

New Music by Peter Child

CELEBRATING
37 YEARS
AT MIT



COLLAGE NEW MUSIC

Tony Arnold, soprano

David Hoose, conductor

Sunday March 17, 2024 | 8 PM | Killian Hall



MUSIC &
THEATER
ARTS

**NEW MUSIC BY PETER CHILD:
CELEBRATING 37 YEARS AT MIT**
COLLAGE NEW MUSIC
DAVID HOOSE, CONDUCTOR
FRANK EPSTEIN, FOUNDER & PRESIDENT

SUNDAY, MARCH 17TH, 2024 | 8:00PM | KILLIAN HALL

Tony Arnold, *soprano* | Christopher Oldfather, *piano* | David Hoose, *conductor*
Catherine French, *violin* | Steven O. Laraia, *viola* | Jan Müller-Szeraws, *cello*
Rachel Braude, *flute* | Alexis Lanz, *clarinet*
Craig McNutt, *percussion* | Michael Weinfield-Zell, *percussion*

Program

All works composed by Peter Child

Turning Point (2022)

A Golden Apple: Six Songs of Intimacy and Loss (2023)

- I. Laughing Together
- II. Changing the Tire
- III. Untouchable
- IV. The Beat Goes On
- V. At the Edge of Being
- VI. Left-Wife Goose

Tony Arnold, soprano
Christopher Oldfather, piano

Intermission

The Year of the Rat (2020)

- I. Changing the Tune
- II. Hypnosis
- III. A Nonbiological Response
- IV. After Changing the Tune

Tony Arnold, soprano

Stella celi (2021)

Jan Müller-Szeraws, cello

Six Dances of Death (2020)

- I. Bones of All the Men (*It is to me a right great joy*)
- II. The Ploughman (*Consort XIV*)
- III. The King (*Taunder naken*)
- IV. The Child (*Whoso that will for grace sue*)
- V. The Lady (*Green growth the holly*)
- VI. The Old Man and Woman (*If love now reigned*)

PROGRAM NOTES

Peter Child

Few experiences have been as important to me as my 37 years at MIT, my colleagues, my students, the bracing culture of optimism and creativity, of doing, forging, moving forward. I take that forward-looking spirit with me to the next chapter of my life in retirement from teaching. All the music in tonight's program was composed in the last four years, and the longest and most recent piece has its first performance this evening.

Turning Point was commissioned by Collage New Music in celebration of their 50th anniversary, a time of reckoning and forward looking as my longtime friends in the ensemble anticipate new artistic leadership and direction. A diptych, the piece demands your attention at its outset with a jarring, clangorous alarm. Instruments clash and chase one another to complete exhaustion about a third of the way through. The music pivots. Some musical ideas echo faintly in the second part of the piece, but the mood is transformed: calm, inward, consoling.

A Golden Apple: Six Songs of Intimacy and Loss is a setting for soprano and piano of six contemporary women poets. The song cycle evolved gradually as I worked on it. After composing a setting of *Laughing Together* by Rebecca Faery, I searched for poems that resonate with it. One by one I added a new song while searching for the next poem, aiming to create a varied but cohesive set and a convincing musical arc. Three poems came from volumes by friends and colleagues—Teresa Cader (*At the Edge of Being*), Lorrie Goldensohn (*Changing the Tire*), Fiona Sze-Lorrain (*Untouchable*)—whom I had met in artist colonies or through teaching. To these I added *The Beat Goes On*, an explosive translation by Ann Carson of a newly discovered verse by the great Sappho. The last song of the cycle is *Left-Wife Goose*, taken from Sharon Olds' collection recounting the demise of a long-term marriage. As the cycle unfolds the songs become more expansive, suiting their material to the texts and each having its own shape, proportion, motivic identity, and closure. This is turned upside down in the last song, which mirrors Olds' fanciful pastiche of child-like ditties and riddles embedded (as real nursery rhymes often are) with darker symbolisms and allusions. There is an air of madness to this song, which for me evokes Shakespeare's Ophelia and Donizetti's Lucia in their last scenes.

Live performance in the US was mostly shut down during the coronavirus lockdown, but some organizations found a way to keep music alive by commissioning new works for online, streamed performance. That is how *The Year of the Rat and Stella celi* came into being. The Cantata Singers commissioned *The Year of the Rat* for

solo performance by members of the chorus. The Association for the Promotion of New Music commissioned *Stella celi*, a ‘masked music’ commission for composer/performer pairs: my partner for the recorded premiere was this evening’s cellist Jan Müller-Szeraws. These initiatives were lifesavers for composers and performers alike, I think—moments of light in the darkness.

The Year of the Rat is a collaboration with poet Fiona Sze-Lorrain. She wrote four new verses that reflect her experiences of the pandemic in Paris, where she lives. The poems are taut and allusive, with crystalline rhythms and symbolic imagery typical of Sze-Lorrain’s work. ‘A Nonbiological Response,’ in particular, evokes for me the harshness and isolation of those times, our distance-preserving bends around approaching pedestrians, our anxious avoidance of touch, and, for many, our loneliness:

Then the stone in a jar—
not to be touched, but must
be healed—
putting on its best behavior
at each ripple curve.

In my song settings I tried only to follow the rhythms and amplify the emotional trajectory of Sze-Lorrain’s evocative imagery.

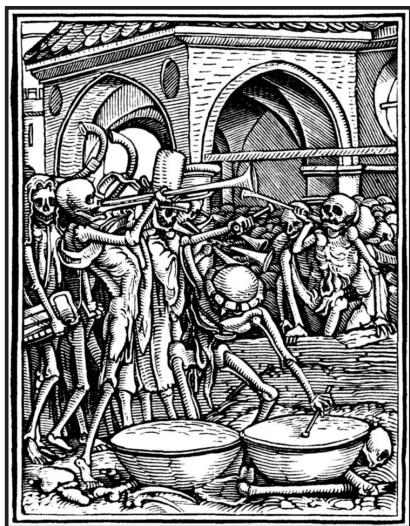
Stella celi (‘Star of Heaven’) is the shortest piece on the program, plaintive, lyrical, consoling. Medievalist and MIT Colleague Michael Cuthbert introduced me to the Early Renaissance hymn ‘Stella celi extirpavit,’ a plea for divine mercy and intervention in times of illness and plague. Several musical settings of the hymn survive. *Stella celi* is based on one of those settings, a fifteenth-century chant. The music adapts and transforms the borrowed music in a variety of ways, culminating in a fraught, chromatic climax that is far from the placid, modal world of plainchant.

Six Dances of Death is the last piece on the program. It, too, is rooted in Renaissance sources: images selected from Holbein the Younger’s series of woodcuts *Dance of Death* and musical compositions by Henry VIII. Death and plague were ubiquitous in Renaissance Europe and Tudor England. In Holbein’s tableaux Death—sometimes playing musical instruments—is a grinning, cavorting prankster escorting the mighty and the humble, the corrupt and the innocent to their graves. His rictus, his macabre joy, mostly convey a withering, satirical humor, but for the innocent child, the overburdened peasant, the good, there is palpable pathos as well.

Shortly after he made these woodcuts Holbein became court artist to Henry VIII and one of the greatest portrait artists of all time. Henry, megalomaniacal and dangerous to his court favorites and his wives, seems to have had an artistic sensibility. He wrote poetry, and he

composed musical pieces that are mostly contained in a British Library manuscript commonly known as 'Henry VIII's book.' The music is mostly competent, often expressive. He was a good student. The music surprised me the way the work of my MIT students would often surprise me in tonal composition classes.

Six Dances of Death adapts and reinterprets six of Henry's compositions in relation to Holbein's woodcuts. The second percussionist takes on the role of Holbein's 'Death', summoning the bones of the dead with his raucous drumming, mocking royal splendor with his kazoo, stamping impertinently at an aristocratic lady, and, at the end, spinning out an impassive, fatalistic drone, indifferent to the surrounding pathos.



Bones of All the Men



The Ploughman



The King



The Child



The Lady



The Old Man



The Old Woman

Texts

A Golden Apple: Six Songs of Intimacy and Loss

I. Laughing Together

(A term reportedly used by some Native peoples of the Americas for lovemaking)

Rebecca Blevins Faery

So this is how it's done,
this laughing together
that anneals, that heals and works
a miracle—no, a hundred miracles,
and makes such heat, burning
through the husk of habit
and of time, some dream
recalled, not in repose
but in the light
of a thousand suns.

And what can bloom
in such a landscape?
Everything:
the glint of your teeth
in the close and friendly dark,
the warm spice of your breath,
your skin, your eyes, your hands,
my eyes and hands opening,
mouth arms legs opening
wide in the body's warmest smile.

Laughing, and together,
we are reaching,
blind, to find
the lines and limits
of the love
this laughing makes.

II. Changing the Tire

Lorrie Goldensohn

That you came back, that your plans
were altered by the car—
the spare tire propped against the frame,
the tool kit lying on the damp ground
where we both bent down, and I pretended to help
by handing you things, your hands
moving with their slow security,

tightening the lugnuts—
and we could talk a little longer,
each tasting the other's surprising presence:
between the raising and the lowering
of that familiar metal body, the jack put away,
the wrench, and you came back to the house,
and washed your hands,
more words; another kiss, and then
there was nothing more to do:
but watch as you drove away.

III. Untouchable

Fiona Sze-Lorrain

Reflection, the pond water trembles
under candlelight and a half-moon glaring.
Sharp, like a dagger. Stripping off all

material attachments and ego from the flesh,
her body is bare, glimmering. He dips his finger
into the pond, dilutes

his colours on the canvas. Visualizing the velvet
lingering over her white skin, translucent as dreams,
he narrows his eyes, drops his heart.

Like a lily she will bow, then falter
thinly, swiftly, like powder. The hunger,
each desire, as if his breath,

burning on her breasts, falls flat in a sigh.

IV. The Beat Goes On [“fragment 58”]

Sappho, trans. Anne Carson

You, children, be zealous for the beautiful gifts of the violetlapped Muses
and for the clear songloving lyre.

But my skin once soft is now taken by old age,
my hair turns white from black.

And my heart is weighed down and my knees do not lift,
that once were light to dance as fawns.

I groan for this. But what can I do?

A human being without old age is not a possibility.

There is the story of Tithonos, loved by Dawn with her arms of roses
and she carried him off to the ends of the earth
when he was beautiful and young. Even so was he gripped
by white old age. He still has his deathless wife.

V. At the Edge of Being

Teresa Cader

Under the microscope they pursue me:
seven tail-wagging spermatozoa.
I feel eighteen again and sensual,
pulling my skirt above my sunburned knee,
twisting my bare shoulders casually.
He's the boy on the cottage veranda,
sipping vodka with lime and papaya.
The breeze burns with possibility.
The doctor sears the slide with a single match.
A variegated fern blossoms there
in the opulent milk of mucus and sperm.
I pull my husband close so we can watch
the veins drying to life in that estral air,
our harvest cupped in someone else's palms.

VI. Left-Wife Goose

Sharon Olds

Hoddley, Poddley, Puddles and Fogs,
Cats are to Marry the Poodle Dogs;
Cats in Blue Jackets and Dogs in Red Hats,
What Will Become of the Mice and Rats?
 Had a trust fund, had a thief in,
 Had a husband, could not keep him.
Fiddle-Dee-Dee, Fiddle-Dee-Dee,
The Fly Has Left the Humble-Bee.
They Went to the Court, and Unmarried Was She:
The Fly Has Left the Humble-Bee.
 Had a sow twin, had a reap twin,
 Had a husband, could not keep him.
In Marble Halls as White as Milk,
Lined with a Skin as Soft as Silk,
Within a Fountain Crystal-Clear,
A Golden Apple Doth Appear.
No Doors There Are to This Stronghold
Yet Robbers Break In and Steal the Gold.
 Had an egg cow, had a cream hen,
 Had a husband, could not keep him.
Formed Long Ago, Yet Made Today,
Employed While Others Sleep;
What Few Would Like to Give Away,
Nor Any Wish to Keep.
 Had a nap man, had a neap man,
 Had a flood man, could not keep him.
Ickle, Ockle, Blue Bockle,

Fishes in the Sea.
If You Want a Left Wife,
Please Choose Me.

Had a safe of 4X sheepskin,
Had a brook brother, could not keep him.

Inter, Mitzy, Titzzy, Tool,
Ira, Dura, Dominee,
Oker, Poker, Dominocker,
Out Goes Me.

Had a lamb, slung in keepskin,
Had some ewe-milk, in it seethed him.

There Was an Old Woman Called Nothing-at-All,
Who Lived in a Dwelling Exceedingly Small;
A Man Stretched His Mouth to the Utmost Extent,
And Down at One Gulp House and Old Woman Went.

Had a rich pen, had a cheap pen,
Had a husband, could not keep him.

Put him in this inken shell,
And here you keep him very well.

Acknowledgements:

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“Changing the Tire” was originally published in The Tether, L’Epervier Press. Copyright © 1983 by Lorriec Goldensohn. Used with permission.

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The Year of the Rat

Four Poems by Fiona Sze-Lorrain

I. Changing the Tune

The year of the rat
begins with a letter
in my hair. Then the hard
bread, one address
to hide.

None of this present
makes more
sense than a click:
the heart, or how it waits
for a swing to feel alive.

II. Hypnosis

This is how Paris finds out its cars can't move
like models—bridges grow breasts,
windows scream for attention.

Nothing happens, but each cathedral
hardens its breath.

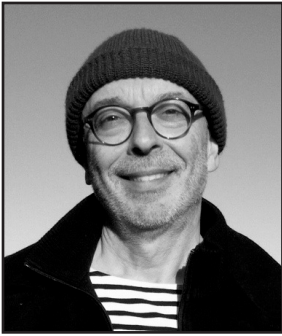
III. A Nonbiological Response

Then the stone in a jar—
not to be touched, but must
be healed—
putting on its best behavior
at each ripple curve.

IV. After Changing the Tune

Gone
is the sacred,
the license for flight.
A way to rationalize
names without
their ages.
The rent-controlled
winter, a heavier bird. Gone
is the streamlined,
the reason for silence.
This year begins with a piece
not to be sung twice.

ABOUT PETER CHILD



Peter Child, born in 1953, grew up in East Anglia and began his musical studies with the violin and piano. He took his first composition lessons from the English composer Bernard Barrell at age 12—an early exposure with a lifelong influence, not the least of which is Child’s abiding interest in writing music for children. In 1973 he transferred from Keele University, England, to Reed College, Oregon, through an exchange scholarship, and he graduated from Reed with a B.A. in music in 1975. After studying Karnatic music in Madras (modern Chennai) for a year through a Thomas

J. Watson Fellowship, he entered the graduate program at Brandeis University and earned his Ph.D. in musical composition in 1981. His later teachers include William Albright, Arthur Berger, Martin Boykan, Jacob Druckman (Tanglewood), and Seymour Shifrin.

In 1986 Peter Child joined the music faculty at MIT as an assistant professor, where he taught music theory, composition, and analysis; he is presently Class of 1949 Professor of Music Emeritus and a Margaret MacVicar Faculty Fellow at MIT. During his time at MIT Child composed for many of the prominent musical ensembles in the Boston area—among them BMOP, Boston Musical Viva, Cantata Singers, Collage New Music, Lydian Quartet, and the New England Conservatory Contemporary Ensemble—and he has been awarded three Artists Fellowships from the Massachusetts Cultural Council, most recently in 2015.

Child has composed for every concert-music genre, including orchestral music—much of it written during residencies with the Albany Symphony and the New England Philharmonic—chamber, solo, choral, vocal, and electronic music. A few themes occasionally surface in his pieces, such as concern with humanitarian crises in his Cantata Singers works *Estrella* (1988) and *Lamentations* (2017), or musical responses to personal milestones such as *Elegy, with rabbit* (2016), written in memory of his father. A comprehensive range of musical vocabulary is another important feature, exemplified in his newest piece, *A Golden Apple: Six Songs of Intimacy and Loss* (2023). Recent performances also include Child’s collaborations with his wife, the Norwegian artist Lina Viste Grønli, including *Tell Everyone: Fragments of Sappho*, commissioned for the 2021 Bergen International Festival and the opening of Grønli’s permanent public art installation *Benkene til Kim*. Other collaborations with Grønli, often with the composer performing, include Performa 13 (New York), Gallerie Gaudel de Stampa (Paris), CCA Andratx (Majorca), MABA (Nogent-sur-Marne), Kunsthall Stavanger, Entreé (Bergen), and the List Visual Arts Center at MIT. CD recordings of Child’s music have been released on Lorelt, New World, Naxos, New Focus, Albany, Innova, CRI, Neuma, Rivoalto and Centaur labels.

ABOUT COLLAGE NEW MUSIC

Praised by the *Boston Musical Intelligencer* as “among the finest artists of contemporary (or any other) music,” the musicians of **Collage New Music** include some of the most outstanding instrumentalists and singers skilled in the musical intricacies, technical virtuosity, and emotional depth that new music requires. The ensemble includes some of the East Coast’s finest musicians, including members of the Boston Symphony Orchestra and the area’s extraordinary freelance community. Guest performers who have appeared with Collage represent a who’s-who of brilliant artists, including conductors Seiji Ozawa and Gunther Schuller, jazz trumpeter Clark Terry, violist Roger Tapping, pop vocalist Cory Dargel, actors Vanessa Redgrave and Walter van Dyck, and singers Tony Arnold, Janna Baty, Judith Bettina, Charles Blandy, Janet Brown, Ilana Davidson, William Hite, Dominique Labelle, Mary Mackenzie, and Susan Narucki.

Collage’s four decades of compelling music-making have placed it as a leader among adventurous ensembles that nurture that vital intersection of composer, performer, and listener. The ensemble’s repertoire, both wide and deep, reaches from classical twentieth century works, to extraordinary less-known older works, and to marvelous, brand-new creations of American composers. Its diverse programs include solo repertoire, music for larger ensembles, theatrical works, fully staged chamber operas, and music with extensive electronics.

Collage New Music champions both young and established composers, and it has become a passionate advocate for the music of Donald Sur, Andrew Imbrie, Elliott Carter, Charles Fussell, Fred Lerdahl, John Heiss, John Harbison, Stephen Hartke, and many other American composers. The ensemble appears on the New World, Koch, and Albany labels, and its recording of Harbison’s *Mottetti di Montale* was a 2005 Grammy Nominee for Best Performance by a Small Ensemble. Each season, Collage also hosts a different emerging Composer-in-Residence, and hosts its Collage Composers Colloquium, a day-long examination of young composers’ music.

ABOUT THE MUSICIANS



Soprano **Tony Arnold** is a luminary in the world of chamber music and art song. She is internationally acclaimed as a leading proponent of contemporary music in concert and recording, having premiered hundreds of works by established and emerging composers. Since becoming the first-prize laureate of both the 2001 Gaudeamus International Competition and the 2001 Louise D. McMahon

Competition, Arnold has collaborated with the most cutting-edge composers and instrumentalists on the world stage. As the soprano of the intrepid International Contemporary Ensemble (ICE), Tony Arnold is a catalyst for dozens of groundbreaking projects, including David Lang's *Whisper Opera* in ICE's touring production directed by Jim Findlay. She has toured the U.S. extensively as a member of the George Crumb Ensemble and has become the voice most associated with Crumb's music since the beloved Jan DeGaetani. A graduate of Oberlin College and Northwestern University, Arnold was twice a fellow of the Aspen Music Festival as both a conductor and singer. She currently is on the faculties of the Peabody Conservatory and the Tanglewood Music Center.



Grammy-award winning flutist and piccoloist, **Rachel Braude**, has been a prominent member of the Boston music scene for many years. She is on the faculties of Dartmouth College and Northeastern University. Rachel is the former piccoloist of the St. Louis Symphony and currently holds positions with the Portland Symphony, Rhode Island Philharmonic, Boston Philharmonic, Boston Modern Orchestra

Project, and Odyssey Opera. She frequently performs with the Boston Ballet Orchestra, Boston Lyric Opera, and is an occasional guest with the Boston Pops Esplanade, Boston Pops, and the Boston Symphony Orchestra. She regularly performs in every role in the flute section, from principal to piccolo, and has appeared as a piccolo and flute soloist with several orchestras, including the Portland Symphony. Rachel is a long-time member of the Arizona Music Fest and, in the summers, can be found performing with the Landmarks Orchestra and the New Hampshire Music Festival. She also teaches at the Greenwood Music Camp (Junior Division). Rachel also performs frequently with Monadnock Music, the Easton Chamber Music Festival, and the Sevenars Festival.

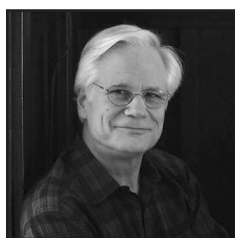


Canadian violinist **Catherine French** has been a member of the Boston Symphony Orchestra since 1994. She has also established herself as a versatile and accomplished soloist and chamber musician, garnering the grand prize at the Canadian Music Competition, the C.B.C. Radio Competition, and the National Competitive Festival of Music, Canada's three major music competitions. She has performed

as soloist with leading Canadian orchestras and has performed throughout North America and Argentina. She has been featured with the Juilliard Orchestra and James de Preist, the Boston Pops and John Williams, and at Carnegie Hall in her debut with David Gilbert.

Cathy is a dedicated member of the Calyx Piano Trio, as well as of Collage, with which she has performed since the mid-nineties. She has appeared at the Marlboro, Banff, Portland and Carolina chamber music festivals, has performed on quartet tours of Germany and China, and has performed annual concerts as part of the Prelude Series at Tanglewood and at the Curtisville Consortium. She has recorded for Albany Records and is featured, with Christopher Oldfather, on Collage's recording of Donald Sur's *Berceuse for Violin and Piano*.

Cathy began Suzuki violin at age four and continued her studies with Canadian pedagogue Lise Elson. She graduated from Indiana University with a Bachelor of Music degree and a Performer's Certificate, and she earned a Master of Music degree from the Juilliard School. Her teachers were Miriam Fried, Felix Galimir and Joel Smirnoff.



David Hoose has been Music Director of Collage New Music for thirty-two years. He is Professor *emeritus* at Boston University and Music Director *emeritus* of Cantata Singers & Ensemble. For eleven seasons, he was also Music Director of the Tallahassee Symphony Orchestra. David is recipient of the Silver Jan Masaryk Honorary Medal (from the Cultural Attaché of the Czech Republic), Alice M.

Ditson Award for the Advancement of American Music, Choral Arts New England's Lifetime Achievement Award, the Dimitri Mitropoulos Award, and the ASCAP/Chorus America Award for Adventurous Programming. With the Emmanuel Wind Quintet, he was co-winner of the Walter W. Naumburg Chamber Music Award.

David's guest conducting appearances have included the St. Louis Symphony, Utah Symphony, Chicago Philharmonic, Singapore Symphony Orchestra, Korean Broadcasting Symphony, National Taiwan Symphony Orchestra, Handel & Haydn, Boston Symphony Chamber Players, and many times each with the Pro Arte Chamber Orchestra

and Emmanuel Music. He has also appeared as guest conductor with Dinosaur Annex, Alea III, and the Fromm Chamber Players.

David studied composition at the Oberlin Conservatory with Richard Hoffmann and Walter Aschaffenburg, and with Arthur Berger and Harold Shapero at Brandeis University. He studied horn with Barry Tuckwell, Joseph Singer and Richard Mackey, and his conducting studies were with Gustav Meier at the Tanglewood Music Center.



Alexis Lanz has been principal clarinetist of the Boston Ballet Orchestra since 2011, and he is a member of Sound Icon and the Callithumpian Consort. He has performed with the Boston Pops Esplanade Orchestra, A Far Cry, Xanthos Ensemble, and Symphony New Hampshire, and has appeared with the Atlantic Music Festival, the Summer Institute of Contemporary Performing Practice,

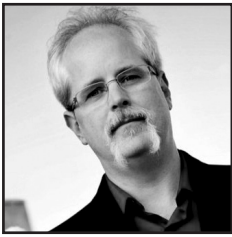
New Hampshire Music Festival, and the National Orchestral Institute. He has also appeared as principal clarinetist of the New York String Orchestra Seminar and as soloist with the New England Conservatory Wind Ensemble. Alexis has performed with conductors Stefan Asbury, Andrew Davis, Rafael Frühbeck de Burgos, Bernard Haitink and James Levine.

For three summers, Alexis was a student at the Tanglewood Music Center, where he was awarded the Gino B. Cioffi Memorial Prize. He earned his B.M. and M.M. degrees at the New England Conservatory, and his teachers have included Edward Cabarga and Thomas Martin.



Steven O. Laraia joined the Boston Symphony Orchestra viola section in the fall of 2019 after serving as principal viola of the Sarasota Orchestra from 2015 to 2019. He has performed at music festivals including Ravinia's Steans Music Institute, Yellow Barn Music Festival, and Lake Champlain Chamber Music Festival, and has toured in the U.S., Germany, United Kingdom, Spain, the Czech

Republic, and Cuba with Sejong Soloists, A Far Cry, and Sphinx Virtuosi. Laraia has garnered top prizes at many competitions including the 2014 Hellam Competition, 2012 NEC Concerto Competition, 2012 MUSICCAS International Young Artists Competition, the Sphinx Competition, and he received the 2014 Borromeo Guest Artist Award. He holds a bachelor degree and Master of Music from New England Conservatory, where he received the Abraham Skernick Memorial Presidential Scholarship. Laraia's principal mentors include Kim Kashkashian, Dimitri Murrath, Cathy Basrak, Byrnina Socolofsky, and Che-Hung Chen.



Craig McNutt, percussionist, has been featured as soloist with the Rhode Island Philharmonic (Russell Peck's *Harmonic Rhythm*) and Collage New Music (Steven Mackey's *Micro-Concerto*). He has collaborated with composers Elliott Carter, Lukas Foss, John Cage, Bernard Rands, Gunther Schuller, George Rochberg, Charles Fussell, John Harbison, Michael Gandolfi, and Lee Hyla, and he has

performed with conductors Seiji Ozawa, James Levine, Simon Rattle, Roger Norrington, Christoph von Dohnányi, Gennady Rozhdestvensky, Robert Spano, Oliver Knussen, Reinbert de Leeuw, and John Williams. Craig has worked with virtually all of Boston's major musical groups, including the Boston Symphony and Boston Pops, Boston Ballet, Boston Lyric Opera, Cantata Singers, A Far Cry Chamber Orchestra, and the Boston Landmarks Orchestra. He is Principal Timpanist with the Rhode Island Philharmonic and performs regularly as Principal Timpanist with the Boston Modern Orchestra Project, Emmanuel Music, and Opera Boston. Other new music ensembles with which he has performed include ALEA III, Boston Musica Viva, and Dinosaur Annex. Craig also regularly performs on Baroque timpani with Boston Baroque, Handel & Haydn, and Boston Cecilia.



Pianist **Christopher Oldfather** has devoted himself to the performance of contemporary music for over twenty years. He has participated in innumerable first performances, featuring every possible combination of keyboard instruments, in cities all over America. He has been a member of Collage New Music since 1979, and New York City's Parnassus since 1997. He also performs with

the Met Chamber Ensemble and is keyboard chair of the American Composers Orchestra. Chris appears regularly in recitals with singers and instrumentalists throughout the United States.

In 1986, Chris presented his recital debut in Carnegie Recital Hall. Since then, he has pursued a career as a freelance musician, which has taken him as far afield as Moscow and Tokyo, performing virtually every sort of keyboard ever made, including the Chromelodeon, a 43-note-per-octave instrument. He is widely known for his expertise on the harpsichord and is one of the leading interpreters of contemporary works for that instrument. As a soloist, Chris has appeared with the New York Philharmonic, New World Symphony, and Ensemble Modern in Frankfurt, Germany. He has collaborated with the conductor Robert Craft and can be heard on several of his recordings. His recording of Elliott Carter's violin-piano *Duo* with Robert Mann was nominated for two Grammy Awards.



Michael Weinfield-Zell is a Boston-based classical and contemporary percussionist and drum set player. Michael has been invited to perform as featured soloist at the Central Conservatory of Music in Beijing, at the Korean Broadcasting Station in Seoul, the Kennedy Center, Naumberg Bandshell in New York's Central Park, and the Pérez Art Museum in Miami. Notable collaborations include those

with So Percussion, Ensemble ACJW (Juilliard/Carnegie Hall), and the electronic music duo Matmos. He has worked with conductors Simon Rattle and David Robertson, and major symphonic ensembles that include the Kansas City Symphony and Grant Teton Music Festival. He has held appointed positions with the Florida Grand Opera as well as the Honolulu and Annapolis symphonies.

Michael performs regularly with the Boston Modern Orchestra Project, Callithumpian Consort, Portland Symphony, Orchestra of Emmanuel Music, Back Bay Chorale, Boston Philharmonic Orchestra, and the Atlantic Symphony. He recently completed a doctorate in performance at Boston University, and he holds degrees from Peabody Conservatory and from the Yale School of Music, where his primary teacher was Robert van Sice.

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UPCOMING MTA CONCERTS

Saturday, March 23

6PM | Wong Auditorium

MITHAS presents Carnatic Vocal

Friday, April 12

5PM | Memorial Lobby

Community Sing

Friday, April 12

7PM Q&A; 7:30PM concert | Kresge Auditorium
MIT's Annual Campus Preview Weekend Concert

Saturday, April 20

6PM | Killian Hall

MIT Chamber Chorus: The Book of Love

Saturday, April 20

8PM | Kresge Auditorium

MIT Wind Ensemble 25th Anniversary Concert
Connection, Community, Innovation

Sunday, April 21

4PM | Wong Auditorium

MITHAS presents Carnatic Flute

Friday, April 26

8PM | Kresge Auditorium

MIT Symphony Orchestra + Choir Concert

Friday, May 10

8PM | Kresge Auditorium

MIT Festival Jazz Ensemble
Open it up!—MIT Jazz, Rap, Dance, and Community

