odilon Redon's painted friezes—especially *Frise jaune*, *Frise de fleurs*, and *Frise grise*.

Tuesday, August 12, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Rand Steiger

Introspective Trilogy (2016-2025) •

1. *Undone* (2016)

2. *Inward* (2017)

3. *Rage/Resolve* (2025)

Written for the JACK Quartet

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

- World premiere
- Concert duration approximately one hour

Rand Steiger

Introspective Trilogy (2016-2025)

Introspective Trilogy is a set of string quartets with electronics that examines inner emotional states through musical expression.

In *Rage/Resolve*, the most recent and final piece of the trilogy, I reflect on feelings of anger and frustration that arise from relentlessly bleak and seemingly unsolvable geopolitical conflicts, followed by a meditation on the internal resolution required to forge ahead in dark times without succumbing to despair. . . . This new work brings the trilogy full circle. The first piece, *Undone*, was commissioned by the Wittener Tage für neue Kammermusik and was composed in response to the outcome of the 2016 election and the rise of xenophobia and racism in the United States and Europe. My grandfather came to America in 1902 . . . leaving behind his parents and twelve brothers and sisters, most of whom were later murdered during the Holocaust. . . . As I composed the piece, my thoughts and emotions about my family's past and contemporary events inevitably began to make their way into my music. Drawing on memories of my own bar mitzvah ceremony, I chose to incorporate references to Ashkenazic haftarah incantation (the way 13-year-olds chant sacred texts during their bar mitzvah) to honor my deceased family members. Those references, along with the more restrained material from earlier in the piece, yield and ultimately give way to the despair that I was feeling at the time. . . . *Inward* was my attempt

to step back from politics and look inside myself in a more contemplative way. It begins with the idea of slowly shedding the noise around me and arriving at a meditative place of inner peace. It dwells on an unfolding series of resonant textures and harmonies that evolve very slowly until arriving at a place of quiet melancholy. Finally, there is *Rage/Resolve*. It begins with my attempt to transcribe a kind of silent scream and then bursts out with strident sound and relentless, chaotic energy. A quieter section of nervous muttering is then followed by the return of the strident material, as the quartet merges into an angry unison and the silent scream returns. The second part begins with an impassioned cello solo that carries forward as the other performers join a collective effort to find inner strength and seek to ward off despair. It stuns me how much the piece mirrors my emotional experience at this very moment.

In all three pieces, the musicians play into microphones. The signals are then routed through a computer running Miller Puckette's *Pd* software. The sound of the instruments is transformed in various ways and then disseminated out of eight speakers located throughout the auditorium. This setup enables me to dynamically vary the acoustical conditions in which the audience hears the music, and to move the sound around the room, often following the dynamic shape of the musical gestures. Among the processes that I work with are resonant filters (a kind of simulated piano resonance provoked by the quartet), various delays and echoes, and just-tuned harmonizing that creates chords out of single notes. My goal is for these transformed sounds to merge with the natural, unamplified instrumental sound to produce a sonic fabric that is in constant transformation, bringing greater expressivity to the musical gestures.

Rage/Resolve

The musical score for *Rage/Resolve* is written for Violin I, Violin II, Viola, and Cello. It begins with a section marked "10-13" and "3-5" with a fermata. A performance instruction box states: "Unison, demonstrative, intense upbow, then freeze silently while vibrating intensely, like a silent scream. Continue for 10-13", then rest in silence." This is followed by a section marked "repeat at least 13 times" with a tempo of $\text{♩} = 110$ and a dynamic of ff . The score shows rhythmic patterns for each instrument, with the Cello part starting with a solo.

Rand Steiger. A page from the score of *Rage/Resolve*

Wednesday, August 13, 2025, at 6 and 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

6:00 pm

Shadow Axe (2025), film premiere

A portrait of electric guitarist Yaron Deutsch by H. Paul Moon

Yaron Deutsch and H. Paul Moon in conversation

7:30 pm

Christopher Trapani

Sunk 45s (2025) •

for saxophone, electric guitar, Korg organ, and percussion

Co-commissioned by The Earle Brown Music Foundation

Charitable Trust and TUP /Philharmonie Essen NOW Festival

Bekah Simms

Spectra (2025) •

for saxophone, electric guitar, percussion, piano, and electronics

Co-commissioned by The Earle Brown Music Foundation

Charitable Trust and Ensemble Nikel

- World premiere
 - US premiere
- Film duration thirty-nine minutes
Concert duration approximately one hour

Rebecca Saunders

Us Dead Talk Love (2021) •

for alto voice, tenor saxophone, electric guitar,

Korg organ, and percussion

Noa Frenkel, vocal soloist

Ensemble Nikel

Brian Archinal, percussion

Yaron Deutsch, electric guitar

Antoine Françoise, keyboards

Patrick Stadler, saxophone

Aaron Holloway-Nahum, sound engineer

Noa Frenkel, contralto

Yaron Deutsch. Video still from
Shadow Axe, a film by H. Paul Moon



Christopher Trapani*Sunk 45s* (2025)A: *Low Point*B: *Hi Cool*A: *Drift & Dredge* (take 1)B: *Drift & Dredge* (take 2)A: *La Poussière*B: *Low Point* (alternate take, varispeed)

Sunk 45s is a dispatch from the bottom: the below-sea-level vantage point of South Louisiana, a drainage ditch looking back up towards the rest of North America in 2025—a continent in disarray in a time out of joint. Draw a curve from San Francisco to New York City that dips as low as possible without veering into the Gulf and you'll hit New Orleans, where you'll find a 45-year-old composer in a slump that matches that nadir.

Think of these vignettes as sides on vinyl 45 rpm records that could have been dug out of bayou silt. The vintage vocabulary of the swamp blues is intact: overdriven harmonica, breathy tenor sax, tremolo and slapback guitar, a spinning organ, and a rusty drum kit. Daniel Lanois may have covered a few of these tunes in the 1980s, throwing in an omnichord and some pristine echoes. In Ensemble Nikel's present-day version, instruments are retuned into a microtonal haze, digital effects are run through a laptop into both amps and makeshift coffee-tin speakers, and subtly stretching loops create a maze of temporal shifts.

Bekah Simms*Spectra* (2025)

Spectra is fundamentally constructed around one of the most omnipresent sounds from the period immediately after my son's birth: the Spectra breast-milk pump. After an early arrival and an unplanned Caesarean section, breast-milk production proved an intense challenge. It was an exhausting physical and psychological experience. However, I managed to appreciate the surprisingly heavy sonic character of the pump itself: mechanical, rhythmic, and subtly changing in pitch and articulation with its different settings. It sounded as strong as I wanted to be in that moment.

I sent a rough recording of the pump to Ensemble Nikel, soliciting a vocabulary of sounds from them which are in dialogue with the pump. These pump-adjacent sounds make up much of the acoustic material as well as the electronic material, accompanying a boosted 'mega-pump': a small machine transformed into something all-encompassing, muscular, sputtering, and decaying, and coming into focus again. Of particular note are the sounds offered up by Nikel keyboardist Antoine, who had also recently become a parent and was familiar with the Spectra. Evidently, we were both musing on the dual nature of the machine—its rough and intense physical nature coupled with its symbolic character as a gentle act of love. Amongst his sounds were variations on a lullaby, which my tender parental heart could not help but use to end the piece.

Rebecca Saunders*Us Dead Talk Love* (2021)

My mouth,
 I want to
 nurse, nurse the word
 n—i—a
 in my mouth
 On my, on my lips, my my lips.
 With my throat
 I want to
 map my mouth
 map my mouth with the word
 'smoke', with the word 'smoke'.
 Breathe it.
 I, carefully, careful.
 My mouth releases the word. . . .

The shed of skin has
 drifted up to form a lens over over your eyes.
 Your eyes are clogged ambient sound is translated, filtered,
 compressed, chorused, distorted, bit-crushed, reverbed, etc. – The euphoric
 acoustics.
 Cathedral of the future! ev'rything too sharp, too
 crisp, too juicy, too close, too vivid. A lucidity to the visual world, world!
 Pressed on your eye, lunging straight to the brain, groping and
 pummelling its surface with unmeditated bluntness
 Eh! Ev'rything is gratuitously PRESENT! Excessively thesaural
 Superabundance. Oh, oscillating wildly.
 Gut-wrenching sub-bass and piercing treble. . . .

Excerpt from text of *Us Dead Talk Love**Us Dead Talk Love* (2021)

The musical score for *Us Dead Talk Love* (2021) by Rebecca Saunders is presented for five instruments: Tenor Saxophone, Alto, Percussion, Korg, and Electric Guitar. The score is divided into two systems. The first system begins with a 4/4 time signature and a tempo marking of "Very slow, expansive, spacious, always moving on" with a metronome marking of 40-46 max. It includes a 3/4 time signature change. The second system starts with a 7/8 time signature and a tempo of "Slowly!" followed by a 3/4 time signature change to "a tempo". The score includes various performance instructions such as "take time!", "a tempo", "ppp", "p", "mp", "pp", "mf", "f", "ff", "sfz", "rit.", "ritard.", "rit. dim.", "rit. dim. 2", "rit. dim. 3", "rit. dim. 4", "rit. dim. 5", "rit. dim. 6", "rit. dim. 7", "rit. dim. 8", "rit. dim. 9", "rit. dim. 10", "rit. dim. 11", "rit. dim. 12", "rit. dim. 13", "rit. dim. 14", "rit. dim. 15", "rit. dim. 16", "rit. dim. 17", "rit. dim. 18", "rit. dim. 19", "rit. dim. 20", "rit. dim. 21", "rit. dim. 22", "rit. dim. 23", "rit. dim. 24", "rit. dim. 25", "rit. dim. 26", "rit. dim. 27", "rit. dim. 28", "rit. dim. 29", "rit. dim. 30", "rit. dim. 31", "rit. dim. 32", "rit. dim. 33", "rit. dim. 34", "rit. dim. 35", "rit. dim. 36", "rit. dim. 37", "rit. dim. 38", "rit. dim. 39", "rit. dim. 40", "rit. dim. 41", "rit. dim. 42", "rit. dim. 43", "rit. dim. 44", "rit. dim. 45", "rit. dim. 46", "rit. dim. 47", "rit. dim. 48", "rit. dim. 49", "rit. dim. 50", "rit. dim. 51", "rit. dim. 52", "rit. dim. 53", "rit. dim. 54", "rit. dim. 55", "rit. dim. 56", "rit. dim. 57", "rit. dim. 58", "rit. dim. 59", "rit. dim. 60", "rit. dim. 61", "rit. dim. 62", "rit. dim. 63", "rit. dim. 64", "rit. dim. 65", "rit. dim. 66", "rit. dim. 67", "rit. dim. 68", "rit. dim. 69", "rit. dim. 70", "rit. dim. 71", "rit. dim. 72", "rit. dim. 73", "rit. dim. 74", "rit. dim. 75", "rit. dim. 76", "rit. dim. 77", "rit. dim. 78", "rit. dim. 79", "rit. dim. 80", "rit. dim. 81", "rit. dim. 82", "rit. dim. 83", "rit. dim. 84", "rit. dim. 85", "rit. dim. 86", "rit. dim. 87", "rit. dim. 88", "rit. dim. 89", "rit. dim. 90", "rit. dim. 91", "rit. dim. 92", "rit. dim. 93", "rit. dim. 94", "rit. dim. 95", "rit. dim. 96", "rit. dim. 97", "rit. dim. 98", "rit. dim. 99", "rit. dim. 100".

Rebecca Saunders. A page from the score of *Us Dead Talk Love*

Thursday, August 14, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Ondřej Adámek

Fishbones (2007)

Pierre Jodlowski

Mécano 1 (2004)

Juri Seo

Shuî (arr. Sixtrum Percussion) (2017)

Pierre Jodlowski

24 Loops (2007)

Dominic Thibault

D'aure et de pluie—Célérité (2020) •

Léa Boudreau

D'aure et de pluie—Jeu d'eau (2020) •

Samuel Bobony

D'aure et de pluie—À grand fracas (2020) •

Sixtrum Percussion

Fabrice Marandola

Kristie Ibrahim

Philip Hornsey

João Catalão

Stuart Jackson

Alexandre Lavoie

- US premiere
- Concert duration approximately one hour and fifteen minutes

Ondřej Adámek*Fishbones* (2007)

The sounds that glide through the air carry a certain nostalgia, solitude, anxiety. . . . They sound like the human voice! The submerged percussion instruments drown us in an aquatic sonority; that crescendo becomes a metallic roar. The cynical idea of the fishy life cycle came to me while I was ‘sophisticating’ this piece—a life that begins with an egg hatching freely in the ocean to end up in a form of pressurized canned food.

Pierre Jodlowski*Mécano 1* (2004)

The piece is trying to stage a singular object—the metronome—in the universe of the musician. This ‘unit’ of measurement usually accompanies the composer and performer during the development and learning of a work—and then it disappears at the time of the concert, giving way to an inaudible pulse and fluctuation. In this music, to the contrary, the metronome is shown (a small engine hitting the surfaces of the drums), imposing the mechanics, both static and fragile. The music reveals itself as a construction game between man and the little mechanical arm.

Juri Seo*Shuî* (2017)

I conceived *Shuî* as a miniaturized version of an extended musical meditation. The circular shape of the instrument—the round bowl—and the long resonance are all conducive to the meditative environment. As in any ensemble music—and perhaps more palpable in this case—the performers are indispensable parts of the whole. This work was conceived for three performers each playing two crotales. Sixtrum arranged the work for six musicians to develop the sound interactions in space.

Pierre Jodlowski*24 Loops* (2007)

24 Loops is part of a cumulative music cycle initiated in 2006 with a piece for string quartet. The principle of cumulative writing is to use electronic resources for stacking sequences played live. In the pieces I’ve written according to this principle all the music played by the musicians is frozen in time by a system of looping. The music created is the stacking of successive elements. In this piece, a scenic process is added in order to create a kind of round where each musician turns around the percussions to fill the sound space. After the twenty-fourth cell, the music can be improvised upon a continuous and free crescendo.

The following works were born of a collaboration during the summer of 2020 with Léa Boudreau, Samuel Bobony, and Dominic Thibault, developing autonomous sound installations enabling the electronic processing of sound, and capable of being played both indoors and outdoors. The chosen theme was that of wind and water, whose presence at the heart of the instrumental device makes it possible to transform timbre and to play with sounds captured underwater with hydrophones (microphones designed for underwater use).

Dominic Thibault

D'aure et de pluie—Célérité (2020)

Sound travels at different speeds depending on its propagation medium—air and water, two universes with different sound behaviors. This metaphor inspires the present piece, in which time compresses, expands, disintegrates, and ellipses.

Léa Boudreau

D'aure et de pluie—Jeux d'eau (2020)

This work proposes a playful approach to creation and interpretation, allowing musicians to interact easily with each other and with sound-processing in real time through various open musical 'scenes'. The inclusion of toys and non-traditional percussive objects completes these comical intentions with the aim of making contemporary music more accessible for the duration of a concert.

Samuel Bobony

D'aure et de pluie—À grand fracas (2020)

Samuel Bobony has a hybrid practice as a drummer and electroacoustic composer. He is interested in the different levels of reality involved in creating real-time samplings and manipulating their temporality. This allows the interactive musical gestures between the ensemble's percussionists and their sound manipulations to be frozen out of time. Using underwater hydrophone recordings, the unusual sound loops are then modulated by effect chains designed specifically for this work.

Friday, August 15, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Cassandra Miller

Three Songs (2025) •

I. *Ange*

II. *Claire*

III. *Bella*

for string quartet

Co-commissioned by The Earle Brown Music Foundation

Charitable Trust, Le Vivier, Soundstreams, Darmstadt

Summer Course, and Quatuor Bozzini with support from

Canada Council for the Arts

Taylor Brook

Vinetan Songs (2025) •

for string quartet

Co-commissioned by The Earle Brown Music Foundation

Charitable Trust, Le Vivier, Soundstreams, and Quatuor Bozzini

Zosha Di Castri

Delve (2025) •

for string quartet

Co-commissioned by The Earle Brown Music Foundation

Charitable Trust, Le Vivier, Soundstreams, Gaudeamus

Foundation, and Quatuor Bozzini with support from

Canada Council for the Arts

Bozzini Quartet

Clemens Merkel, violin

Alissa Cheung, violin

Stéphanie Bozzini, viola

Isabelle Bozzini, cello

- World premiere
 - US premiere
- Concert duration approximately one hour and thirty minutes

Cassandra Miller*Three Songs* (2025)

Three Songs is about the joy of learning new things about old friends. This piece is a continuation of a long friendship with the Quatuor Bozzini which began in 2009. When we started working on this piece, I asked the quartet many questions, including what songs they sang as children, or perhaps to their children. To these and other questions, I was delighted to understand that there was so much about my old friends that I didn't yet know—and I was reminded of the poem "The Whistler" by Mary Oliver where she writes about learning with surprise that her wife of thirty years can whistle ("as from the throat of a cheerful bird, not caught but visiting").

These three French and Italian folk / campfire songs were sung to me by the quartet members, and I have treated them almost as lullabies—thinking about how it feels to sing to a child or friend, about how it is not only comforting for the receiver but also for the singer. I started by transcribing their singing, and I zoomed in on the elements that had to do with the feeling of rocking, holding, or consoling. These elements then repeat around and around until they can be heard out of context, as if anew. "I know her so well, I think. I thought. . . . Who is this I've been living with for thirty years? This clear, dark, lovely whistler?"

Taylor Brook*Vinetan Songs* (2025)

The title refers to the myth of Vineta, a sunken city in the Baltic that was first written about by Ibrahim ibn Jaqub around 965 A.D. I imagine the music of Vineta and compose in a way that aspires to the richness and variety of structures, signs, and techniques that develop over generations in a musical tradition. This conception of writing music in an imaginary tradition demands that I reconsider and reinvent musical traditions familiar to me and question the basic assumptions and values they carry. How are instruments played? What is the social purpose of the music? How are cultural concepts reflected in the music?

The myth of Vineta often appears as an allegory for excess, a decadent city punished by the tides, and I imagine the music that could have existed there—a set of seven 'songs', three for dance and four for contemplation. These seven songs are a coherent set, but each can be considered as standing alone and representing a different genre of music from Vineta:

1. *Song of Loss*
2. *Stupor Dance*
3. *Trance*
4. *Round Dance*
5. *Body Song*
6. *Puzzle Dance*
7. *Chorus*

Some of these songs take known musical cultures and works as a starting point. *Song of Loss* uses a melodic fragment from a Sardinian lament and *Puzzle Dance* is based on the rhythmic complexity of ars subtilior, a complex musical style of the fourteenth century. Others take their basis elsewhere. *Stupor Dance* is imagined as a music used to sweat out poison, alcohol, or narcotics, and *Trance* explores the subtleties of repetition and difference to evoke a half-waking state.

Zosha Di Castri

Delve (2025)

Delve reaches inside, searching, digging deep, like the excavation of a tunnel or the exploration of an obscure cave. As we move further in, the sound is transformed through the coloristic possibilities of mutes made of different weights and materials (leather, rubber, metal), each leaving its distinct imprint on the sound. Exploring moments of both great intimacy as well as unbridled power, the music emerges at last, full-bodied and unrobed.

With gratitude to the Bozzini Quartet for their partnership, collaborative spirit, curiosity, and highly specific sound.



Zosha Di Castri. Photo: Thomas Fichter

Saturday, August 16, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Jennifer Higdon

Splendid Wood (2006)

Commissioned in 2006 by Bradford and Dorothea Endicott for Frank Epstein and the New England Conservatory Percussion Ensemble.

Éric Champagne

Onde de choc (2020, rev. 2022) •

Jordan Nobles

Still Life (2006, rev. 2011) •

Premiered under the direction of Bruce Pullan on May 31, 2008 at the Vancouver Bach Choir's National Large Choir Composition Competition, where it won First Prize. Both choir and marimba versions, are dedicated to Marci Rabe.

- US premiere
 - NY premiere
- Concert duration approximately one hour and fifteen minutes

Balinese Ceremonial Music

I.Pemoengkah (1934 / arr. Fabrice Marandola, 2022) •

Steve Reich

Six Marimbas (1986)

Sixtrum Percussion

Fabrice Marandola

Kristie Ibrahim

Philip Hornsey

João Catalão

Stuart Jackson

Alexandre Lavoie

Jennifer Higdon*Splendid Wood* (2006)

Splendid Wood is a joyful celebration of the sound of wood, one of nature's most basic materials, which is sublimated in the manufacture of musical instruments. Wood provides the marimba's unique sound, with a 'round' attack followed by a blossoming resonance. This work reflects the ever-changing structures found inside wood, where each part is connected to the others and contributes to the beauty of the whole. It's a celebration of the beauty of the marimba.

Éric Champagne*Onde de choc* (2020, rev. 2022)

The title *Onde de choc* is not to be taken in its strictest definition, but rather as an allegory for the rhythmic obsession that runs through the work and defines the overall energy that emanates from it. Harmonically, the piece unfolds around two ideas that are at once contradictory and complementary. Each instrument evolves in a consonant, quasi-tonal mode or tone. Paradoxically, the ensemble writing generates sound masses—essentially clusters—that move across the entire register of

the instruments. It is the accumulation of these individual features that creates this sound mass (in the tradition of what Ligeti described as a cloud), resulting in a complex, composite harmonic and contrapuntal universe. This harmonic idea is joined by a rhythmic constancy: the pulse is omnipresent, hammered obsessively virtually throughout the piece, and the subdivision into eighth notes and sixteenth notes is also ubiquitous. Through this stream of stubborn rhythms and acidic harmonies, two small, contrasting episodes are inserted—the first more airy in texture, notably exploiting ballet sonorities (replacing traditional baguettes), and the second relying on tremolos to reveal a more diaphanous harmony.

Jordan Nobles*Still Life* (2006, rev. 2011)

Originally composed for large choir in 2006, this new version for marimba ensemble was performed for the first time in late 2011. Inspired by the desire to capture a brief moment and stretch it over time—a snapshot of life that will never fade or fade away—*Still Life* has no clearly discernible rhythm or melody. It's a monolithic structure, like a cloud, a sunrise, or a tide. But on closer inspection, within the stillness there is always movement.

Balinese Ceremonial Music

I. Pemoengkah (1934, arr. Fabrice Marandola, 2022)

Balinese Ceremonial Music is a transcription of a work originally conceived for two pianos resulting from the work of Canadian composer and ethnomusicologist Colin McPhee. McPhee was one of the first to study Balinese music in detail and draw inspiration from it . . . and who here transposed to the piano original Balinese music heard in Balinese shadow theater and funeral ceremonies. The musical principles here are based on the repetition of short melodic cells and the interweaving of parts.

Steve Reich

Six Marimbas (1986)

Six Marimbas is a transcription for marimbas of the piece *Six Pianos* created in 1973. The idea for this transcription came from my friend, percussionist James Preiss, a member of my ensemble since 1971, who advised me in particular on the choice and handling of the mallets used in this score. The piece begins with three marimbas playing the same eight-beat rhythmic motif, but with different notes for each marimba. Then, a fourth marimba gradually begins to reproduce the same rhythmic motif, shifting certain notes until it is reconstructed in a manner that is out of sync with the initial motif. As the four marimbas play in canon, the other two double certain rhythmic motifs. By gradually increasing their nuance, they emphasize these motifs. Then, by lowering the volume, they slowly return to the contrapuntal fabric, in which the listener can continue to hear them. This process of rhythmic and dynamic construction is continued throughout the three parts of the piece, which are themselves marked by changes of mode: the first in D-flat major, the second in E-flat Dorian, and the third in B-flat minor.

Tuesday August 19, 2025, at 7:30pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Chaya Czernowin

the divine thawing of the core (2025) •

for 6 flutes, 6 oboes, 6 trumpets, trombone, tuba,
piano, percussion, and 3 cellos

Written for Claire Chase, and co-commissioned by
The Earle Brown Music Foundation Charitable Trust,
Darmstadt Summer Course, and the Lucerne
Festival supported by Foundation Pierre Boulez

Claire Chase, contrabass flute soloist

- US premiere
- Concert duration approximately one hour

Talea Ensemble

James Baker, conductor

Laura Cocks, flute

Yoshi Weinberg, flute

Isabel Lepanto Gleicher, flute

Catherine Boyack, flute

Amir Farsi, flute

Michael Matsuno, flute

Michelle Farah, oboe

Stuart Breczinski, oboe

Christa Robinson, oboe

Jeffrey Reinhardt, oboe

Karen Birch Blundell, oboe

Keve Wilson, oboe

Sam Jones, trumpet

Jerome Burns, trumpet

ChangHyun Cha, trumpet

Alejandro López-Samamé, trumpet

Atse Theodros, trumpet

Robert Garrison, trumpet

Mike Lormand, trombone

Dan Peck, tuba

Margaret Kampmeier, piano

Sae Hashimoto, percussion

Chris Gross, cello

Brian Snow, cello

Thapelo Masita, cello

Chaya Czernowin

the divine thawing of the core (2025)

During the time of writing the piece I was in Barcelona and saw the Basilica de la Sagrada Familia. Seeing this strange and gnarly structure clarified for me the structure of this piece. It is unperiodically cyclical, the repetitions creating cavernous corridors and strange temporal illusions in its unfolding.

Pairing orchestration with Claire Chase playing the contra-bass flute was a strong guide for the piece. The beginning—elemental, naked, and (maybe) intimate—is forced to melt away in an uneven process through irony into an elemental brutality, including a demonic waltz in a gradual thawing of its features into a wholly different way of expression—more coherent, ceremonial, and brutally primitive.

The title comes from observing the political process of the last difficult years, and especially the change that Israel, my native country, is going through. It is hard to believe and devastating to follow the past two years, seeing how various long-term underground processes and the fifty-seven-year-long state of occupation are erupting, forcibly melting the last remaining vestiges of a culture (which had some hope for peace and some ability for empathy) into the darkness of ferocity and brutality to the degree of ethnic cleansing of the Palestinians. . . . This forced thawing of a democratic society into a theocracy under the guise of the Jewish divinity (and supremacy) is deeply painful to any person who believes in humanity. However, this is not a political piece. It comes from pain; it attempts to find a way to digest the ongoing incomprehensible in order to maintain some sanity.

Chaya Czernowin. A page from the score of *the divine thawing of the core*, with branches and detail of Gaudi's Basilica de la Sagrada Familia



Thursday, August 21, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Endlings, Yarn/Wire

False Division (2025) •

for 2 keyboards, 2 percussionists, and electronics

Endlings

Raven Chacon, electronics

John Dieterich, electronics

Yarn/Wire

Laura Barger, piano

Julia Den Boer, piano

Russell Greenberg, percussion

Bill Solomon, percussion

Endlings (Raven Chacon, John Dieterich,
and Yarn/Wire)

False Division (2025)

While we have collaborated with other musicians and artists in the past (see our work with Marshall Trammell, Jason Doell, and Vancouver New Music), this collaboration with Yarn/Wire marks our first foray into translating our mysterious impenetrable recorded language into a live performance vehicle that can accommodate the contributions of other musicians. Formed in 2010, Endlings' work has evolved through the embrace of anti-permanence, anti-authorship, anti-logic, and anti-technique, finding the hidden chaos-magic when simple materials performed by real people are stressed beyond their breaking points. This is improvisation as liberation but also as process—a window into the unknown which is always open to evaluation, re-evaluation, and re-calibration. This collaboration with Yarn/Wire is a long time coming and we're grateful for their willingness to explore these areas with us.

- World premiere
Concert duration approximately one hour and ten minutes

Friday, August 22, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Ashkan Behzadi

Carnavalesque (2014–16)

for flute, bass clarinet, percussion, piano, violin, viola,
and cello

Tebogo Monnakgotla

Wooden Bodies (2020)

for string quartet

Commissioned by the Malva Quartet and premiered in 2018

Corie Rose Soumah

Tossed Parachutes of Lilacs and Lungs (2025) •

for flute, clarinet, percussion, piano, electric guitar, violin,
viola, cello, and electronics

Dedicated to George Lewis and the International
Contemporary Ensemble. Co-commissioned by Darmstadt
Summer Course and The Earle Brown Music Foundation
Charitable Trust

- US premiere
- Concert duration approximately one hour and fifteen minutes

Marcos Balter

Árvore (2025) •

for flute, clarinet, percussion, piano, electric guitar, 2 violins,
viola, cello, double bass, and electronics

Co-commissioned by the International Contemporary
Ensemble, Darmstadt Summer Course, and The Earle
Brown Music Foundation Charitable Trust

Thierry Pécou

Méditation sur la fin de l'espèce (2021)

for cello solo, alto flute, contrabass clarinet, electric guitar,
keyboards, violin, double bass, and electronics

Mariel Roberts Musa, cello soloist

International Contemporary Ensemble

Rebekah Heller, conductor

Alice Teyssier, flute

Kristina Teuschler, clarinet

Daniel Lippel, electric guitar

Evan Runyon, double bass

Erika Dohi, piano

Modney, violin

Gabriela Diaz, violin

Wendy Richman, viola

Mariel Roberts Musa, cello

Levy Lorenzo, percussion and electronics

Ashkan Behzadi

Carnavalesque (2014–16)

“Carnivalistic laughter is directed toward something higher—toward a shift of authorities and truths, a shift of world orders.”

Tebogo Monnakgotla

Wooden bodies (2020)

The title refers, naturally, to the wooden bodies of the string instruments. The piece opens with a melancholic viola solo which is soon echoed and deepened by the cello, adding further richness and resonance to the melody. Gradually, the remaining instruments join in, and the music begins to flow with greater energy. The composition unfolds in a series of fragmentary episodes, following one another like glimpses of a moving object—perhaps a ball—bouncing through its unpredictable journey.

Corie Rose Soumah

Tossed Parachutes of Lilacs and Lungs (2025)

Tossed Parachutes of Lilacs and Lungs found itself in a period of my life where I sought moments of spirituality, in the bell hooks sense. Each word from the title is presented in its own way, collected in five distinctive tableaux, showcasing moments of personal wonders, either through vivid images or simply through a resonance that stirred something inside me. I always had an inclination towards multiplicity, which this piece doesn't stray away from. The multiples here came to me in day-to-day small wonders. I leave here a few of them:

the poetry of Nicky Beer
the taste of clementines on the tongue
the strings of the Kora
the tip of an icy mountain
the faded light on green leaves

Marcos Balter*Árvore* (2025)

At Guadeloupe's Mémorial ACTe, a museum dedicated to the history of the transatlantic slave trade, I stood quietly before a life size replica of a Tree of Forgetfulness. In parts of Africa, the captured once circled such trees after hanging personal tokens on their branches, entering a trance meant to erase names, memories, and selves, softening the traumatic descent from human to cargo before the Atlantic crossing. I mourned my ancestors and felt the bitter irony of using a tree, so deeply tied to roots, ancestry, and memory, as an instrument of erasure. *Árvore* (the Portuguese word for tree) imagines these trees not just as keepers of a painful past but as fertile organisms from which freed versions of the captured are reborn, not emptied of self but fortified by the power of kinship and collective memories. Within the work, a quote from an Afro-Brazilian chant for the Yoruba orixá Oxumarê, often linked to movement, transformation, and continuity, underlines the idea of rootedness and regeneration, where what was meant to be forgotten instead becomes a source of new and expanded life.

Thierry Pécou*Méditation sur la fin de l'espèce* (2017)

The richness of the sounds of marine mammal songs and what biologists consider their creativity question the place of Man in nature, the destruction of which threatens the very survival of humanity itself. This is the question that runs through this score where a solo cello dialogues with various whales recorded by bio-acoustician Olivier Adam. It is also an attempt, following the work of anthropologist Philippe Descola, to change our view of the nature/culture opposition.

Saturday, August 23, 2025, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Steven Kazuo Takasugi

Il Teatro Rosso (2025) •

for soprano, septet, and electronics in two acts

Texts from poems: "The Child on the Cliffs," by Edward Thomas

and "L'infinito," by Giacomo Leopardi

(translated by Francis Henry Cliffe)

Film by Huei Lin

Improvisations by NO HAY BANDA

Written for and dedicated to NO HAY BANDA

Commissioned by NO HAY BANDA and funded by the

Ernst von Siemens Music Foundation

NO HAY BANDA

Sarah Albu, soprano

Geneviève Liboiron, violin

Émilie Girard-Charest, cello

Lori Freedman, bass clarinet

Felix Del Tredici, bass trombone

Daniel Áñez García, piano

Noam Bierstone, percussion

Gabriel Dufour-Laperrière, sound engineer

- US premiere
- Concert duration approximately one hour

Steven Kazuo Takasugi

Il Teatro Rosso (2025)

We began this project with two vintage performance venues in mind: La Sala Rossa and the Cinéma L'Amour, both theaters with womb-red, velvet decor, situated on St. Laurent Boulevard in Montreal, Quebec. There is the intuition that every theater's interior itself has an interior somewhere, and this is no better said than with a red theater. It works like a subconscious: vague and floating and imaginary. The earth, too, seems to have a hidden interior: the vastness and depth of the sea.

The old master poets knew this, an obsession with a submerged existence touching the infinite, and they understood its connection with the child and childhood innocence. As all life began in the ocean, those creatures who were cast on to dry land always still have this longing to return home. It is the original nostalgia, *nostos* + *algia*: pain, longing for the homecoming. Our two poets, Edward Thomas and Giacomo Leopardi, both endured this yearning to return to the depth of that sweet, fetal interiority, that amniotic, watery world, but now only made possible by a gentle drowning, by sweet disaster, a surrender to the current, to the waves, a most intentional and welcome shipwreck that brings us finally home. But bitter and grouchy old men never get there, nor believe in any of it.

[

For *Il Teatro Rosso*, I wanted to create a timeless visual universe for the musicians of NO HAY BANDA to inhabit. Unrestrained colors, theatrical stagings, and video fragments. The musicians are the cast, performing Takasugi's musical epic from a vaudevillian showroom. The result is a 'visual soundtrack' which follows the music, an inversion of the relationship between film and film score. The images contained in this film are woven into a fictional world both familiar and remote, nostalgic but askew. Our world is a 'red theater'—but when we pull back the curtain, what will be see?

Huei Lin, video artist



For information on the composers featured in TIME:SPANS 2025, please see the following websites.

Ondřej Adámek
ondrejadamek.com

Simon Steen-Andersen
simonsteenandersen.com

Nursalim Yadi Anugerah
nursalimyadi.com

Marcos Balter
marcosbalter.com

Ashkan Behzadi
babelscores.com/AshkanBehzadi

Samuel Bobony
samuelbobony.com

Léa Boudreau
leaboudreau.com

Taylor Brook
taylorbrook.info

Éric Champagne
facebook.com/Ericchampagnemusique

Chaya Czernowin
chayaczernowin.com

Yaron Deutsch
yarondeutsch.com

Zosha Di Castri
zoshadicastri.com

Jennifer Higdon
jenniferhigdon.com

Pierre Jodlowski
pierrejodlowski.com

Cassandra Miller
cassandramiller.wordpress.com

Tebogo Monnakgotla
monnakgotla.com

H. Paul Moon
zenviolence.com

Jordan Nobles
jordannobles.com

Thierry Pécou
brahms.ircam.fr/en/thierry-pecou

Steve Reich
steverreich.com

Robert Rowe
wp.nyu.edu/robert_rowe

Kaija Saariaho
saariaho.org

Rebecca Saunders
rebeccasaunders.net

Juri Seo
juriseomusic.com

Bekah Simms
bekahsimms.com

Corie Rose Soumah
corierosesoumah.com

Rand Steiger
rand.info

Steven Takasugi
steventakasugi.com

Diego Tedesco
babelscores.com/es/DiegoTedesco

Dominic Thibault
domthibaultsound.wordpress.com

Christopher Trapani
christophertrapani.com

Lidia Zielinska
lidiazielinska.wordpress.com/bio-eng

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