
**THE
MET**

MetLiveArts

Karlheinz Stockhausen

**KLANG: Die 24 Stunden des Tages
(Sound: The 24 Hours of the Day)**

U.S. Premiere

Presented in collaboration with Analog Arts

Friday, March 25 and Saturday, March 26, 2016

The Met Fifth Avenue, 1000 Fifth Avenue

The Met Breuer, 945 Madison Avenue

The Met Cloisters, 99 Margaret Corbin Drive

This program is made possible by the Stavros Niarchos Foundation and Barbaralee Diamonstein-Spielvogel and Carl Spielvogel, with additional support from Hester Diamond, the New York State Council on the Arts, and the Samuel White Patterson Lecture Fund.

Piano courtesy of Steinway

Karlheinz Stockhausen

KLANG: Die 24 Stunden des Tages

(Sound: The 24 Hours of the Day)

Music Director: Joseph Drew

Producer: Limor Tomer

Production Design: Kwabena Slaughter

All works composed by Karlheinz Stockhausen (1928-2007).

Program subject to change.

Analog Arts would like to thank Kathinka Pasveer, Suzanne Stephens, Lily Fritz, Maria Schneider, Howard Stokar, Wenzel Bilger, Sara Stephenson, Thomas Oesterdiekhoff, Michael Bölter, Trey Wyatt, Brandon Dodge, and Regina Drew for their help in bringing KLANG to the U.S.

On Presenting KLANG at The Met

Karlheinz Stockhausen's KLANG, a powerful cycle of electronic and acoustic compositions, is so massive that in order to present it properly and appreciate it fully as intended by the composer one needs an ambitious staging, an iconic location, a highly accomplished and fearless group of performers, and a healthy amount of chutzpah.

As I was contemplating how to mark the inauguration of Marcel Breuer's brutalist masterpiece at 75th and Madison into The Met, I knew the moment called for a work of art every bit as weighty and visionary as this new beginning for the Museum. Coincidentally, at that same moment Joseph Drew, leader of Analog Arts, came forward with the proposal of presenting the U.S. premiere of KLANG at the Met and I knew, in a flash, it was meant to inhabit our three buildings. Coincidence? Fate? You decide.

On the most basic level KLANG is in three parts, each corresponding almost alchemically with one of The Met's three locations. The first part has monumental movements for piano, two harps, and a specially-designed percussion instrument. These pieces require the acoustics and control only available on our theater stage at The Met Fifth Avenue. The second part is a collection of beautifully crafted chamber music duos, trios, and quartets, with subtle and haunting combinations of strings, winds and brass. These resonate aesthetically and musically with the chapels at The Met Cloisters. The third part relies heavily on electronic sound, and this we present at The Met Breuer, where the modernist sonorities seem right at home.

In order to unify the piece and create dialogue between the three locations, each site presents movements from the other two parts of the piece, so that listeners can experience all the parts. In addition, some of the instrumental movements are performed in the Met's Fifth Avenue gallery spaces, to place the music in dialogue with works of art—a dialogue that I think Stockhausen himself would have appreciated.

Limor Tomer
*General Manager,
Concerts and Lectures,
The Metropolitan Museum of Art*



More information at metmuseum.org/klang

On Karlheinz Stockhausen's KLANG

Karlheinz Stockhausen (1928-2007) was a deeply spiritual man. KLANG (Sound) is his Divine Office. The unfinished cycle for the hours of the day could also be understood as the composer's own requiem.

In the first phase of KLANG, Stockhausen explores various end stages of life. HIMMELFAHRT (Ascension) and FREUDE (Joy) play with the traditional imagery of death and the afterlife, with its subversions of liturgical music and the cliché of angels strumming harps. NATÜRLICHE-DAUERN (Natural Durations) plumbs the limits of human perception of time. HIMMELS-TÜR (Heaven's Door) is a breathtaking depiction of the struggle for salvation.

The fifth hour, HARMONIEN (Harmonies), introduces melodic material that forms the basis for the next seven pieces of KLANG. All the acoustic trios reuse the music of HARMONIEN, as if it had been shattered into pieces and reassembled. This second phase of KLANG employs the tactics of psalmody, a form that relies on subtle shifts of material to convey a multitude of meanings.

The final phase of KLANG begins with COSMIC PULSES. Twenty-four layers of synthesizer loops surround the audience in eight channels of dizzying spatial wizardry. In the final pieces of KLANG, a soloist is paired with a homily about the afterlife and three layers from COSMIC PULSES.

Joseph Drew
Director, Analog Arts

#KlangNYC #MetLiveArts #MetBreuer #MetCloisters #TheMet



For detailed program notes on each piece, visit analogarts.org/klang or download the "Stockhausen's KLANG" app. for iOS and Android.

Performers

STRINGS

Ken Hamao, violin
Alexandrina Boyanova, viola
Jay Campbell, cello
Caleb van der Swaagh, cello
June Han, harp
Bridget Kibbey, harp

WOODWINDS

Marcia Kämper, flute
Margaret Lancaster, flute
Carlos Cordeiro, E-flat clarinet
Vasko Dukovski, clarinet, bass clarinet,
basset horn
Carol McGonnell, bass clarinet
Kemp Jernigan, oboe
Michelle Farrah, English horn
Bryan Young, bassoon
Ryan Muncy, soprano saxophone

BRASS

Joseph Drew, trumpet
Sam Jones, trumpet
John Gattis, French horn
Chris McIntyre, trombone
Jay Rozen, tuba

KEYBOARDS

Taka Kigawa, organ
Yukiko Takagi, piano

PERCUSSION

Stuart Gerber

VOCALISTS

Amanda DeBoer, soprano
Eric Dudley, tenor
Jeffrey Gavett, baritone
Robert Osborne, bass

LITTLE GIRL

Rani Reid
Zoe Schuldenfrei

SOUND PROJECTION

Joseph Drew
Marcia Kämper
Rudolf Kämper

KLANG: Friday, March 25 and Saturday, March 26, 2016

FRIDAY, MARCH 25

THE MET FIFTH AVENUE

1000 Fifth Avenue

Performances are in the Grace Rainey Rogers Auditorium except as noted.

5:30 pm

HARMONIEN (Harmonies, 5th Hour) for flute

U.S. Premiere

Margaret Lancaster, flute

Gallery 915, Blanche and A. L. Levine Court

HARMONIEN (Harmonies, 5th Hour) for trumpet

Joseph Drew, trumpet

Gallery 305, Medieval Sculpture Hall Balcony

HARMONIEN (Harmonies, 5th Hour) for bass clarinet

U.S. Premiere

Vasko Dukovski, bass clarinet

Gallery 700, The Charles Engelhard Court

5:45 pm

COSMIC PULSES (13th Hour) for tape

NY Premiere

Joseph Drew, sound projection

6:15 pm

NATÜRLICHE-DAUERN (Natural Durations, 3rd Hour) for piano, Numbers 5, 7, 12, 15–18, 20–22

NY Premiere

Yukiko Takagi, piano

Joseph Drew, sound projection

7:00 pm

GLANZ (Brilliance, 10th Hour) for viola, clarinet, and bassoon with oboe, trumpet, trombone, and tuba

U.S. Premiere

Alexandrina Boyanova, viola

Vasko Dukovski, clarinet

Bryan Young, bassoon

Kemp Jernigan, oboe

Joseph Drew, trumpet

Chris McIntyre, trombone

Jay Rozen, tuba

7:45 pm

HIMMELS-TÜR (Heaven's Door, 4th Hour) for percussionist and little girl

NY Premiere

Stuart Gerber, percussion

Rani Reid, little girl

Joseph Drew, sound projection

8:15 pm

HAVONA (14th Hour) for bass and tape

NY Premiere

Robert Osborne, bass

Joseph Drew, sound projection

THE MET BREUER

945 Madison Avenue

Performances are on Floor 5.

5:00 pm

EDENTIA (20th Hour) for soprano saxophone and tape

U.S. Premiere

Ryan Muncy, soprano saxophone

Rudolf Kämper, sound projection

5:30 pm

GLÜCK (Bliss, 8th Hour) for bassoon, English horn, and oboe

U.S. Premiere

Bryan Young, bassoon

Michelle Farrah, English horn

Kemp Jernigan, oboe

6:30 pm

JERUSEM (18th Hour) for tenor and tape

U.S. Premiere

Eric Dudley, tenor

Rudolf Kämper, sound projection

7:00 pm

NEBADON (17th Hour) for French horn and tape

NY Premiere

John Gattis, French horn

Rudolf Kämper, sound projection

7:30 pm

PARADIES (21st Hour) for flute and tape

U.S. Premiere

Marcia Kämper, flute

Rudolf Kämper, sound projection

SATURDAY, MARCH 26

THE MET FIFTH AVENUE

1000 Fifth Avenue

Performances are in the Grace Rainey Rogers Auditorium except as noted.

11:00 am

COSMIC PULSES (13th Hour) for tape

Rudolf Kämper, sound projection

11:45 am

COSMIC PULSES (13th Hour) for tape

Rudolf Kämper, sound projection

12:30 pm

HIMMELS-TÜR (Heaven's Door, 4th Hour) for percussionist and little girl

Stuart Gerber, percussion

Zoe Schuldenfrei, little girl

Rudolf Kämper, sound projection

1:00 pm

ORVONTON (15th Hour) for baritone and tape

U.S. Premiere

Jeffrey Gavett, baritone

Rudolph Kämper, sound projection

1:30 pm

COSMIC PULSES (13th Hour) for tape

Rudolf Kämper, sound projection

2:15 pm

COSMIC PULSES (13th Hour) for tape

Rudolf Kämper, sound projection

3:00 pm

HIMMELS-TÜR (Heaven's Door, 4th Hour) for percussionist and little girl

Stuart Gerber, percussion

Rani Reid, little girl

Rudolf Kämper, sound projection

3:30 pm

COSMIC PULSES (13th Hour) for tape

Joseph Drew, sound projection

NATÜRLICHE-DAUERN (Natural Durations, 3rd Hour) for piano, Numbers 1, 19, 2, 6, 3, 8, 4, 13–14, 11, 10

NY Premiere

Yukiko Takagi, piano

Gallery 371, Emma and Georgina Bloomberg Arms and Armor Court

4:45 pm

COSMIC PULSES (13th Hour) for tape

Joseph Drew, sound projection

Saturday, March 26, continued

4:45 pm

HARMONIEN (Harmonies, 5th Hour) for flute

Marcia Kämper, flute

Gallery 371, Emma and Georgina Bloomberg Arms and Armor Court

5:30 pm

COSMIC PULSES (13th Hour) for tape

Joseph Drew, sound projection

6:15 pm

HARMONIEN (Harmonies, 5th Hour) for trumpet

Joseph Drew, trumpet

6:30 pm

NATÜRLICHE-DAUERN (Natural Durations, 3rd Hour) for piano, Numbers 22–24

NY Premiere

Yukiko Takagi, piano

Joseph Drew, sound projection

7:00 pm

FREUDE (Joy, 2nd Hour) for two harps

Bridget Kibbey, harp

June Han, harp

Joseph Drew, sound projection

7:40 pm

HIMMELS-TÜR (Heaven's Door, 4th Hour) for percussionist and little girl

Stuart Gerber, percussion

Zoe Schuldenfrei, little girl

Joseph Drew, sound projection

8:00 pm

COSMIC PULSES (13th Hour) for tape

Joseph Drew, sound projection

THE MET BREUER

945 Madison Avenue

Performances are on Floor 5.

11:15 am

UVERSA (16th Hour) for basset horn and tape

U.S. Premiere

Vasko Dukovski, basset horn

Joseph Drew, sound projection

12:00 pm

BALANCE (7th Hour) for flute, English horn, bass clarinet

U.S. Premiere

Marcia Kämper, flute

Michelle Farrah, English horn

Carlos Cordeiro, bass clarinet

12:45 pm

NEBADON (17th Hour) for French horn and tape

NY Premiere

John Gattis, French horn

Marcia Kämper, sound projection

1:30 pm

ERWACHEN (Awakening, 12th Hour) for soprano saxophone, trumpet, and cello

U.S. Premiere

Ryan Muncy, soprano saxophone

Sam Jones, trumpet

Jay Campbell, cello

2:15 pm

HAVONA (14th Hour) for bass and tape

Robert Osborne, bass

Marcia Kämper, sound projection

3:00 pm

BALANCE (7th Hour) for flute, English horn, bass clarinet

Marcia Kämper, flute

Michelle Farrah, English horn

Carlos Cordeiro, bass clarinet

3:45 pm

ORVONTON (15th Hour) for baritone and tape

Jeffrey Gavett, baritone

Rudolf Kämper, sound projection

4:15 pm

URANTIA (19th Hour) for soprano and tape

U.S. Premiere

Amanda DeBoer, soprano

Rudolf Kämper, sound projection

THE MET CLOISTERS

99 Margaret Corbin Drive

Performances are in the noted galleries.

11:00 am

HIMMELFAHRT (Ascension, 1st Hour) for organ, soprano, and tenor

NY Premiere

Taka Kigawa, organ

Amanda DeBoer, soprano

Eric Dudley, tenor

Fuentidueña Chapel

12:00 pm

HOFFNUNG (Hope, 9th Hour) for violin, viola, and cello

U.S. Premiere

Ken Hamao, violin

Alexandrina Boyanova, viola

Caleb van der Swaagh, cello

Fuentidueña Chapel

12:45 pm

SCHÖNHEIT (Beauty, 6th Hour) for flute, bass clarinet, and trumpet

U.S. Premiere

Margaret Lancaster, flute

Vasko Dukovski, bass clarinet

Joseph Drew, trumpet

Pontaut Chapter House

1:30 pm

TREUE (Fidelity, 11th Hour) for E-flat clarinet, basset horn, and bass clarinet

U.S. Premiere

Carlos Cordeiro, E-flat clarinet

Carol McGonnell, bass clarinet

Vasko Dukovski, basset horn

Pontaut Chapter House

2:15 pm

SCHÖNHEIT (Beauty, 6th Hour) for flute, bass clarinet, and trumpet

Margaret Lancaster, flute

Vasko Dukovski, bass clarinet

Joseph Drew, trumpet

Pontaut Chapter House

2:45 pm

HIMMELFAHRT (Ascension, 1st Hour) for organ, soprano, and tenor

Taka Kigawa, organ

Amanda DeBoer, soprano

Eric Dudley, tenor

Fuentidueña Chapel

3:30 pm

HARMONIEN (Harmonies, 5th Hour) for flute

Margaret Lancaster, flute

Langon Chapel

Karlheinz Stockhausen's KLANG

Libretto

All texts are by Karlheinz Stockhausen except where indicated.

HIMMELFAHRT (Ascension, 1st Hour)

<i>Soprano</i> Klang	<i>Soprano</i> Sound
<i>Tenor</i> Musik...für Die Erste Stunde	<i>Tenor</i> Music...for the First Hour
<i>Soprano</i> Komposition Komposition...zur Himmelfahrt...der Frau	<i>Soprano</i> Composition composition...on Ascension Day...of the Woman
<i>Tenor</i> und des Mannes	<i>Tenor</i> and of Man
<i>Soprano</i> Oh Gott	<i>Soprano</i> Oh God
<i>Tenor</i> In Himmel	<i>Tenor</i> In Heaven
<i>Soprano</i> nimm uns auf	<i>Soprano</i> receive us
<i>Tenor</i> Heiliger Vater	<i>Tenor</i> Holy Father
<i>Soprano</i> der Tod	<i>Soprano</i> Death
<i>Tenor</i> Kann kein Tod sein	<i>Tenor</i> Cannot be death
<i>Soprano</i> Jesu ist aufgefahren in den Himmel	<i>Soprano</i> Jesus has ascended into Heaven
<i>Tenor</i> Ascendit Jesus super caelos caelorum	<i>Tenor</i> Jesus went up into the Heaven of Heavens
<i>Soprano</i> Sankt Michael Mikael	<i>Soprano</i> Saint Michael Michael
<i>Tenor</i> GOTTES SOHN	<i>Tenor</i> SON OF GOD

Soprano
Meister des Universums

Tenor
Christos Christos Christos Christos
Meister Meister, Christos Meister des
Universums

Soprano
GOTTES Kinder
GOTTES Kinder

Tenor
fahren zum Himmel

Soprano
mit Musik aus KLANG

Tenor
aus KLANG

Soprano
Unsre Stimmen

Tenor
loben Dich

Soprano
loben GOTT

Tenor
und Dein Licht

Soprano/Tenor
Unsre Stimmen loben Dich, Schöpfer-
GOTT DEUS

FREUDE (Joy, 2nd Hour) for two harps
Attributed to Rabanus Maurus (c.780–856)

Harp I-II
Veni Creator Spiritus
Ora secunda, Ora secunda

Harp I
mentes tuorum visita

Soprano
Master of the Universe

Tenor
Christos Christos Christos Christos
Master Master, Christos Master of the
Universe

Soprano
GOD'S children
GOD'S children

Tenor
ascend to Heaven

Soprano
with Music from SOUND

Tenor
from SOUND

Soprano
Our voices

Tenor
praise You

Soprano
praise GOD

Tenor
and Your Light

Soprano/Tenor
Our voices praise You
Creator-GOD GOD

Harp I-II
Come Holy Spirit Creator Blest
Second hour, second hour

Harp I
and in our souls take up Thy rest

Harp I-II
imple superna gratia
[:quae tu creasti pectora:]

Harp II
Qui diceris Paraclitus

Harp I
donum Dei altissimi

Harp II
fons vivus,

Harp I
ignis, caritas

Harp I-II
et spiritalis unction

Harp I
Tu, septiformis

Harp II
munere

Harp I-II
Joy! dextrae dei tu digitus
Ja! dextrae dei tu digitus

Harp I
Tu rite promissum Patris

Harp II
sermone ditans guttural

Harp I-II
Accende lumen sensibus
infunde amorem cordibus
infirma nostril corporis
virtute firmans perpeti

Hostem repellas longius
pacemque dones protinus
ductore sic te praevis
[:vitemus omne noxium:]

Per te sciamus da Patrem,
noscamus atque Filium
[:te utriusque Spiritum:]
[:credamus omni tempore:]

Harp I-II
come with Thy grace and heavenly aid
[:to fill the hearts which Thou hast made:]

Harp II
O comforter, to Thee we cry,

Harp I
O heavenly gift of God Most High

Harp II
O fount of life,

Harp I
fire, and love

Harp I-II
and sweet anointing from above

Harp I
Thou in Thy sevenfold

Harp II
gifts are known

Harp I-II
Joy! Thou, finger of God's hand we own
Yes! Thou, finger of God's hand we own

Harp I
Thou, promise of the Father, Thou

Harp II
Who dost the tongue with power imbue

Harp I-II
Kindle our sense from above
and make our hearts o'erflow with love
with patience firm and virtue high
the weakness of our flesh supply

Far from us drive the foe we dread,
and grant us Thy peace instead
so shall we not, with Thee for guide,
[:turn from the path of life aside:]

Oh, may Thy grace on us bestow the
Father and the Son to know and Thee,
through endless times confessed
[:of both the eternal Spirit blest:]

NATÜRLICHE-DAUERN (Natural Durations, 3rd Hour)

No. 9
ORA TERZA 3rd Hour

No. 15
Aufstieg Ascension

HARMONIEN (Harmonies, 5th Hour) for trumpet

Lob sei GOTT Praise be to GOD

SCHÖNHEIT (Beauty, 6th Hour) for flute, trumpet, and bass clarinet

Lob sei GOTT Praise be to GOD

BALANCE (7th Hour) for flute, English horn, and oboe

Gloria in excelsis Deo Glory to God in the highest
et in terra pax hominibus bonae voluntatis and on Earth peace to men of good will

GLÜCK (8th Hour) for bassoon, English horn, and oboe

GOTT ist Glück GOD is bliss

HOFFNUNG (9th Hour) for violin, viola, and cello

Dank sei GOTT Thanks be to GOD
Danke GOTT für Das Werk HOFFNUNG Thank God for the piece HOPE

GLANZ (10th Hour) for bassoon, viola, and clarinet with oboe, trumpet, trombone, and tuba

Gloria in excelsis Deo Glory to God in the highest
et in terra pax hominibus bonae voluntatis and on Earth peace to men of good will
bonae voluntatis good will

TREUE (Fidelity, 11th Hour) for E-flat clarinet, basset horn, and bass clarinet

TREUE ZU GOTT FIDELITY TO GOD

ERWACHEN (Awakening, 12th Hour) for trumpet, soprano saxophone, and cello

ERWACHEN IN GOTT AWAKENING IN GOD

HAVONA (14th Hour) for bass and tape

GOTT
Deine Kinder streben Schritt für Schritt
von URANTIA zu JERUSEM in NEBADON
lernen weiter durch UVERSA
und das große ORVONTON
über EDENTIA bis zu HAVONA
und von HAVONA zum PARADIES
streben zum PARADIES
Seelen im Paradies studieren kosmische
Musik

GOTT
Deine Kinder streben Schritt für Schritt
von URANTIA (das ist unser Planet) Erde
zu JERUSEM in NEBADON
lernen weiter durch UVERSA
Entfernungen sind das, die kein Mensch
begreift (aber trotzdem furchtlos weiter)
und das große ORVONTON
über EDENTIA bis zu HAVONA
Hevene Hivini Hovono Huvunu HAVONA
von HAVONA zum PARADIES

GOTT
Deine Kinder (schwarze, weiße, grüne,
gelbe, rote, braune, blaue) streben Schritt
für Schritt
von URANTIA zu JERUSEM in NEBADON

weiter durch UVERSA (Hauptsitz
ORVONTONS im Ring von sieben
höheren Universitäten)
und das große ORVONTON (siebtes
Superuniversum mit dem Zentrum des
Milchstraßen-Sternsystems)
über EDENTIA bis zu HAVONA zentrales
Universum kreisend um das PARADIES

in NEBADON durch UVERSA
Kern des siebten Superuniversums
ORVONTON EDENTIA
HAVONA mit einer Milliarde
vollkommener Welten PARADIES

GOD
Your children aspire step-by-step
from URANTIA to JERUSEM in NEBADON
continue learning through UVERSA
and the great ORVONTON
reaching—via EDENTIA—HAVONA
and from HAVONA to PARADISE
aspire to PARADISE
souls in Paradise study cosmic music

GOD
Your children aspire step-by-step from
Urantia (that is our planet) Earth
to JERUSEM in NEBADON
continue learning through UVERSA
those are distances that no human
being comprehends (but nevertheless,
fearlessly onward) and through the grand
ORVONTON reaching—via EDENTIA—
HAVONA Hevene Hivini Hovono Huvunu
HAVONA from HAVONA to PARADISE

GOD
Your children (black, white, green, yellow,
red, brown, blue) aspire step-by-step
from URANTIA to JERUSEM in NEBADON

onward through UVERSA
(capital of ORVONTON in the ring of
seven higher universities)
and the grand ORVONTON
(seventh superuniverse, whose centre is
the Milky Way galaxy)
reaching—via EDENTIA—HAVONA
the central universe rotating around
PARADISE

in NEBADON through UVERSA
nucleus of the seventh superuniverse
ORVONTON EDENTIA
HAVONA with a billion perfect worlds
PARADISE

ORVONTON (15th Hour) for baritone and tape

ORVONTON für Bariton. ORVONTON,
ich bin ein Bariton, singe mit COSMIC
PULSES Schichten neunzehn zwanzig
einundzwanzig.
ORVONTON siebtes Superuniversum
mit dem Zentrum des
Milchstraßensternsystems.

Schicht neunzehn hat dreiundzwanzig
Töne als Klangschleife. Beim Grundtempo
3,75 dauert jeder Ton 2 Sekunden,
die Schleife also $23 \times 2 = 46$ Sekunden.
Aber das Tempo wird in 9 Sequenzen
gemäß Mustern von Hand
mit Accelerandi und Ritardandi variiert.

Schicht zwanzig hat neunzehn Töne mit
Grundtempo zwei Komma neun!
Zwei Komma fünf Sekunden pro
Ton, aber länger oder kürzer je nach
Ritardando oder Accelerando, und
manchmal plötzlich Stillstand. Schicht
einundzwanzig mit neun Tönen im
Grundtempo zwei Komma drei, Tondauer
drei Komma zwei Sekunden doch: bei
den Tempovariationen wird manchmal
ein zwölfmal schnelleres oder zwölfmal
langsames Tempo erreicht.

Schleifen neunzehn zwanzig
einundzwanzig werden mit Glissandi
transponiert nach den Mustern aufwärts
oder abwärts nach Gefühl
und mit Hand von Kathinka. Variationen
ziemlich frei von Dauern und Tonhöhen
jeder Schicht.

ORVONTON for baritone.
ORVONTON, I am a baritone.
I sing with COSMIC PULSES layers
nineteen twenty twenty-one.
ORVONTON seventh superuniverse
with the Milky Way Galaxy as its centre.

Layer nineteen has twenty-three tones as
sound loop. In the basic tempo 3.75 each
tone lasts 2 seconds, and therefore the
loop lasts $23 \times 2 = 46$ seconds. But in 9
sequences the tempo is varied manually
with accelerandi and ritardandi according
to patterns.

Layer twenty has nineteen tones with a
basic tempo of two point nine!
Two point five seconds per tone, but
longer or shorter according to ritardando
or accelerando, and sometimes a sudden
stand-still. Layer twenty-one with nine
tones in the basic tempo two point
three, tone duration three point two
seconds yet: during the tempo variations
sometimes a tempo is reached which is
twelve times faster or twelve times slower.

Loops nineteen twenty twenty-one are
transposed upwards or downwards with
glissandi according to the patterns,
intuitively and manually by Kathinka.
Variations quite free of durations and
itches of each layer.

Ich Bariton in ORVONTON, siebtes Superuniversum, Bariton in ORVONTON. In vierundzwanzig Momenten sing ich diese Erläuterungen der Komposition von ORVONTON. Jeder Moment schließt mit einer anderen Tonhöhe, hier mit D. Jeder Moment hat eine eigene Zahl von Tönen in Gruppen, und auf dem letzten Ton jeder Gruppe halte ich länger an. In diesem Moment sind die Gruppen sechs eins fünf zwei vier drei.

Die Tonhöhen meiner Melodien stammen alle aus der vierundzwanzigtönen Reihe des Werkes KLANG; nur beginnt jeder Moment mit einem anderen Ton, um gemäß der Zahl der Einsätze auf dem richtigen Ton zu landen. Einzelne Töne sind oktavtransponiert, wie zum Beispiel dieses C, je nach Text mal unten oder oben.

Allintervalle in der Reihe, vierundzwanzig Töne in 2 Oktaven sind wie vierundzwanzig Stunden in Tag und Nacht, und KLANG ist eine Miniwelt in ORVONTON.

Zahlen sind zu hören und zu zählen. In Musik sind alle Töne, Intervalle, Gruppen, Zahlen wie im Superuniversum. ORVONTON ist die Mutter von NEBADON. Unsere Musik ist geformt wie die Sterne des Superuniversums und auch des Universums, unseres Sonnensystems, unseres Planeten Erde. Jeder Klang ist ein Universum. Ob er aber schön ist, kann man an den Zahlen nicht erkennen: es bestimmt wer zählt. Vierhundertvierzig Hertz sind weder schön noch häßlich.

Schönheit Lebt. Ein paar Orvontöner kennen schöne Zahlen, die mit schöner Kunst gespielt werden: Zahlen-Tonkünstler, Baritöner.

I baritone in ORVONTON, seventh superuniverse, baritone in ORVONTON. In twenty-four moments I sing these explanations of the composition of ORVONTON. Each moment closes with a different pitch, here with D. Each moment has its own number of tones in groups, and on the last tone of each group I halt for awhile. In this moment the groups are six one five two four three.

The pitches of my melodies all originate from the twenty-four-tone row of the work KLANG; but every moment begins with a different tone, in order to land on the right tone, according to the number of entries. Individual tones are transposed up or down an octave, as for example this C, according to the text.

All intervals in the row, twenty-four tones in 2 octaves are like twenty-four hours in day and night, and KLANG is a mini-world in ORVONTON.

Numbers are to be heard and to be counted. In music all tones, intervals, groups, numbers are like in the superuniverse. ORVONTON is the mother of NEBADON. Our music is formed like the stars of the superuniverse and also of the universe, of our solar system, of our planet Earth. Each sound is a universe. But one cannot tell if it is beautiful by the numbers: that depends on who is counting. Four hundred and forty hertz is neither beautiful nor ugly.

Beauty lives. A few Orvontonians know beautiful numbers, that are played with beautiful art: number-musicians, baritoners.

Kunstmusik ist nicht Tingeltangel, ihre Zahlenspiele brauchen ab und zu Momente fürs Gemüt, die ergreifen, staunen lassen: Zeit steht still.

UVERSA (16th Hour) for basset horn and tape

UVERSA
Zentrum von ORVONTON
Super-Universen
UVERSA in ORVONTON—eine Billion bewohnter Planeten gelenkt aus UVERSA
einhundert Tausend lokale Universen
zehn Millionen Konstellationen von UVERSA eine Milliarde lokale Systeme in UVERSA Schöpfer-Söhne Michael
Richter-Söhne UVERSAS
Lehrer-Söhne der Trinität
göttliche Melchisedek-Söhne, Väter der Konstellationen Lanonandek-Söhne
UVERSAS Systemsouveräne
UVERSAS Lebensbringer-Söhne
Helle Morgensterne UVERSAS
Leuchtende Abendsterne
UVERSAS Erzengel
Göttliche Ratgeber
Himmlische Inspektoren
Lehrer der Residenzweiten
UVERSAS Sternforscher-Kunst
Himmlische Künstler in UVERSA für das ganze Super-Universum
Studierende Besucher
Aufsteigende Pilger
Aufsteigende Sterbliche
zu UVERSA

Art music is not honky-tonk, its number games need moments every now and then for the soul, that touch, astonish: time stands still.

UVERSA
Centre of ORVONTON
Superuniverses
UVERSA in ORVONTON—a billion inhabited planets governed from UVERSA
one hundred thousand local universes
ten million constellations of UVERSA
a thousand million local systems in UVERSA creator sons Michael
magisterial sons of UVERSA
trinity teacher sons
divine Melchizedek sons, fathers of the constellations Lanonondek sons
UVERSA'S system sovereigns
UVERSA'S life carrier sons bright and morning stars of UVERSA
brilliant evening stars
UVERSA'S archangels
divine counselors
celestial overseers
mansion world teachers
UVERSA'S star-student art
celestial artisans in UVERSA for the entire superuniverse
student visitors
ascending pilgrims
ascending mortals
to UVERSA

NEBADON (17th Hour) for horn and tape

NEBADON	NEBADON
MICHAEL	MICHAEL
ETERNAL SON	ETERNAL SON
CREATOR SON	CREATOR SON
NEBADON	NEBADON
local Universe	local Universe
Christ MICHAEL	Christ MICHAEL
URANTIA	URANTIA
NEBADON	NEBADON
in SALVINGTON	in SALVINGTON
MICHAEL	MICHAEL
mit GABRIEL	with GABRIEL
ANTÁRES	ANTÁRES
ORION NEBULA	ORION NEBULA
MICHA-CHRIST	MICHA-CHRIST
MARIA	MARIA
NEBADON	NEBADON
zehn Millionen bewohnte Welten	ten million inhabited worlds
im Super-Universum	in the superuniverse
ORVONTON	ORVONTON
und Zentral-Universum	and central universe
HAVONA	HAVONA
kreist um SAGITTARIUS	rotates around SAGITTARIUS
Heiliges NEBADON	holy NEBADON

JERUSEM (18th Hour) for tenor and tape

Universen	Universes
GOTTES Schulen	GOD's schools
JERUSEM	JERUSEM
ohne Ende	without end
Freude zu lernen	joy to learn
staunen	marvel
danken	thank
helfen	help
IHM	HIM

URANTIA (19th Hour) for soprano and tape

Rotationen überall	Rotations everywhere
Urantia im Kosmos	Urantia in the cosmos
Vater Sohn und Heiliger Geist	Father, Son and Holy Ghost
GOTT GOTT GOTT	GOD GOD GOD

EDENTIA (20th Hour) for soprano saxophone and tape

EDENTIA	EDENTIA
Konstellation	constellation
in NEBADON	in NEBADON
Gärten GOTTES	gardens of GOD
TAUSENDE SEENr	THOUSANDS OF LAKES
Auferstehungshallen	resurrection halls
SERAPHIM	SERAPHIM
Die himmlischen Musiker morsen morsen	The celestial musicians Morse Morse
morsen	Morse
spielen steile Glissandi	play steep glissandi
rote Punkte	red points
in EDENTIA Dreiecke	in EDENTIA triangles
Kreise Kreise	circles circles
edentische Kreuze Kreuze	Edentic crosses crosses
Glieder Glieder	limbs limbs
Trilleriller	trillsrills
Repetitionen	repetitions
Konkave	concaves
Tremoli	tremoli
Aleotorik	aleotoric
Explosion	explosion
Mikrointervalle	microintervals
Gruppen von Gruppen	groups of groups
Sinusgeister	sine spirits
Familyten	Familyten
Edentiane	Edentians

PARADIES (Paradise, 21st Hour) for flute and tape

PARADIES für Flöte und elektronische Musik 21. Stunde aus KLANG drei Schichten aus COSMIC PULSES neu gemischt im PARADIES alle 24 Schleifen aus COSMIC PULSES 24 Zeilen Noten für die Flöte von 1 bis zu 24 Tonhöhen der Urreihe Queele aller Melodien jede Zeile ein anderer tiefer Ton Fragmente der Gruppen Sprünge im ganzen Raum Dynamik nach Maß Artikulationen Frei Legato oder Staccato Pausen ad libitum Tempo flexibel pro Zeile ein Einschub für die Phantasie und das Spiel und die Freude für den Zauber den ewigen GOTT	PARADISE for flute and electronic music 21st Hour of KLANG three layers from COSMIC PULSES newly mixed in PARADISE all 24 loops from COSMIC PULSES 24 lines of notes for the flute from 1 to 24 pitches of the original row source of all melodies each line, a different low note fragments of the groups jumps in the entire space fitting dynamics articulation free legato or staccato pauses ad libitum flexible tempo one insert per line for the fantasy and the play and the joy for the magic the eternal GOD
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Biographies

Alexandrina Boyanova

Alexandrina Boyanova, a third-generation violinist and a fourth-generation pedagogue from Bulgaria, maintains a busy teaching and performing schedule in New York City, while completing her doctorate at The Juilliard School as a C.V. Starr Doctoral Fellow. She was featured in Tan Dun's *Water Passion* at Brussels' Bozar Hall and The Metropolitan Museum of Art and has performed with the New Juilliard Ensemble at MoMA's Summergarden. Boyanova holds a bachelor's and a master's degree from Manhattan School of Music, and has had the guidance of Masao Kawasaki, Maria Radicheva and Salvatore Accardo in her most formative years. She has been awarded Honorary Diplomas of Recognition by the President of the Republic of Bulgaria, and the Ministry of Culture of Bulgaria.

Jay Campbell

Cellist Jay Campbell has been recognized for approaching both old and new works with the same probing curiosity and emotional commitment. Campbell made his debut with the New York Philharmonic in 2013 and has soloed in major venues around the globe including Carnegie Hall's Stern Auditorium, Avery Fisher Hall, Lucerne's KKL, and in recitals in Carnegie's Weill Hall and the Kennedy, Mondavi, and Krannert centers. Dedicated to introducing audiences to the music of our time, Campbell has worked closely with Pierre Boulez, Elliott Carter, Matthias Pintscher, John Adams, Kaija Saariaho, John Zorn, and countless others from his own generation. He is a faculty member of Vassar College.

Carlos Cordeiro

Portuguese clarinetist Carlos Cordeiro is a stalwart in creating and broadcasting new music, collaborating with composers and working in different disciplines, and improvising, studying and performing on each of the instruments of the clarinet family. Cordeiro is a freelancer based in New York City, performing as both a soloist and chamber musician as a member of loadbang and ensemble mise-en. He holds a master's degree in Contemporary Performance from Manhattan School of Music, a master's degree from Rice University, and a bachelor's degree from ESMAE (Portugal).

Amanda DeBoer

Amanda DeBoer is an experimental singer and presenter based in Omaha, Nebraska. She is a member of Ensemble Dal Niente, Quince Contemporary Vocal Ensemble, and Hasco Duo. She is the founder and director of the experimental performance festival Omaha Under the Radar. DeBoer has premiered works by Holly Herndon, Marcos Balter, Christopher Cerrone, Robert Honstein, Morgan Krauss, Ravi Kittappa, Fredrick Gifford, Aaron Einbond, Chris Fisher-Lochhead, Ryan Carter, Ray Evanoff, Jonn Sokol, Max Grafe, and many others. DeBoer is featured on albums with Ensemble Dal Niente, Christopher Wild, Quince Contemporary Vocal Ensemble, Hasco Duo, Deerhoof, and as a soloist with the DePaul University Singers.

Joseph Drew

Joseph Drew is the music director for The Met's production of *KLANG*. He is a founding director of Analog Arts, where his eclectic production portfolio features his own adaptation of a Rameau ballet-opera, Samuel Beckett's short plays, Antheil's *Ballet-Mécanique*, George Brecht's *Water-Yam*, and interactive music for kites. His work as a trumpeter includes playing principal trumpet under Charles Dutoit in the Symphony Orchestra of Mumbai, as well as tours with rock bands and contemporary ensembles. As an organist, he has given performances of John Cage's *ASLSP* lasting from nine to 24 hours. His initial interest in Karlheinz Stockhausen's trumpet music blossomed into a wide-ranging specialty, which includes his dissertation *Michael from Light*, the first comprehensive analysis of Stockhausen's LICHT cycle.

Eric Dudley

Eric Dudley is a Grammy Award-winning artist with a multi-faceted musical career. Through his activities as a conductor, vocalist, pianist, and composer, he enjoys a busy schedule of performances in the U.S. and abroad. He is the principal conductor of the Adelphi Chamber Orchestra, and a guest conductor with International Contemporary Ensemble, Cincinnati and Princeton symphony orchestras, TENET, and Trinity Wall Street Choir and Baroque Orchestra. Dudley is a tenor soloist/choral artist with Trinity Wall Street Choir, Musica Sacra, Seraphic Fire, Collegiate Chorale, Bard Summerscape Opera and Festival Chorale, Lincoln Center Festival, New York Virtuoso Singers, Ekmeles, and is a founding member of the Grammy Award-winning vocal ensemble Roomful of Teeth.

Vasko Dukovski

Clarinetist Vasko Dukovski has collaborated with Argento New Music Ensemble, Bang on a Can All Stars, Either/OR Ensemble, Talea Ensemble, Wet Ink, East Coast Contemporary Ensemble, LPR Ensemble, The Knights Orchestra, and others. In addition to leading his world music quartet Tavche Gravche, he is a member and a co-founder of Grneta Ensemble and is an active recording artist. Born in Macedonia, Dukovski began playing with sound at age five and started his musical education at the age of eight. He earned a bachelor's and a master's degree from the Juilliard School as a student of Charles Neidich and Ayako Oshima.

Michelle Farah

Oboist Michelle Farah enjoys a diverse career as an orchestral, chamber, and freelance musician, as well as private teacher and professional reed maker. As a freelance oboist, Farah has performed with the Orchestra of St. Luke's, New World Symphony, Ensemble ACJW, and the Young People's Concerts with the New York Philharmonic. Farah has also appeared as a guest artist at the Norfolk Chamber Music Festival, Marlboro Music Festival, and Vermont Mozart Festival. Her primary teachers include Stephen Taylor, Joseph Robinson, Carolyn Banham and Daniel Stolper.

John Gattis

John Gattis enjoys a diverse career as a freelance horn player in New York City. He has performed with a variety of contemporary music ensembles, including the Talea Ensemble, Contemporaneous, International Contemporary Ensemble, and Argento Chamber Ensemble. Gattis has worked with composers such as Georg Friedrich Haas, Olga Neuwirth, Christian Wolff, John Zorn, and Brian Ferneyhough. Originally from Tennessee, Gattis received a Bachelor of Music degree from the Cleveland Institute of Music and a Master of Music from Stony Brook University.

Jeffrey Gavett

Baritone Jeffrey Gavett, called a "brilliantly agile singer" by the *New York Times*, performs a repertoire spanning from Gregorian chant to newly commissioned works and his own compositions. He has sung with a broad array of artists, including new music groups ICE, New Juilliard Ensemble, the Grammy-winning Roomful of Teeth, SEM Ensemble, Ensemble Signal, Talea Ensemble, and his own ensembles Ekmeles and loadbang. He made his European stage debut in 2014 in Rudolf Komorous's *Nonomiya* and the world premiere of Petr Kotik's *Master-Pieces* at New Opera Days Ostrava in the Czech Republic, then singing Berio's *Coro* under Sir Simon Rattle at the Lucerne Festival Academy. He recently toured Europe in the world premiere of Annie Dorsen's *Yesterday Tomorrow*, with performances at the Holland Festival, in France, and Croatia.

Stuart Gerber

Percussionist Stuart Gerber has performed extensively throughout the U.S., Europe, Australia, and Mexico as a soloist and chamber musician. He has been involved in a number of world-premiere performances, including the world premiere of Karlheinz Stockhausen's last solo percussion work, HIMMELS-TÜR. Gerber has been the faculty percussionist for the Stockhausen-Courses since 2005 and has recorded a number of pieces for the Stockhausen Complete Edition released by the Stockhausen-Verlag. In addition to his work with Stockhausen, Gerber has worked with many other composers, including Kaija Saariaho, Steve Reich, Tristan Murail, Frederic Rzewski, George Crumb, Tania León, Michael Colgrass, Ricardo Zohn-Muldoon, and John Luther Adams.

Ken Hamao

Violinist Ken Hamao is a member of the Ensō String Quartet, which recently toured Australia, Brazil, Colombia, and New Zealand, along with performances at the Kennedy Center and Lincoln Center. With the quartet, he helped found the Ensō Chamber Music Workshop in Connecticut, and has taught at the Astoria Music Festival, Interlochen Center for the Arts, and the Port Townsend Chamber Music Festival. An active presence in contemporary music, Hamao has worked in close collaboration with composers John Adams, Georg Friedrich Haas, Giya Kancheli, Esa-Pekka Salonen, Paul Moravec, Andrew Norman, and John Zorn.

June Han

Harpist June Han is a member of Sequitur Ensemble, Ensemble 21, and Riverdale Sinfonietta, and has performed with the Chamber Music Society of Lincoln Center, Speculum Musicae, and the Group for Contemporary Music. She has collaborated with the Orchestre de Paris, the Kirov and Mariinsky Orchestras, New York City Opera, Boston Symphony, and frequently performs with the New York Philharmonic. Han has been a guest artist at the Santa Fe Chamber, Norfolk, OK Mozart, Skaneateles and Moab music festivals. Han has premiered and recorded works by Ruders, Wuorinen, Rochberg, Adler, Liang, and her mother Young Ja Lee. She holds a Premier Prix from Paris Conservatory, and degrees from Yale and The Juilliard School.

Kemp Jernigan

Oboist Kemp Jernigan performs extensively throughout New York City and New England in chamber groups, opera companies, and orchestras. He was selected for the Hartt School's Performance 20/20 program—an honors chamber music program, during which he gave numerous performances and premieres of new pieces. Jernigan received a fellowship to participate in the Norfolk Chamber Music Festival, working with Stephen Taylor and other Yale faculty, giving many performances in the Music Shed through out the summer. He has also participated in the Sarasota Music Festival, Banff, Bowdoin and the Ameropa Chamber Music Festival in Prague.

Sam Jones

Sam Jones has performed at the Lincoln Center Festival, the Helsinki Music Festival, Lucerne Festival, Darmstadt Courses for New Music, and the New York Philharmonic Biennial. He has performed with Ensemble musikFabrik, International Contemporary Ensemble (ICE), Da Capo Chamber Players, Alarm Will Sound, Wet Ink Ensemble, Axiom, La Monte Young, The Florida Orchestra, and the Mozart Orchestra of New York. Recently, he appeared as a soloist at the opening of the 2015 Festival of New Trumpet Music (FONT). Jones is solo trumpeter in Charles Wuorinen's New York-based chamber ensemble, with whom he has recorded "It Happens Like This," and gave the New York premiere of "Megalith" at the Guggenheim Museum.

Marcia Kämper

Flutist Marcia Kämper joined the Baltimore Symphony Orchestra in 2006, and has performed five solo concertos with the orchestra, including Bach's Brandenburg Concertos Nos. 2, 4 and 5, presented all in one night. Kämper is co-artistic coordinator of the orchestra's Candlelight Music Series at Second Presbyterian Church. Before joining the BSO, Kämper was a flutist and soloist with the Omaha Symphony. She was a featured soloist in live radio broadcasts of Leonard Bernstein's *Halil* and Bach's Brandenburg Concertos. She has also performed with the Detroit Symphony and the National Symphony Orchestra. Kämper is a co-founder and director of Analog Arts.

Rudolf Kämper

Rudolf Kämper has performed as a trumpet player with symphonies in Mexico, Omaha, Baltimore, and Germany. He studied trumpet with Jim Darling, Ed Hoffman, Mauro Maur, and Jack Sutte. As a composer, Kämper has had performances in both the U.S. and Germany. He studied composition with Loris Chobanian and attended workshops by Karlheinz Stockhausen, Lucas Foss, and John Corigliano. In 2004, Kämper had a vision to form a collective of artists organized in a libertarian way that would produce a great variety of ambitious projects and events. In 2005 he co-founded Analog Arts which has produced a wide variety of works worldwide, including the ARTSaha! festival in Omaha and Iron Composer.

Bridget Kibbey

Bridget Kibbey is a harpist who has won many prizes and awards, including an Avery Fisher Career Grant, the Classical Recording Foundation's Young Artist Award, and the Prix Première at the Journées de la harpe d'Arles. She tours internationally as a concerto soloist, recitalist, and collaborator with some of today's most compelling artists. She was featured with Plácido Domingo on *Encanto del Mar* and recorded Luciano Berio's *Folk Songs* and Osvaldo Golijov's *Ayre* with soprano Dawn Upshaw. Her debut album, *Love is Come Again*, was named one of the Top Ten Releases by *Time Out New York*.

Taka Kigawa

Critically acclaimed pianist Taka Kigawa has earned outstanding international recognition as a recitalist, soloist, and chamber music artist since winning First Prize in the 1990 Japan Music Foundation Piano Competition in Tokyo, and the Diploma Prize at the 1998 Concours International Maria Canals de Barcelona. His 2010 New York City recital was named one of the best concerts of the year by the *New York Times*, and his 2011 New York City recital was picked as one of the most notable concerts in the season by *Musical America*. Kigawa's 2014 Buenos Aires recital was chosen as one of the best concerts of the year by Argentina's leading newspaper, *La Nación*.

Margaret Lancaster

Margaret Lancaster, called a "new-music luminary" by the *New York Times*, has built a large repertoire of new works that fuse music, theater and movement. Performance highlights include the Lincoln Center Festival, Spoleto Festival USA, Ibsen Festival, Santa Fe New Music, Edinburgh Festival, Tap City, New Music Miami, and Festival d'Automne. A member of Either/OR, American Modern Ensemble, and Fisher Ensemble, Lancaster has been a guest of many groups including Argento and the New York Philharmonic and has recorded on New World Records, OO Discs, Innova, Naxos, and Tzadik. Recent collaborations include projects with Jean-Baptiste Barrière, ArmitageGone!Dance, playing Helene in the 7-year global run of the OBIE-winning *Mabou Mines Dollhouse*, and touring Morton Feldman's five-hour epic, *For Philip Guston*.

Carol McGonnell

Clarinetist Carol McGonnell has been involved in the commissioning of over 100 new works, ranging from solo pieces to concerti, and is a founding member of the Argento Chamber Ensemble. She appeared in Lincoln Center's Great Performers series, has performed as soloist in John Adams' In Your Ear Festival at Carnegie Hall, and with numerous orchestras and ensembles including Ensemble Modern, St. Paul's Chamber Orchestra, the Zankel Band of Carnegie Hall, and Decoda. She has performed at the Marlboro, Mecklenburg, Santa Fe and Charlottesville chamber music festivals, among many others. Carol is artistic director of Music for Museums, in association with the National Gallery of Ireland.

Christopher McIntyre

Christopher McIntyre leads a multi-faceted career in the contemporary arts as a composer, solo and ensemble performer, curator and organizer. He performs a wide variety of material on trombone and Nord synthesizer, ranging from fully notated concert works to open improvisations. Current projects include solo work and leading ensembles including TILT Brass, 7X7 Trombone Band, and "dhum rock" band UIIU. McIntyre has performed with the Tri-Centric Orchestra, SEM Ensemble, Flexible Orchestra, The Knights, and as a member of Either/OR. He has also participated in numerous composer-led projects, including those of Anthony Braxton, Zeena Parkins, John King, David First, Michael Schumacher, Elliott Sharp, Jonathan Bepler, and Anthony Coleman.

Ryan Muncy

Ryan Muncy is the saxophonist of the International Contemporary Ensemble (ICE) and has been a soloist at festivals including Mostly Mozart, Internationale Ferienkurse für Neue Musik Darmstadt, Wien Modern, Montréal/Nouvelles Musiques, Ecstatic Music Festival, Miller Theater's Composer Portraits, and the U.S. Library of Congress. He is a recipient of the Kranichstein Music Prize (Darmstadt), a Fulbright Fellowship in France, the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists, the Harriet Hale Woolley Fellowship of the Fondation des États-Unis Paris, and has participated in the creation of more than 125 new works for the saxophone.

Robert Osborne

Bass-baritone Robert Osborne has sung over 50 roles in operas from Bernstein to Weill with companies in Paris, Lyon, Berlin, New York, Houston, Santa Fe, and Los Angeles. His concert career has taken him to the Royal Albert Hall in London, the Concertgebouw in Amsterdam, Victoria Hall in Singapore, the Gran Teatro in Havana, Carnegie Hall, and Lincoln Center in New York, and Tchaikovsky Hall in Moscow where he has sung under such distinguished conductors as Bernstein, Ozawa, Spivakov, Tilson Thomas, and Russell Davies. He has appeared at festivals including Tanglewood, Schleswig-Holstein, Nakamichi, USArts/Berlin, Aspen, and Marlboro.

Jay Rozen

Jay Rozen, former principal tubist with the Jerusalem Symphony Orchestra, is a long-time champion of new music. Many composers have written pieces for him, including Virgil Thomson, David Lang, and Anthony Burgess. In New York, he has performed with the American Symphony Orchestra, Peter Kotik's SEM Ensemble, and with jazz luminary Anthony Braxton.

Yukiko Takagi

Yukiko Takagi received her bachelor's and master's degrees from the New England Conservatory where she studied with Veronica Jochum and Stephen Drury. While a student at the Conservatory, she was selected to perform in several honors programs and appeared regularly with the NEC Contemporary Ensemble. Takagi has performed with the orchestra of the Bologna Teatro Musicale, the John Zorn Ensemble, the Auros Group for New Music, Santa Cruz New Music Works, the Harvard Group for New Music, and the Chameleon Arts Ensemble. She performs regularly with the Eliza Miller Dance Company and the Ruth Birnberg Dance Company, and gives frequent duo-piano concerts with Stephen Drury with whom she recorded Colin McPhee's *Balinese Cerimonial Dances*.

Caleb van der Swaagh

A member of Ensemble ACJW, cellist Caleb van der Swaagh is an accomplished chamber musician and soloist. He is the recipient of the Tanglewood Karl Zeise Memorial Cello Prize, the Manhattan School of Music Pablo Casals Award, and is a grant recipient from the Virtu Foundation. He has performed with the Borromeo String Quartet and A Far Cry chamber orchestra, and has appeared on WQXR's *Young Artist Showcase*. An advocate of contemporary music, van der Swaagh has worked with composers Steve Reich, Alvin Lucier, Philippe Manoury, and David Lang, and has premiered many works by composers of his own generation. He also performs his own arrangements and transcriptions of compositions that range from Renaissance viola da gamba music to jazz.

Bryan Young

Winner and finalist of the Gillet International Bassoon Competition and ARD International Competition in Munich, Bryan Young has performed as soloist with the Baltimore Symphony and the National Symphony Orchestra. The *Washington Post* writes that his playing "dances with a lightness and grace uncommon for his instrument," and the *Baltimore Sun* praises his "particularly beautiful playing, technical agility and understated elegance." Young serves as the principal bassoonist of the Baltimore Chamber Orchestra and is a member of the IRIS Orchestra in Memphis. He studied at the Peabody Conservatory with Linda Harwell, and at Yale with Frank Morelli.

