

*...ohne zu wissen*

*warum !?*

*...without knowing why !?*

*Translation  
of the CD Booklet  
into English*

ENSEMBLE SOLI FAN TUTTI  
DARMSTADT

*....a perfect Balance between too difficult, and too easy,  
very Brilliant - easy on the Ears –  
Naturally, not falling into a void - here and there –  
also to give satisfaction to experts - but on the other hand –  
so that the layman feels content,  
without knowing why.*

(Wolfgang Amadeus Mozart in a letter to his father 12/28/1782)

To choose this famous Mozart quotation as the motto for our composition competition was indeed very ambitious and we are delighted to note that Martin Sadowski has taken up the theme in a light hearted manner. Obviously Mozart's piano concertos can't be the model for a five minute miniature in the 21st century.

It was important for us to express, in one way or another, the fact that we were looking for something specific without directly excluding certain styles and especially not to get too involved in the debate about the relationship between contemporary composers and their audiences.

We simply wanted to make a CD that one would want to listen to more than once.

The story goes back a long way. The concert series started in 1992, presenting six concerts a year in the Staatstheater Darmstadt, played by members of the Staatsorchester and friends. What makes this special is that they play music that they have chosen themselves, that interests them, mainly for their own pleasure above and beyond their musical commitments in the opera and symphony concerts. Amateurs in the true sense of the word.

That the audiences also benefit from it is proved by their enthusiasm and supportiveness. A very special confirmation of this was the award of the Darmstadt Music Prize in 2009, which was awarded to the series itself. This posed the question of the fair distribution of the prize money, as the number of performers is barely definable. Going for a meal or hiring the Cuvillies Theatre in Munich for a concert were not practical propositions, so the decision for the double project „Composition Prize

and CD production“ was made.

So, here is our selection. It wasn't easy to find the „right“ pieces out of over two hundred, and no doubt errors have been made. We apologize to the composers of the entries that weren't chosen. We did our very best to be as objective as possible and anonymity was strictly kept.

Every one of the composers represented here is a winner of the SOLI FAN TUTTI Composition Competition and this CD is the prize.

Fortunately we as musicians don't have to worry about the really difficult question of who should be awarded the three money prizes as this will be (or was, when you read this) decided by the audience at the finale on May 29th, 2011.

The reason that so many of the finalists are from the United States may, on the one hand, be due to the fact that the way we presented our competition appeals to the American mentality. On the other it may

simply be due to the fact that in the States there are two specialist web sites that list all composition competitions world wide. Of the 200 entries by far the great majority came from the USA.

Now we hope you are about to press the „start“ key again.....

*... without knowing why!?*

Michael Veit

- 1 Jordan Nobles *simulacrum* [4:27]  
(Canada)  
Mareile Dahme, flute / Juliane Baucke, French horn /  
Megan Chapelas, violin / Michael Veit, cello / Johannes  
Knirsch, double bass / Wiltrud Veit, piano / Sebastian Karl,  
vibraphone
- 2 Ioannis Papaspyrou *Mysterioso agitato* [3:51]  
(Greece)  
Danielle Schwarz, flute / Michael Schmidt, clarinet /  
Elen Guloyan, viola / Björn Lehmann, piano
- 3 Aaron Rosenberg *Crowd Scene* [4:50]  
(USA)  
Danielle Schwarz, flute / Michael Schmidt, clarinet /  
Saskia Hiersche, violin / Alev Akcoş, cello /  
Björn Lehmann, piano
- 4 Dorothea Mader *Crazy Busy* [3:16]  
(Germany)  
Iris Rath, flute / Philipp Bruns & Herbert Fritsch, clarinet /  
David Wolf, bass clarinet / Olga Pogorelova, violin /  
Michael Veit, cello / Sebastian Karl, xylophone /  
Bartholomew Berzonsky, conductor
- 5 Judith Zaimont *Serenade* [5:39]  
(USA)  
Megan Chapelas, violin / Kanghao Feng, cello / Bartholomew  
Berzonsky, piano

- 6 Ju Ri Seo *X - 10 miniature movements* [6:15]  
(South Korea)  
Mareile Dahme, flute / David Wolf, clarinet & bass  
clarinet / Friederike Eisenberg, cello /  
Björn Lehmann, piano
- 7 Patrick Chan *Caprice for String Quartet* [4:15]  
(China)  
Primos Quartett: Olga Pogorelova & Ethem Emre Tamer,  
violin / Klaus Opitz, viola / Albrecht Fiedler, cello
- 8 Martin Sadowski *...ohne zu wissen warum!?* [3:14]  
(Germany)  
Erica Brookhyser, mezzo soprano / Tom Schmidt, bass /  
Iris Rath, flute / Hans Höfele, bassoon / Michael Veit, cello /  
Johannes Knirsch, double bass / Joachim Enders, harpsichord /  
Bartholomew Berzonsky, conductor
- 9 Sean Friar *Lick Machine* [2:57]  
(USA)  
Kornelia Hagel-Höfele, flute / Sebastian Röthig, oboe /  
David Wolf, bass clarinet / Juliane Baucke, french horn /  
Hans Höfele, bassoon
- 10 Dan Ruccia *Sub Mare* [3:50]  
(USA)  
Erica Brookhyser, mezzo soprano / Elen Guloyan, viola /  
Tobias Winbeck, trumpet / David Wolf, bass clarinet /  
Sebastian Karl, vibraphone

- 11 James Charles Woodward (USA) *Gaudete* [3:16]  
Manfred Bockschweiger & Christine Dobmeier, trumpet /  
Martin Walz, french horn / Uli Conzen, trombone /  
Eberhard Stockinger, tuba
- 12 Jay Greenberg (USA) *Blues for String Quartet* [3:01]  
Primos Quartett: Olga Pogorelova & Ethem Emre Tamer,  
violin / Klaus Opitz, viola / Albrecht Fiedler, cello
- 13 Daniel Shapiro (USA) *Children's Games* [5:05]  
Saskia Hiersche, violin / David Hecker, Viola / Kanghao  
Feng, violoncello / Bartholomew Berzonsky, piano
- 14 Jonathan Bartz (USA) *Concertino for Bassoon, Piano and Three Strings* [5:37]  
Hans Höfele, bassoon / Susanne Apfel, violin /  
Barbara Walz, viola / Albrecht Fiedler, cello /  
Wiltrud Veit, piano
- 15 Timo Jouko Herrmann (Germany) *Andraitx – Pomegranate flowers* [2:52]  
Tom Schmidt, bass / Olga Pogorelova & Ethem Emre  
Tamer, violin / Klaus Opitz, viola / Albrecht Fiedler,  
cello / Stefan Kammer, double bass / Joachim  
Enders, piano / Bartholomew Berzonsky, conductor
- 16 Jordan Nobles (Canada) *simulacrum* (2nd version) [4:38]



## Jordan Nobles

(Canada)

**11** & **16** *simulacrum* (1st & 2nd version)  
for flute, french horn, violin, cello,  
double bass, piano und vibraphone

*Simulacrum: an unreal or vague semblance*  
„Written in 2010, and premiered on the  
same night by 6 ensembles in different cities  
across Canada, *simulacrum* passes a single  
melody throughout the different instruments  
of a ensemble. Each soloist temporarily assumes  
the mantle of authority when performing the  
line and when not featured in a solo capacity,  
the members of the ensemble act as a “hall of  
mirrors” for the soloist, reflecting fragments of  
phrases, reminiscing past events, and occasion-  
ally anticipating changes in melodic trajectory.  
A “definitive performance” is impossible —The  
formal constructis left to the discretion of the  
musicians, ensuring that every presentation of  
*simulacrum* is unique.“

Known for creating music filled with an  
“unearthly beauty” (Mondomagazine)  
that makes listeners want to “close (their)  
eyes and transcend into a cloud of music”  
(Discorder Magazine), Jordan Nobles has  
emerged as one of Canada’s finest and busi-  
est composers. Recently Jordan was named  
the International Winner of the Polyphonus  
Choir Composition Competition, was a  
finalist in the C4 Composition Competi-  
tion, and was named the Emerging Artist in  
music from the City of Vancouver’s Mayor’s  
Arts Awards. His orchestral work Aurora was  
chosen to be presented at the International  
Rostrum of Composers in Lisbon, Portugal  
and the ISCM Festival in Miami, Florida.  
He continues to receive many National and  
International performances and commis-  
sions. His upcoming projects include a piano  
concerto for the Vancouver Symphony with  
pianist Corey Hamm, a chamber ensemble  
piece for Victoria’s Aventa Ensemble for a  
European tour, music for dance and theatre  
and new commissions for ensembles in New  
York, Seattle and Tokyo.



## Ioannis Papaspyrou

(Greece)

**2** *Mysterioso agitato*  
for flute, A clarinet, viola and piano

„*Mysterioso agitato* is a dream full of tango  
and desperation. As there is no way to reach  
his love one, the hero grasps the opportunity  
to enter to this dream, created by his heart-  
sickness to reach his love one who has been  
vanish for no reason and without explana-  
tion. The piece initially describes the blurry  
and mysterious atmosphere of the dream  
which starts with him stepping on the dance  
floor, seeking to satisfy his passion through  
tango. He approaches her, or maybe, her  
fake image, grabs her and they proceed to the  
tango which reveals increasingly its passion  
measure by measure in the music and reaches  
its zenith with the high sustained note by



*the viola. However, she or her image disappears from his arms and he starts looking for her like hypnotized through a repeated passacaglia theme in the left hand in the piano, while the right hand holds a dissonant pedal. Then, the theme goes to the right hand in the piano. In the meanwhile, the new triple meter of waltz – tango increases little by little the tension in an environment in which passion and desperation, expressed by the viola 8vas, the sudden sforzandi in other instruments along with the overall mystery in music, coexist. The appearance of the four 16th note pattern in the instruments starts fueling the agony of the hero who starts running all over the dance floor through a fast milonga by himself this time. Later, the passacaglia theme is hidden in the 16th notes of the left hand in the piano, and the viola keeps expressing his desperation with the long, intensively vibrating notes, usually in 8vas, while the whole ensemble seems to be moving faster and faster heading to the point where he eventually stops wandering around, sits on the floor without holding her in his arms, and with the initial hope and the thunderous passion lost for ever.“*

Ioannis Papaspyrou was born in Thessaloniki, northern Greece. After elementary school he started studying the bouzouki and also taking theory lessons. Soon, he showed interest in composing his own music and songs. Later, he was enrolled to “Synchrono Odio” Conservatory where he completed theory and jazz harmony and received the Certificate in Harmony with Mr Ioannis Aggelakis. He also continued his studies in “Neo Odio” Conservatory and received the Certificates in Counterpoint and Fugue with Mr Christos Samaras. At the age of 20 he became a professional musician as a performer and educator. As a bouzouki, ud, lute, guitar, piano and keyboard player he performed in recitals and night clubs. He taught in Conservatories and private lessons music theory, harmony, orchestration, orient, jazz and Byzantine music. He also taught bouzouki, mandolin, guitar, ud, lute and keyboards. In 2005 he received his Composition Diploma with Mr Alkis Baltas and his Byzantine Music Diploma with Dr Miltiadis Pappas in “Mousiko Collegio” Conservatory. He is currently pursuing

his Bachelor’s degree in Music Composition at Georgia State University with Dr Nickitas J. Demos. His future plans are a Master’s in Music Composition and a PhD in Ethnomusicology.



**Aaron Rosenberg**  
(USA)

3 **Crowd Scene**

for flute, clarinet, viola and piano

„I began *Crowd Scene* in 1996 as music to accompany a ten-minute section of Robert Wiene’s German Expressionist silent film *The Cabinet of Dr. Caligari* (1920). The project was discontinued after a short time, and in 2004 I again picked up the score to complete the bulk of it. No longer constrained by the film’s parameters, I refreshed my perspective, mostly abandoning the original programmatic component while musically maintaining a sense of urgency. I think that the result—a work of only about four minutes instead of the originally intended ten—nonetheless captures the spirit of the film quite effectively.

*Crowd Scene* is chromatically saturated, while frequently maintaining pitch centers. Ostinati are plentiful, and counterpoint is generally polyphonic with multi-texture stratification occurring between various instrument groupings. Syncopated rhythm recalls the jazz idiom, though the mood is, by and large, too anxious to swing. Melodies are often exchanged or overlapped between instruments, varied with registral displacement, and fragmented into smaller motivic cells. The piece’s form—A-B-A followed by an extended development and then a coda—eschews balance, seeking instead a parallel to the trajectory of emotional disintegration.

The listener is catapulted helter-skelter, jostled and ricocheted about, possibly by an unruly carnival throng, like a pinball in a pinball machine. Without introduction, the first theme enters with industrious insistence, quickly transitioning into the second theme’s circus-like grandstanding. After a hesitant reentry, the first theme quickly terminates, and both themes then spend the remainder of the composition dissolving and recombining inexhaustibly. The frenetic music is at turns

bustling, sinister, desperate, and disorienting. It is a relentless, often hyper-exaggerated, soundscape of bewildering confrontations and psychological discomposure.“

Much of Aaron Rosenberg’s music is informed by narrative, drawing inspiration from such varied sources as the Old American West, fantastic chickens, high school lust, and Bertrand Russell.

Rosenberg earned a Bachelor of Music in composition from the Berklee College of Music in 1990. Following a lengthy sojourn into semi-corporate America, he received his Master of Music in composition from the San Francisco Conservatory in 2003, where he studied with Conrad Susa and David Conte. He then attended the University of Oregon, where he finished in 2009 with a his composition PhD. There, he was a student of Robert Kyr and David Crumb.

Rosenberg received the San Francisco Conservatory’s Seventh Annual Kris Getz Award for Composition in 2003. During the same year, he won an honorable mention for his choral piece at the Third

Annual Choral Composition Competition. In 2006, Rosenberg spent a month in Paris studying at the European American Musical Alliance's Summer Composition Program, for which the University of Oregon presented him with the Gary E. Smith Summer Grant. Rosenberg now lives in Boston and is an adjunct professor of Music Theory at the University of Massachusetts Lowell.



**Dorothea Mader**  
(Germany)

**4** *Crazy Busy*

for flute, 2 clarinets, bass clarinet, violin, cello and xylophone

*„Crazy Busy is a composition taken from the dance cycle „Allzumenschlich“ („Alltoohuman“) which is still at the developmental stage. The work is about the human condition in today's globalizing society.“*

Dorothea Mader, born 1965 in Bad Tölz, studied flute at the Musikhochschule in Mannheim with Joachim Schmitz. She has won first prize in many competitions up to national level including „Jugend Musiziert“. Masterclasses with André Jaunet, Severino Gazzelloni, Gunther Pohl and Robert Dick completed her studies.

In 1994 she won a Bayreuth Scholarship. From 1990-1994 she played principal flute in the orchestra of the Landestheater in Eisenach. She has further had engagements in the Kurorchester Wildbad, the Beethoven Orchestra in Bonn and with Stella Musical in Berlin. At the beginning of 1999 she financed herself to study jazz in New York. CD productions and tours of Europe followed with various groups and musicians including Derya, Soleo and Potsch Potschka. Since 2003 she has been composing for audio books (Verlag der Autoren), computer games, film and television (3Sat, Arte). In 2007 she founded the music publishing firm „Maders kleine Musikbibliothek“ with her father. Recently she has won prizes at the international composition competition in Mannheim in 2009 and the Engelbert-Humperdinck society's Siegburger composition competition in 2010.



**Judith Lang Zaimont**  
(USA)

**5 Serenade**

for violin, cello and piano

„This is a gentle statement, lyric but tucking a degree of intensity just below its surface. Originally a piano solo, it was written on one rainy day in March 2006 as an offering to cheer up an ailing family member, someone who loved movie music of the 1940s – thus I refer to David Raksin’s “Laura” in its opening harmony, and the tempo is an easy amble. *Serenade’s* plain melody is simply a decorated reciting tone, sustained by enriched harmonies (7ths, 9ths, and 11ths), and its stream of gentle beat continues through the four sections with just an occasional flex or delay. Cello and piano cooperate to support the violin but at the melody’s final return the cello

*adds a countermelody arched above. Serenade closes with a startled interruption that hangs its harmonies in the air until they all simply disappear.*“

Judith Lang Zaimont is internationally recognized for her music’s emotion and strength. A Guggenheim Foundation Fellow and 2003 Aaron Copland Award winner, she has a distinguished career, composing more than 100 works spanning all genres. Her music is widely performed throughout the US. and Europe: Philadelphia Orchestra, Baltimore and Mississippi symphonies, Berlin and Czech Radio symphonies, Slovak National Philharmonic and the Kremlin Chamber Orchestra. Two dozen CDs are currently available on Naxos, Koch International Classics, Harmonia Mundi, Parma/Navona, Arkiv Music, Albany, MSR Classics and Leo-narda. Principal publishers are Subito Music, Jeanné, Lauren Keiser and E. C. Schirmer.

She is actively commissioned; the subject of 18 doctoral dissertations, often Featured Composer at US Festivals and Residencies, and her numerous prizes and

honors include awards from both National Endowments, the Bush Foundation, IAWM, CBDNA, Maryland and New York State arts fellowships, the Andrew G. Mellon Foundation and several First Prizes -Gold Medals in international composition competitions. Also a distinguished educator with professor appointments over 36 years at US universities, including Peabody Conservatory and the University of Minnesota, she is equally skilled as writer, creating and editing the Greenwood book series *The Musical Woman: An International Perspective*; her *American Music Teacher* magazine article “Embracing New Music” was named 2009 *Article of the Year* by MTNA.



**Ju Ri Seo**  
(South Korea)

**4** X

*10 Miniature Movements* for flute, clarinet / bass clarinet, cello and piano

*The inspiration for X was everything that is ephemeral, and things that are too short, too small, or just insufficient. I find a certain beauty in short-lived but charming matters in life, found in, among other things, fireworks, sunsets, droplets, flowers, and Japanese appetizers. Although X is not a programmatic work, several passages may conjure up some of these images. I worked with short musical ideas in ten very short movements that do not develop sufficiently, each ending before the listener can develop strong feelings toward them. I wanted to*

*compose music that evaporates, that counters substantiality.*

Composer and pianist Ju Ri Seo seeks to unite the traditional and experimental through unconventional orchestrations and composed resonance, where the way notes die away is as important as their presence. A zealous admirer of Beethoven and Chopin, she merges her love of classical music and her fascination with twentieth-century innovations in acoustics and structural principles, and now works in both traditional and post-tonal idioms. Her music has been heard in the United States, Korea, and in many European cities as part of Tanglewood, Bang on a Can, SoundSCAPE festivals, SCI and SEAMUS conferences among others. For more information, please visit [www.juriseomusic.com](http://www.juriseomusic.com).



**Patrick (Chin Ting) Chan**  
(China)

### **7** *Caprice for String Quartet*

*„The Caprice for String Quartet is meant to be heard without the boundaries of bar-lines. A highly energetic work, the rhythmic pulse is frequently obscured by off-beat accents and time signature changes. With the constant shifting rhythmic pulse, this piece is an experiment in rhythmic tension and how it interferes with musical phrases.*

*The main theme is initially presented on the off-beat, which creates an ambiguous and unsettled feeling that eventually develops into different fugal sections. The second theme is announced by steady beats from the cello. This more lyrical theme eventually lends*

*itself to an elaborate development, which is frequently disturbed when combined with the unison motive from the beginning.*

*At last, the main theme returns and presents itself confidently on the downbeat. The composition ends with three violent chords, which serves to affirm the concluding simple meter.“*

Patrick (Chin Ting) Chan (b. 1986) is a composer of contemporary music from Hong Kong. He decided to teach himself to play piano at the age of eighteen before obtaining formal music lessons. Mr. Chan received a Bachelor's degree in composition from San José State University in 2009, where he studied with Brian Belet and Pablo Furman. Currently, he is pursuing his Master's degree at Bowling Green State University, where he serves as a teaching assistant of Theory/Aural Skills. His mentors there include Marilyn Shrude, Burton Beerman and Andrea Reinkemeyer. He has also participated in masterclasses by composers such as Jennifer Higdon and Keith Fitch.

Mr. Chan is a co-founder of the group Melos Music. His compositions range from solo to large ensemble work and fixed/interactive electroacoustic music. They have been performed at numerous national conferences and festivals. Mr. Chan is also a dedicated performer and advocate of new music. He has premiered and championed new works as a conductor, pianist and orchestral violinist. He has been teaching for many years, and he continues to possess an endless enthusiasm for cultivating musical minds of the next generations.



**Martin Sadowski**  
(Germany)

⑧ *...ohne zu wissen warum!?*

for mezzo soprano, bass, flute, bassoon, cello, double bass and harpsichord

„ ... *ohne zu wissen warum!?* (...without knowing why!?) was written in 2010 in response to the SOLI FAN TUTTI composition competition. The motto of the competition, a quotation from a letter from Mozart served as a direct inspiration and was used almost unchanged in the voice part. The work is in two parts (*Lento* and *Andantino*) in which a conspicuous chromatic bass motive appears repeatedly newly instrumented and holds the loose structure of the composition together. The bass motive starts with a descending fourth D-A (which

is also the sign for Darmstadt on car number plates). The following ascending notes fill out the fourth space between the two notes chromatically  $B^b-B-C-C^\sharp$ . In the repetition of the motive the fourth is extended to a minor sixth – a conspicuous interval which when connected to the minor second ( $E^b-D$ ) forms the main theme of Mozart's famous g-minor symphony. The reference to Darmstadt and to Mozart provided the basis for a rather playful working of the composition in which I use tonal elements along with repetitive structures taken from light and pop music.“

Martin Sadowski was born in 1981 in Mokolow in Poland, and has been living in Germany since 1989. Alongside his guitar and composition studies at the Akademie für Tonkunst in Darmstadt he has attended courses given by Brian Ferneyhough and Rebecca Saunders. His compositions are mainly for solo instruments and ensembles. Central parts are played, along with piano, strings and electronically created sounds. Sadowski is a winner of international competitions including the

Günter-Bialas-Kompositionspreis 2010, the Philharmonie Essen prize 2009 and the Gustav Mahler Prize 2009.

*...ohne zu wissen warum!?*

*Mezzosopran:*

hie und da – doch so  
eben das Mittelding zu schwer, und doch zu leicht  
dass die Nichtkenner damit damit zufrieden sein müssen

*Männerstimme (tief):*

...eben das Mittelding  
zwischen zu schwer  
und zu leicht sehr brilliant  
angenehm in den Ohren Natürlich ohne in das leere zu fallen  
hie und da  
können auch Kenner allein Satisfaktion  
erhalten doch so dass die  
Nichtkenner damit  
zufrieden seyn müssen

*Mezzosopran:*

ohne zu wissen wa-warum

*Mann:*

ohne zu wissen warum

*Mezzosopran:*

in das leere  
Satisfaktion  
warum!?

(Martin Sadowski nach einem Brief von W. A. Mozart, 1782)

*... without knowing why!?*

*mezzo soprano:*

here and there - but on the other hand  
a perfect Balance too difficult but too easy  
so that the layman feels content

*male voice (low):*

...a perfect balance  
between too difficult  
and too easy very Brilliant  
easy on the Ears. Naturally, not falling into a void  
here and there  
also to give satisfaction to experts  
but on the other hand so that the  
layman  
feels content

*mezzo soprano:*

without knowing wh-why

*man:*

without knowing why

*mezzo soprano:*

into a void  
satisfaction  
why!?

(Martin Sadowski after a letter of W. A. Mozart, 1782)





**Sean Friar**  
(USA)

**9 Lick Machine**

for flute, oboe, bass clarinet, french horn and bassoon

„*Lick Machine* is the very energetic final movement of *Short Winds*, a set of short pieces for woodwind quintet. In *Lick Machine*, each instrument starts with its own bluesy riff, or “lick”, and develops and alters it as the piece progresses. As this happens, evolving grooves emerge as each instrument’s riffs are combined in different ways with those of the other instruments, ultimately leading to a frenetic and dizzying rave at the end of the piece. This is not an entirely smooth process, however; like an old, hobbling machine, the music occasionally hits a snag, goes off the

*rails in a surprising direction, and must be stopped and started again to get back on course.*“

Born in 1985 in Los Angeles, California, Sean Friar’s first musical love was rock and blues piano improvisation. While his focus later shifted to classical composition, his music still maintains the wild energy, accessibility, and directness of those early musical influences, now along with a diverse and sophisticated classical sensibility. He thrives on composing for both traditional and nontraditional ensembles – recent projects include works for string quartet, medieval dance band, orchestra, laptop orchestra, and a junk car percussion concerto. He is an Honorary Fellow at Princeton University.

Among his honors are the Rome Prize, the Aaron Copland Award, 3 ASCAP Young Composer Awards, and the Lee Ettelson Award. His music has been performed throughout the world by such ensembles and performers as the American Composers Orchestra, the New York Youth Symphony, So Percussion, Ensemble Klang,

Psappha, Orkest de Erepijs, NOW Ensemble, and members of the Bang on a Can All-Stars. Venues featuring his music include Carnegie Hall; GAUDEAMUS New Music Week; Le Poisson Rouge; REDCAT at Walt Disney Concert Hall; and the Apeldoorn, Aspen, Bang on a Can, Bowdoin, and Norfolk music festivals. Recordings of his music can be found on New Amsterdam Records (NOW Ensemble’s, *Awake*), and on TRANSIT’s, *TRANSIT EP*. For more information, please visit him at [www.seanfriar.com](http://www.seanfriar.com).



Dan Ruccia  
(USA)

### 10 *Sub Mare*

for mezzo soprano, viola, trumpet, bass  
clarinet and vibraphone  
Words by Ezra Pound.

„Some facts about Ezra Pound: Ezra Weston Loomis Pound was born in the Idaho Territory in 1885. Ezra Pound created and abandoned two major poetic movements over the course of the 1910s, the period from which these poems originate: Imagism and Vorticism. Ezra Pound was a fascist, a diehard supporter of Mussolini who went on Italian

radio to broadcast anti-American screeds in the 1930s. Ezra Pound's edits are perhaps single-handedly responsible for the shape T.S. Eliot's *The Waste Land* took. Ezra Pound was a composer, trying to reforge the connection between words, melody, and rhythm that he felt existed in troubadour poetry. Ezra Pound was obsessed with the relationship between economics and art and the problem of usury, preoccupations that appear throughout his poetry, particularly in his unfinished (unfinishable?) epic, *Cantos*. Ezra Pound worked ardently to support the creative ventures of his friends and colleagues, including T.S. Eliot, George Antheil, William Carlos Williams, and Ernest Hemingway. Ezra Pound would have been charged with treason, except he was deemed unfit to stand trial due to insanity, spending 12 years in St. Elizabeth's Hospital in Washington, D.C. Ezra Pound is a conundrum as indecipherable as much of his poetry. And it is those very contradictions that make his poetry so exciting, humorous, and vigorous.

*This song is the second of six Ezra Pound poems that I set in 2009. Sub Mare is a hallucinogenic description of some unspeakable,*

*incomprehensible mystery hidden in the depths of the ocean that causes the speaker to question her grip on reality. The song lives on the outer fringes of jazz, coming into focus just as the poem becomes blurry.“*

Dan Ruccia (born November 15, 1982 in Corydon, Indiana) didn't start out to be a composer. For most of his early life, he was going to be a scientist who happened to also play the viola and piano. But upon arriving at Princeton University, getting disillusioned with science, falling in at the radio station, and discovering the music department there, he was bitten by the composition bug and hasn't quit yet. He graduated with a B.A. in composition from Princeton in 2005, having studied with Dan Trueman and Dmitri Tymoczko. He is currently in his fourth year of a PhD program in composition at Duke University (where he already received an A.M. in composition in 2008), working with Stephen Jaffe and Scott Lindroth, as well as Allen Anderson at the University of North Carolina. His works have been performed by the Duke New

Music Ensemble, and members of the Red Clay Saxophone Quartet, Ciompi Quartet, and Richmond Symphony. He has also participated in Music08 at the University of Cincinnati. Additionally, he currently directs and plays viola in the Duke New Music Ensemble.

### Sub Mare

It is, and is not, I am sane enough,  
Since you have come this place has hovered round me,  
This fabrication built of autumn roses,  
Then there's a goldish colour, different.

And one gropes in these things as delicate  
Algæ reach up and out, beneath  
Pale slow green surgings of the underwave,  
Mid these things older than the names they have,  
These things that are familiar of the god.

Ezra Pound, from *Riposte* (1912)



**James Charles Woodward**  
(USA)

**II** *Gaudete*

for 2 trumpets, french horn, trombone and tuba

*„Gaudete, meaning rejoice, was commissioned by the Gaudete Brass Quintet. For the commission, the quintet asked that each instrument be briefly highlighted and the ensemble would broadly play together so the piece could be used as an encore they could perform at the end of their concerts.“*

Composer and pianist Dr. James Woodward is an Assistant Professor of Music Theory and Composition at Jacksonville State University (Alabama) and the Composer in Residence for the Etowah Youth

Orchestra. He was the recipient of the 2006 BMI Pete Carpenter Film Scoring Fellowship, a Meet the Composer Grant, and a Virginia Arts Festival John Duffy Composers Institute Fellowship. Appearances as a pianist include guest soloist performances with the Cobb Symphony Orchestra (Georgia) and the Classics Philharmonic (California). His works are published by Cimarron Music Press, Daehn Publications, and Tuba Euphonium Press. Whenever James finds a moment away from writing and performing, he escapes to a beach to go surfing.



**Jay Greenberg**  
(USA)

**12** *Blues for String Quartet*

*„The Blues for string quartet (written 12 September 2010), also existing in a version for organ, is a simple, straightforward piece in ternary form: two identical outer parts based on irregular, syncopated rhythms enclose a trio section closer to the American folk idioms of ragtime. The piece is in D major, and expresses a mood or colour often linked with that key in my work.“*

Composer Jay Greenberg was born in 1991 in New Haven, Connecticut. His first compositions were written at the age of six, and his formal musical training began the subsequent year. Starting at the age of ten he spent several years as a

scholarship student in a special program at the Juilliard School, taking classes at both pre-college and college levels. Following a feature on the TV show „60 Minutes“ he embarked on a career as a professional composer, being commissioned by a number of orchestras and ensembles; his works have seen public performance by the Pittsburgh Symphony, the New Haven Symphony Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke’s and many other national and international ensembles, and have been staged by the New York City Ballet. A CD recording of his Symphony No. 5 and Quintet for Strings (performed by the London Symphony Orchestra and the Juilliard String Quartet with Darrett Adkins respectively) is available through Sony Classical. Greenberg is published by G. Schirmer and managed by IMG Artists. He is currently reading Music at Peterhouse, Cambridge.



**Daniel Shapiro**  
(USA)

**13** *Children's Games*

for violin, viola, cello and piano

*„Children's Games recreates a typical summer day from my childhood. We played standard games (Tag) as well as games of our own invention – some of which were particularly gross (the high-stakes spitting match we coined “Hock-a-loogie”). We inevitably explored the creek that ran behind our neighborhood, a serene counterpoint to the bulk of our frenetic day. Hide-and-seek always began at twilight, lending a peculiar solitude to those in hiding – a rare point of self-reflection and aloneness.“*

Daniel Shapiro's list of commissioners includes the American Composers Forum

in partnership with the Philadelphia Orchestra Association, Network for New Music, Lyra Society, Yale Contemporary Ensemble, and the Curtis Institute of Music. His works have been performed at Lincoln Center, the Ravinia Rising Stars Series, Kimmel Center for the Performing Arts, and the Academy of Vocal Arts. Artists and ensembles performing Daniel's music include Grammy Award-winning soprano Susan Narucki, the Windscape Quintet, the Omaha Symphony, and the Eastman Chorale.

He was Young Composer-in-Residence at Music from Angel Fire and the Lake Champlain Chamber Music Festival, and was a Fellow of the Norfolk Contemporary Music Workshop and École Americain des Beaux-Arts. He is the recipient of the Theodore Presser Career Grant, and awards from National Foundation for Advancement in the Arts and SACEM (Paris, France). He has worked with Martin Bresnick, Richard Danielpour, Jennifer Higdon, Betsy Jolas, and Joseph Schwantner. He received his BMus from West Chester University, and is

pursuing the Artist Diploma at the Curtis Institute of Music. His music is published by Daniel Shapiro Music (ASCAP).



**Jonathan Bartz**  
(USA)

**14** *Concertino for Bassoon, Piano and Strings*

for bassoon, violin, viola, cello and piano

„*The Concertino* was commissioned in the summer of 2007 by great friend and colleague Luke Varland. The intention was to produce a work that moves away from the concept of the bassoon being humorous or gentle in solo setting and to set its unique tone against an equally interesting yet contrasting backdrop. In stark contrast to the first movement, the music played here (second movement *Con fuoco*) lurches forward from the very beginning with fire and drive. The overall form ABA is just one of the many “neoclassical” conventions woven in to the otherwise very modern material. The spirit of Bartók is palpable in the A section with

*the change of phrase lengths and unrelenting intensity of the bassoon line. As the work was conceived for a recital, great extremes of range and timbre are required from the bassoon, pushing far beyond “polite” woodwind music. The B section can only be described by the marking in the score “as if intoxicated”. There is reason to believe that there are many jokes between the composer and original soloist hidden in the gestures of all the dialogue between ensemble and solo voices. We return to A but with developed motivic ideas and increased virtuosity, particularly in the strings. The codetta roars to the end with homage to Stravinsky’s The Rite of Spring – a work that changed both Jonathan and Luke’s life most profoundly.“*

Jonathan Bartz, originally from Beloit WI, USA, is a concert and film composer currently residing in Los Angeles, CA. Jonathan studied composition with Dr. Timothy Mahr and Dr. Justin Merritt at St. Olaf College in Northfield MN where he graduated with a Bachelor of Music degree in Theory/Composition in 2008. He was accepted into the European

American Music Alliance and studied with Dr. Robert Beaser and Narcis Bonet in Paris, France. He attended the University of Southern California’s graduate program in Scoring for Motion Pictures and Television. Jonathan has received orchestration credit for such composers as John Debney and Mark Isham as well as 20th-Century Fox. He has also composed original scores for several independent films. Jonathan also writes for the concert stage. His concert band piece, “The Valley of the Dry Bones” received honorable mention in the 2008 ASCAP/CBDNA Frederick Fennell Competition. His work, “Tall Tales: Pecos Bill” was premiered at the 2010 CBDNA Southwestern Conference in Las Cruces, New Mexico. His newest piece, “Diary of Private Lives” was commissioned and premiered by the St. Olaf College Band. For his work “Concertino for Bassoon, Piano and Three Strings,” Jonathan won the 2010 BCMCC (Bassoon Chamber Music Composition Competition).



**Timo Jouko Herrmann**  
(Germany)

**15** *Andraitx – Pomegranate flowers*

for bass, string quintet and piano

*„In 2003, when I discovered the poem Andraitx – Pomegranate Flowers by D.H. Lawrence, its simple beauty immediately spoke to me. The free verse appealed to my way of using the rhythm of the language to develop the vocal line. The four verses and the refrain the pomegranates are in flower structure the piece. The description of the dry Mallorcan summer and the flowering pomegranate bush, bursting with life, lend themselves wonderfully*

*to translation into sound. The changing light – the gradual transition from the diffuse beauty of the afternoon to the ‘lustrous’ night – found their expression in the shading of the string sound through the gradual sinking of pitch and the used of mutes. The metaphor of fire for the pomegranate blossoms and love manifests itself in small string motives played on the bridge. The intimate sound of a string quartet, rounded off by the deep sound of a double bass, was predestined to describe the erotically charged scenery. The piano is used for discreet accents and to bring out individual phrases.“*

Timo Jouko Herrmann studied composition with Ulrich Leyendecker at the Musikhochschule in Mannheim. He received further impulses from Krzysztof Meyer, Roberto Doati and Wladimir Zagorzew. His works have been performed by the Armonia wind ensemble, the Gewandhaus Orchestra Leipzig, the Heidelberg Philharmonic Orchestra, the Heidelberg Sinfoniker, at the Salzburg Festspiele and the Heidelberg Biennale for new music. Awards include the composition

prize of SAP AG and the town of Walldorf, the Gebrüder-Graun-Preis, the 1st prize in the Hochschulwettbewerb Mannheim, and the 2nd prize in the composition competition of the Goethe Institute Mannheim-Heidelberg. Scholarships have been awarded by the Wilhelm-Müller-Stiftung, the Händel Akademie Karlsruhe and the Yehudi Menuhin society – Live Music Now. In 2010 he was nominated for a Grammy Award for his concept of a CD of works by Salieri.



*Andraitx - Pomegranate flowers*

It is June, it is June  
the pomegranates are in flower,  
the peasants are bending cutting the bearded wheat.

The pomegranates are in flower  
beside the high-road, past the deathly dust,  
and even the sea is silent in the sun.

Short gasps of flame in the green of night, way off  
the pomegranates are in flower,  
small sharp red fires in the night of leaves.

And noon is suddenly dark, is lustrous, is silent and dark  
men are unseen, beneath the shading hats;  
only, from out the foliage of the secret loins  
red flamelets here and there reveal  
a man, a woman there.

David Herbert Lawrence









Alfred Benz

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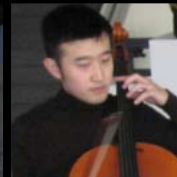
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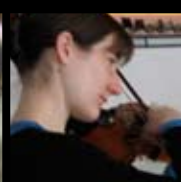
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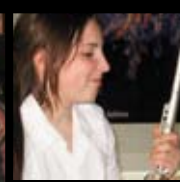
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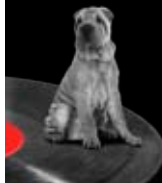
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**2nd Prize** Jordan Nobles  
**3rd Prize** Jay Greenberg

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