



**COMPOSER'S VOICE**  
Features  
**Matthew McCright**

**Composer's Voice features the Debut of Matthew McCright**  
**Weill Recital Hall**  
154 W 57th Street  
New York, NY 10019  
November 22, 2019 8:00 PM

Concert Program

***Unus Mundus***  
***...apprehension of the eternal will\****  
***Rain Gardens\****  
***Elastic Loops\*\****

**Ingrid Stölzel**  
**Mike McFerron**  
**Kirsten Broberg**  
**Sean Friar**

Intermission

***Unleashed\*\****  
***persistence of melancholy***  
***Forward Looking Back***  
*Turning Apples, Slicing Screws*  
*Concentricity*  
*Implicit Wish*  
*Release*  
*Wanting...Night Music*  
*Linger*

**Kyong Mee Choi**  
**Robert Voisey**  
**Dorothy Hindman**

***The Outrage Machine\****

**Christopher Coleman**

\*World Premiere

\*\*New York Premiere

# Matthew McCright

American pianist Matthew McCright has performed extensively throughout the United States, Europe, Asia, and the South Pacific as piano soloist and chamber musician. He has thrilled audiences and critics alike with imaginative programming that places the greatest piano repertoire alongside the music of today's most innovative composers. A native of Pennsylvania, McCright now resides in Minneapolis, Minnesota, and is a member of the piano faculty of Carleton College. An accomplished recording artist, McCright has released six solo recordings; his most recent *What is Left Behind* on the Proper Canary label, as well as three albums on innova Records (*Second Childhood*, *A Waltz through the Vapor*, and *Blender*), the piano works of Gene Gutchë on Centaur Records, and the release on Albany Records of the piano music of Olivier Messiaen. His solo touring shows include *Evening Preludes*, *The People's Music*, *Contemplations: The Music of Olivier Messiaen*, *Connecting Flights*, *There and Back Again*, and *Endurance*.

A four-time winner of the Minnesota State Arts Board Artist Initiative, McCright's affinity for contemporary music and curiosity in seeking new sound worlds has led him to premiere numerous pieces, and has collaborated with such composers as Pauline Oliveros, Augusta Read Thomas, Paul Dresher, Michael Gordon, Mary Ellen Childs, Julia Wolfe, Mark Anthony Turnage, Terry Riley, Alvin Lucier, Amy Williams, Kirsten Broberg, Daniel Nass, Laura Caviani, Andrea Mazzariello, Sean Friar, Justin Merritt, Justin Rubin, Mike McFerron, Reinaldo Moya, Stephen Andrew Taylor, David Evan Thomas, Edie Hill, Linda Buckley, Garrett Sholdice, Razak Abdul-Aziz, Greg Hutter, and Judith Lang Zaimont among many others.

McCright's festival participation includes *Bang on a Can* at MassMOCA, *Printing House Festival of New Music* (Dublin), *Late Music Festival* (UK), *SEAMUS*, *Hampden-Sydney Chamber Music Festival*, *Engelbach-Hart*, *Kodály Institute*, *Perilous Night*, *Fringe*, *Bridge*, *Spark Festival of Electronic Music*, *SPLICE*, *Festival of Lakes*, *Rayuela*, *Oh My Ears*, *Source Song*, *Seward Arts*, *Zeitgeist Early Music*, *Duquesne University's Summer Music*, *Music 2000*, *CCM Village Opening*, and *Minnesota Composers Alliance*, as well as programs for the *American Composers Forum* across the country. He has been featured in articles in the *NewMusicBox*, *Tutti*, and *Voice* magazines and in radio broadcasts across the globe. He has performed in collaboration with a variety of ensembles including *Ensemble 61*, *Saint Paul Chamber Orchestra*, *dal niente*, *Wild and Wulliman*, *La Bonne Chanson*, *Intersections*, *Gypsy Hocket*, *Renegade Ensemble*, *Zeitgeist*, *Taipei Trio*, *Balkanicus*, *New Sound*, *New Century Piano Duo*, *Dixie Five*, *Composer's Ensemble*, *Westminster Triptych*, *WC Jazz*

Ensemble, and with countless other chamber music groups. He is currently the Director of Music at Saints Martha and Mary Episcopal Church. He tours regularly with violinist, Francesca Anderegg. Since 2009, he performs internationally with flutist Linda Chatterton as part of the Chatterton-McCright Duo. Their 2016 album *French Connections* was released on the Proper Canary label.

McCright completed his Doctor of Musical Arts Degree in Piano Performance from the University of Minnesota, Master of Music Degree in Piano from the College-Conservatory of Music at the University of Cincinnati and earned his Bachelor of Music Degree in Piano Performance, Magna Cum Laude, from Westminster College. His past teachers include Lydia Artymiw, Lisa Moore, Nancy Zipay DeSalvo, and Richard Morris. He is represented by Proper Canary Artist Services.

For more information please visit: [matthewmccright.org](http://matthewmccright.org)

## ***Unus Mundus***

## **Ingrid Stölzel**

*Unus Mundus* was commissioned by pianist Eunmi Ko for the centennial celebration of Isang Yun's birth. I have long been fascinated by Yun's compositional technique of "Hauptton" (main tone) which one can hear in his piano solo piece *Interludium A*, with pitch-class "A" being a centering main tone. Every time I listened to *Interludium A*, I was struck by a section about five minutes into the composition where he indicates a meter for the first time. This section starts with a disarming B-Major triad, which gets reiterated and suffused with quartal harmonies. I decided that this moment would become the soundworld that I would inhabit for my composition. I also felt that taking a moment in time as my inspiration aligns with Taoist philosophy, a strong influence on Yun's music, in which the part is the whole and the whole is the part, and in which the dark and the light are intertwined with each other. I believe that music in its deepest expression has the power to fuse opposites to create oneness that cannot be fragmented, because as Carl Jung says "everything divided and different belongs to one and the same world." This concept, which Jung called "Unus Mundus" from Latin "One World," seemed like a fitting title for a composition honoring Isang Yun.

**Composer Ingrid Stölzel** has been described as having "a gift for melody" (*San Francisco Classical Voice*) and "evoking a sense of longing" that creates "a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day." (*I Care If You Listen*)

Stölzel's compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International

Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer's Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings of her music can be found on various commercial releases including her portrait album "The Gorgeous Nothings" which features her chamber and vocal chamber music. Stölzel serves on the composition faculty at the University of Kansas School of Music.

For more information please visit: [ingridstolzel.com](http://ingridstolzel.com)

### ***...apprehension of the eternal will***

**Mike McFerron**

*...apprehension of the eternal will* was written in 2017. The title is taken from Rabindranath Tagore's essay "The Relation of the Individual to the Universe" from *Sadhana* (1915), and was inspired by his work as well as Pope Francis' encyclical, "Laudato Si," written one hundred years later. Like Pope Francis' disquisition, the topic of Tagore's work is ostensibly a warning about the disconnect between humanity and nature; however, also like Pope Francis' work, Tagore's essay more covertly confronts the larger topic of humanity's syzygy to the spirit, to the divine, to the infinite, and to each other.

Throughout this piano work, a struggle exists to find congruence between a prescribed infinite series and an intuitive musical construction. The purpose is not to accentuate differences or examine a relationship built upon isolation, but instead to observe and respect the kinship established by growing with, growing into, and nourishing each other.

**Mike McFerron** is a professor of music and composer-in-residence at Lewis University in the Chicago area. He has been on the faculty of Hong Kong Baptist University, the University of Missouri-Kansas City Conservatory of Music and the Kansas City Kansas Community College, and he has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. McFerron is founder and co-director of Electronic Music Midwest and serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and is a past Chair of the Executive Committee for the Society of Composers, Inc.

McFerron's music has received critical acclaim and recognition. His music has been performed by the Remarkable Theater Brigade (Carnegie Hall), the Louisville Orchestra, the Civic Orchestra of Chicago, and Cantus among many

others. His music has been featured on numerous SCI National Conferences, SEAMUS National Conferences, the International Computer Music Conference (ICMC), Brooklyn College Conservatory's Electroacoustic Music Festival, the MANTIS (UK) festival, ÉuCue "Plugged Festival" (Montreal), University of Richmond's 3rd Practice Festival, New York City Electroacoustic Music Festival, Denison University TUTTI Festival, Ball State University New Music Festival, Florida State University New Music Festival, Spark Conference, Annual Florida International Electroacoustic Music Festival, Spring in Havana, the MAVERICK Festival, several SCI regional conferences, and concerts and radio broadcasts across the U.S. and throughout Europe. He has written music specifically for Cantus, SUNY-Oswego, GÉNIA, Andrew Spencer, Julia Bentley, the Chamber Music Conference of the East/Composers' Forum, Nelson-Atkins Museum of Art in Kansas City, Lewis University, Sumner Academy of Arts and Science, and the Metropolitan Youth Symphony Orchestra.

For more information please visit: [bigcomposer.com](http://bigcomposer.com)

### ***Rain Gardens***

### **Kirsten Broberg**

The opening gesture of *Rain Gardens* from the *Natura* cycle by Kirsten Soriano Broberg was inspired by "Jardin sous la pluie" by Claude Debussy in that it contains short bursts of cascading notes with the lowest note repeated at the end of the cascade, marked with a *staccato* articulation. The concept of that gesture is used only as a starting point in this piece as, beyond that reference, the harmonic and pitch materials are completely original. While the gestures in "Rain Gardens" tend to cascade downward (except in the middle section where they flow like a river), the figures in "Tendrils" continuously trickle downward and immediately back upward like tendrils or vines.

The music of composer **Kirsten Soriano Broberg** has been performed by internationally recognized ensembles such as the Kronos Quartet, the Minnesota Orchestra, the Chicago Symphony Orchestra MusicNOW Ensemble, the Saint Paul Chamber Orchestra Musicians, the Minnesota Orchestra, the International Contemporary Ensemble, the New York New Music Ensemble, the Jack Quartet, the New Millennium Orchestra, the Sonic Inertia Dance and Performance Group, Third Coast Percussion and the SUNY Stony Brook Chamber Players. A passionate entrepreneur for the arts, she is the founding composer of the internationally-renowned group, Ensemble Dal Niente, and served as the Executive Director for its formative years (2004-2010), during which time the ensemble won a Kranichsteiner Musikpreis at the Darmstadt Festival for New Music. Among her honors are receiving a Fromm Foundation Commissioning Grant from Harvard University (2009), being selected as one of seven composers chosen for the Minnesota Orchestra Composer Institute (2016),

being awarded the Composer Choice winner of the Symphony Number One call for scores (2016) and receiving many grants and commissions from the American Composers Forum. She was featured on the American Music Center's New Music Box article, "Kirsten Broberg in the Abstract" and her music was broadcasted on their spotlight session (2009), her music was played and she was interviewed on Minnesota Public Radio (2013 and 2016) and she was on the cover of the International Alliance for Women in Music's magazine (2016). She holds a Doctorate in Music Composition from Northwestern University in Chicago, Illinois where she was a student of Augusta Read Thomas, Jay Alan Yim and Jason Eckardt (2009). She also studied music composition privately with Kaija Saariaho, Tristan Murail and Philippe Hurel in France in 2013. Kirsten Broberg is currently an Assistant Professor in Music Composition in the College of Music at University of North Texas in Denton, Texas.

For more information please visit: [kirstenbroberg.com](http://kirstenbroberg.com)

### ***Elastic Loops***

**Sean Friar**

*Elastic Loops* has had a unique life among my pieces; it's one of the earliest in my catalog (written in 2008 when I was still an undergraduate) but substantially revised 10 years later to over twice its original length, becoming quite a different piece in that process. I'd always felt the piece was meant to be bigger than it was but coming back to it after so much time was a challenge – I wanted the newly-composed music to sound like a natural expansion of the original music rather than the commentary of an older composer looking back on his early work. The listener is welcome to guess which sections are older and which are new, though I hope it won't be obvious.

The title describes how the piece works on both its smallest and largest levels. There are repeating bits of music that are constantly being changed (stretched, condensed, thinned out, reordered, etc.). The shape of the piece as a whole is akin to a rubber band being stretched tight, slowly loosened until slack, and then stretched again even tighter. Last, the pounding and sometimes over-the-top piano-playing style of the piece owes a debt of gratitude to Jerry Lee Lewis, one of my first musical idols.

Composer and pianist, **Sean Friar** (b. 1985) grew up in Los Angeles, where his first musical experiences were in rock and blues piano improvisation. While his focus soon shifted toward classical music, his composition has always kept in touch with the energy and communicative directness of those musical roots, now along with an expansive and exploratory classical sensibility that is "powerfully engaging and incredibly fun" (I Care if You Listen) and "refreshingly new and solidly mature... and doesn't take on airs, but instead takes joy in the

process of discovery – in the continual experience of suspense and surprise – that good classical music has always championed.” (Slate Magazine).

He thrives on composing for ensembles both within and outside the realm of traditional concert music, and his recent commissions run the gamut from works for orchestra and string quartet to a junk car percussion concerto and music for laptop orchestra. His music has been performed throughout the world by ensembles including the Los Angeles Philharmonic, Berlin Philharmonic Scharoun Ensemble (Germany), the American Composers Orchestra, the Cabrillo Festival Orchestra, Alarm Will Sound, Argento Ensemble, So Percussion, Matmos, members of the Bang on a Can All-Stars, and percussionist Glen Velez. Festivals featuring his music include Aspen, Bang on a Can, Bowdoin, Cabrillo, Carlsbad, Cresc. Biennal für Moderne Musike, GAUDEAMUS Muziekweek, International Young Composers Meeting, Klangspuren International Ensemble Modern Academy, La Pietra Forum for New Music, Norfolk, Nuova Consonanza, Nuovi Spazi Musicali, RadialSystem, SONiC, the Venice Biennale, and the World Saxophone Congress.

A recent winner of the Rome Prize, Friar’s honors include the Aaron Copland Award; a Fromm Foundation Commission; Charles Ives Scholarship; a Chamber Music America Classical Commissioning Grant; four ASCAP Morton Gould Young Composer Awards; Lee Ettelson Award; First Music Award from the New York Youth Symphony; a CAP Grant and a MetLife Creative Connections Grant from New Music USA; and Renee B. Fisher Award.

Friar is Assistant Professor of Composition at the University of Southern California’s Thornton School of Music, where he is also the Director of Graduate Studies in Analysis. He holds a Ph.D. in Music Composition from Princeton University, where he held the Harold W. Dodds Honorific Fellowship and the Roger Sessions Fellowship. He graduated summa cum laude from UCLA with undergraduate degrees in Music and Psychology. His principal teachers were Paul Chihara, Paul Lansky, Steven Mackey, and Dmitri Tymoczko.

For more information please visit: [seanfriar.com](http://seanfriar.com)

## ***Unleashed***

## **Kyong Mee Choi**

*Unleashed* portrays a political scene of the United States since the 2016 election. There are two distinct musical ideas which are juxtaposed and developed overtime to reach the highest intensity of the musical structure. The piece tries to find balance and sustainability throughout challenges and struggles.

**Kyong Mee Choi**, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim



Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music.

For more information please visit: [kyongmeechoi.com](http://kyongmeechoi.com)

## ***Persistence of Melancholy***

## **Robert Voisey**

per-sist-ence (noun) 1. firm or obstinate continuance in a course of action in spite of difficulty or opposition. 2. the continued or prolonged existence of something.

**Robert Voisey** composes primarily chamber music and electronic music. His chamber work is neo-romantic or modern utilizing extended instrumental techniques and/or graphic notation. His electronic side resembles ambient music utilizing throat-singing or mashup comprising of micro-samples.

Voisey collaborates with video, dance, poetry, spoken word, stage performers and has written for radio shows, film productions and theatrical stage performances.

Known for creating miniatures and small form, his Voisey's 10-minute opera "Poppetjie" premiered at Carnegie Hall by Remarkable Theater Brigade's Opera Shorts; his chamber orchestra work "sic second chance" was a six-second work selected by Vine Orchestra; a 50 second mashup work was selected for "50/50" Recombinations/mnartists; and several of his one-minute works have received performances with 60x60 and Fifteen-Minutes-of-Fame. His work has been published in 15 compilation albums of various genres and labels.

Voisey's work has enjoyed the privilege of being selected and performed on many festivals including: A\*Devantgarde festival, American Art Experience, Birmingham New Music Festival, Bellingham Electronic Arts Festival, COMPOSERS CONCORDANCE, Dance Parade, EARFEST, Electronic Music Midwest Festival, George Enescu Festival, Electroacoustic Festival at Brooklyn College, International Sound Art Festival Berlin, Kentucky New Music Festival, North Carolina Computer Music Festival, Spark Festival, ThreeTwo festival, and 12 Nights The Street: Festival of Electronic Music, Art and Performance.

Robert Voisey intrinsically believes in championing a community which collaborates and joins together to celebrate new music.

For more information please visit: [RobVoisey.com](http://RobVoisey.com)

## **Forward Looking Back**

**Dorothy Hindman**

*Turning Apples, Slicing Screws, Concentricity, Implicit Wish, Release, Wanting - Night Music, and Linger*

*Forward Looking Back* (1991-92) is a suite of six works for piano solo. *Turning Apples, Slicing Screws* uses an expanding interval row to create a form of tonal music, with a descent from C to A unifying the piece. It is based on "Slicing Apples, Turning Screws," a book chapter by theorist/composer George Perle, who asserted that you should use the correct tool for a given job. *Concentricity* juxtaposes the different repeated note figures found in all of the odd numbered movements of the suite to create overlapping rhythmic and metric patterns, like concentric rings made by pebbles cast into a pool of water. *Implicit Wish* is a dreamy toccata movement, where the moto perpetuo's trajectory is constantly disrupted as it grows from pitch to melody to chordal statement. *Release* quotes long melodic lines from the first and fifth movements to dissipate the unfulfilled energy of *Implicit Wish*. *Wanting...Night Music* is Debussy through a prism, a variation on a nocturne, with its own interruptions. Like the first movement, this also has a unifying motive, but it isn't revealed completely until the final bars of the work. *Linger* acts as the gestalt of the work, recalling those moments that one might remember after hearing the entire work.

Called "bright with energy and a lilting lyricism" – *New York Classical Review*, "dramatic, highly strung" – *Fanfare*, and "varied, utterly rich with purpose and heart" – *Huffington Post*, **Dorothy Hindman's** music is performed internationally at venues including Carnegie Hall, the United Nations, American Academy in Rome, Muziekgebouw, Havana Contemporary Music Festival, and more by top performers including Bent Frequency, Splinter Reeds, Empire City Men's Chorus, Duo46, Robert Black, Craig Hultgren, and more.

Hindman's recognition includes Iron Composer 2015, a Miami-Dade County Department of Cultural Affairs grant, Global Music Awards #1 Album Fall 2017, The American Prize, Nancy Van de Vate International Composition Prize for Opera, G. Schirmer 1997 Young Americans Choral Competition, 2017 Seaside Escape2Create Fellowship, and American Academy in Rome Visiting Artist.

CDs include *innova's Tapping the Furnace* and *Tightly Wound*, which *ICON* magazine says, "...weds technique and syntax of classical music with the directness and impudence of rock. Highly recommended for rockers wishing to get their proverbial feet wet in post-20th century classical music." Hindman's music is published by Subito, NoteNova, and dorn/Needham.

Hindman is Associate Professor at the Frost School of Music, and composition faculty at the Miami International Piano Festival Academy, 2018 Charlotte New Music Festival, 2016 Summer Composition Intensive, and the 2015 AmiCa CredenzePOP Festival.

For more information please visit: [dorothyhindman.com](http://dorothyhindman.com)

## ***The Outrage Machine***

**Christopher Coleman**

“We suffer a crisis of truth and rationality; trapped in a catastrophe of vindictiveness and partisanship where hidden corporate and political interests dictate the words of the media. Catch phrases and talking points loop mindlessly, drowning the aether with static and suffocating reasoned discourse. Newsreaders seeming to present their own thoughts and opinions, instead all read from a single script prepared by unknown parties to advance dark agendas. Dishonest actors, trolls, and bots manipulate social media for nefarious means or mere laughs. The thrill of celebrity drives influencers to heights of inanity and insanity that would be absurd if only they weren’t taken seriously. Our minds are perpetually submitted to an unending barrage of hypocrisy in which any action, no matter how unimportant or innocent, becomes a locus for the fury of those who would incite us. Conspiracies are touted on every breath of wind while truths are engulfed within the festering morass of connectivity as we try desperately to claw our way back to sanity.”-- Christopher Coleman

**Christopher Coleman** (b. 1958, Atlanta, GA) composer, conductor, trombonist, has taught composition and music theory at the Hong Kong Baptist University Department of Music for the past 30 years. He is also the founder and conductor of the Big Swingin' Band, and directed the Contemporary Music Workshop for over 20 years.

Coleman's works range from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensembles, instrumental solo, and voice. Most recently he has been developing the technique of massive replication and time shifting through a series of electro-acoustic compositions that have been widely acclaimed in the US and Europe. A prize-winning composer, he has received numerous commissions and grants, including those from local groups the Hong Kong Wind Kamerata, the Hong Kong Wind Philharmonia, the Hong Kong Composers' Guild, RTHK Radio 4, and the Hong Kong University Grants Committee. His 2017 CD from Ablaze Records, *Christopher Coleman: Multiple Worlds*, received Global Music Awards in three categories: album, composition/composer and computer/electronic music. His works have been performed in over 20 countries and four continents by groups

as diverse as the Royal Conservatoire of Scotland's Wind Band, the Italian Air Force Band, and the Hong Kong Musical Saw Ensemble.

His music is published by Vanderbilt Music, Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. He frequently hosts radio series on RTHK Radio 4, Hong Kong's public radio station. A trans-media artist, Christopher Coleman also works in painting, sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Singapore, Manila, and Macau as well as Hong Kong.

For more information please visit: [christophercoleman-composer.com](http://christophercoleman-composer.com)

## **Composer's Voice featuring pianist Matthew McCright**

**Presenting the works of Kirsten Broberg, Kyong Mee Choi, Christopher Coleman, Sean Friar, Dorothy Hindman, Mike McFerron, Ingrid Stölzel, and Robert Voisey.**

Composer's Voice has been listed by Time Out New York as "One of the premier showcases for promising composers..."

With its inception in 2001, the Composer's Voice concert series has produced over 150 performances in New York City as well as more than 10 countries. Presenting only contemporary music the concert series has premiered the works of thousands of living composers.

"Composer's Voice concerts are always contradistinct, each necessarily presenting a different set of composers, forces and styles. Where they do not differ is in that the concerts are presented with intelligence and invention. This approach towards curating a concert is truly refreshing, fulfilling expectations but also offering the unexpected..." — David Mecionis, SoundWordSight

Composer's Voice is proud to feature Matthew McCright with his debut at Weill Recital Hall at Carnegie Hall, championing the piano works of this diverse set of living composers.

For more information please visit: [ComposersVoice.com](http://ComposersVoice.com)

Find more about Vox Novus at and its programs at [VoxNovus.com](http://VoxNovus.com)