...ohne zu wissen warum !?

Translation of the CD Booklet into English

Ensemble Soli fan tutti Darmstadt

...without knowing why !?
….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
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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

Jordan Nobles (Canada)  
**simulacrum** (2nd version) [4:38]
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 explanation. 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 note.
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.
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
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.

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.

4 Crazy Busy
for flute, 2 clarinets, bass clarinet, violin, cello and xylophone

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

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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 Leonarda. 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.
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.

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
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 about cultivating musical minds of the next generations.

7 Caprice for String Quartet

„The Caprice for String Quartet is meant to be heard without the boundaries of barlines. 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
is also the sign for Darmstadt on car number plates). The following ascending notes fill out the fourth space between the two notes chromatically $B^b$-$B$-$C$-$C^\#$. 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 Mikolow 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.
...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)
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 Honorific 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 Ereprijs, 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.

**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
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 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. The song Sub Mare 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.

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 (USA)
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
Algae 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 familiars of the god.

Ezra Pound, from *Ripostes* (1912)
James Charles Woodward
(USA)

*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)

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.
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).

Daniel Shapiro
(USA)

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
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).
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

Timo Jouko Herrmann (Germany)

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..."
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
Members of Ensemble Soli fan tutti
Members of
Ensemble Soli fan tutti
Why do we see everywhere on this CD always that wrinkled dog face – ...without knowing why??
Here is why:

Darling is the name of a lovely Chinese Shar Pei dog, who was the inspiration for the name Darling Publications, founded in 2002, specializing on bibliophile books on Contemporary Art and Musical Instruments of the Violin Family and their Bows.

He represented from the very first book on as a logo the publishing spirit. But it was on the first Darling Records CD we can find him for the first time in 1998.

Darling Publications

Today, Darling II took over his place to represent both the Darling Publications and Darling Records, for which we created for special projects like the Soli fan tutti - Composition Competition a highly exclusive sublabel:

Darling’s Acoustical Delight.

1st Prize: Dorothea Mader
2nd Prize: Jordan Nobles
3rd Prize: Jay Greenberg

Mit besonderem Dank an das Staatstheater Darmstadt

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