

Program

For Sol (World Premiere)

Justin Rubin

Cantando Para A Onca

Ann Millikan

I. Floresta (*Forest*)

II. Construindo (*Building*)

III. Cavalo (*Horse*)

Many Happy Returns

David Evan Thomas

I. Ritornello

II.

Ritornello

III.

Ritornello

IV.

V.

VI.

VII.

Intermission

Three Strange Angels

Peter Garland

Night Singing

Andrew Rindfleisch

I. *That Hour*

It was that hour of the night when guilty dreams
Rise from brown, restless adolescents in swarms...

II. *Suddenly, Bells*

Suddenly, bells leap forth into the air,
Hurling a hideous uproar to the sky
As 'twere a band of homeless spirits who fare
through the strange heavens, wailing stubbornly.

III. *Bach Dreams*

This voice, which seems to pearl and filter
Through my soul's inmost shady nook,
Fills me with poems, like a book,
And fortifies me, like a potion.

IV. *A Crying Horn*

And one old memory like a crying horn
Sounds through the forest where my soul is lost...

About the Music

For Sol

This brief work was inspired by the sculptural works of Sol LeWitt who, similar to the procedures involved with serial music, explores every possible permutation of the presentation of a set of objects. Composed at a time when my interest in writing music was waning, this piece got me back to thinking about the language and narrative possibilities of music.

—Justin Rubin

Cantando Para A Onça, “Singing for Jaguar”, is a three-movement work that was written for my nephew Pedro, who is Brazilian, based on a story I also wrote for him. The composition evokes the story dramatically and situationally, but is not intended to accompany it. Ideally the story is read aloud prior to performance. I was able to workshop excerpts of the piece during the *Zeitgeist Composer Workshop* in 2005 at the time I was composing it. This gave me the opportunity to experiment and thus take more risks with the percussion writing. I utilized over 20 different percussion instruments, layering them in unique patterns and interplay between the two percussionists. The bass clarinet is also connected to a percussion instrument in the first movement, *Floresta*. I used a technique that I developed in a set of pieces called *House of Mirrors*, where resonators are created by stimulating various instruments with modified speakers and amplifiers. The result is a raucous booming sound when certain pitches are produced. As it relates to the story, this sound evokes the "loud, booming sounds" associated with the Green Anaconda. *Cantando Para A Onça* is a sonic adventure through the Amazon rainforest. Enjoy the ride!

—Ann Millikan

Many Happy Returns is unified by an agitated ritornello which is heard four times, including the D-major finale. The movements share no material; their contrast deepens with time. Scored originally for clarinet, violin and piano, the work was written in 1987 for the Yellowstone Chamber Players. With *Zeitgeist*'s help, it has been arranged for these performances.

—David Evan Thomas

Three Strange Angels was inspired by the following poem by D. H. Lawrence.

Song of A Man Who Has Come Through

Not I, not I, but the wind that blows through me!
A fine wind is blowing the new direction of Time.
If only I let it bear me, carry me, if only it carry me!
If only I am sensitive, subtle, oh, delicate, a winged gift!
If only, most lovely of all, I yield myself and am borrowed
By the fine, fine wind that takes its course through the chaos of the world
Like a fine, an exquisite chisel, a wedge-blade inserted;
If only I am keen and hard like the sheer tip of a wedge
Driven by invisible blows,
The rock will split, we shall come at the wonder, we shall find the Hesperides.

Oh, for the wonder that bubbles into my soul,
I would be a good fountain, a good well-head,
Would blur no whisper, spoil no expression.

What is the knocking?

What is the knocking at the door in the night?
It is somebody wants to do us **harm**.

No, no, it is the three strange angels.
Admit them, admit them.

Night Singing is a four-movement work intended to convey those hours of the very late evening and early morning, a time when I am often awake and at my most productive and reflective. It is during this time where my emotional states of anxiety, energy, creativity, calmness, and loneliness, all seem to be at their most intense. I have chosen four poetic fragments of the beautifully dark poetry of Charles Baudelaire to help define each of the movement's specific expressive qualities. *That Hour* is intended to convey a state of almost hyper-anxiety (for me a frequent state of pre-creativity). *Suddenly, Bells* reflects those brief bursts of creative energy-an almost static experience that can take days, even week, for me to sort out. I have often thought of this experience as the resonance of the sounds of bells. With *Bach Dreams* (my title, not Baudelaire's), an unfolding contemplative state reveals my deep love of this music and the distant, yet still lingering dreams I had of it in childhood. *A Crying Horn* presents the bass clarinet as a lonely voice in a dark and empty night-an expression of both the struggling and quiet intensity of loneliness just before slipping, finally, into sleep.

—Andrew Rindfleisch

Biographies

Justin Rubin (b.1971) has been teaching at UMD since 1998. An advocate of lesser-known great music, he has performed widely on organ (and to a lesser extent on piano) emphasizing works and composers not ordinarily featured in programs in the US. Although also sometimes active as a painter, filmmaker and writer, he functions primarily as a composer, with more than 600 works in his output in nearly every genre.

Ann Millikan received her MFA in Composition from the California Institute of the Arts where her mentors were Mel Powell, Morton Subotnick, and Stephen L. Mosko, and her BA in Music - Jazz Concentration from San Jose State University. She has also studied West African percussion and dance, and many years of classical voice. Millikan's works have been performed by the California EAR Unit, Citywinds, Grace Cathedral Men's Choir, New Century Players, Oregon Repertory Singers, Joan La Barbara, and Zeitgeist, among others. She has garnered awards from the California Arts Council, American Music Center, ASCAP, American Composers Forum, Meet The Composer, Jerome Foundation, Zellerbach Family Fund, Berkeley Civic Arts Program, and Waging Peace Through Singing (Highest Honors). Millikan composes concert music for orchestra, chamber ensembles and choir, as well as interdisciplinary projects involving theatre and dance. Upcoming projects include a CD release of her music with the California EAR Unit on Innova Recordings in 2007, and an orchestral CD on MMC Recordings in 2008; the 2006-2007 season premieres of *Cantando Para A Onça*, Zeitgeist, Saint Paul, MN; *The Woodcarver & The Blacksmith*, California EAR Unit, Los Angeles, CA; and *From The Bottom Drawer*, ERGO Ensemble, Ontario, CANADA.

David Evan Thomas is the recipient of an Award in Music from the American Academy of Arts and Letters, and a McKnight Foundation fellowship. Born in Rochester NY in 1958, he attended Northwestern University, the Eastman School of Music and the University of Minnesota, where his principal teachers in composition were Dominick Argento, Samuel Adler and Alan Stout. From 1997-2005, Thomas was composer-in-residence for The Schubert Club of Saint Paul. He now lives in Minneapolis.

Peter Garland (b. 1952). He studied with Harold Budd and James Tenney at Cal Arts and has had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles and the late Dane Rudhyar. He edited and published "Soundings Press" for twenty years, and has written two books of essays on American music and culture. He has been a lifelong student of Native American musics, and has lived in New Mexico, California, Maine, Michoacan, Oaxaca and Puebla. His musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism and an interest in world musics. He has written pieces for pianists Aki Takahashi and Herbert Henck, percussionists William Winant and Chris Shultis, accordionist Guy Klucsevck, the Abel-Steinberg-Winant Trio and the Kronos Quartet. He has also worked as a musician in shadow puppet theater, especially in his "The Conquest of Mexico" (1977-80), performed at the 1985 New Music America Festival in Los Angeles. In 1991 Essential Music in New York City presented a twenty year retrospective of Garland's work. Garland has worked with William Winant since 1972, and has had a long and close musical association with Aki Takahashi. Many of his scores are available from Frog Peak Music, Box A36, Hanover, NH 03755 USA.

Andrew Rindfleisch (b. 1963) is an internationally active composer, conductor, and pianist whose work continues to gain consistent critical and popular acclaim. A leading composer of his generation, he has produced dozens of works for the concert hall, including solo, chamber, vocal, choral, orchestral, and wind music. His committed interest in other forms of music-making have

also led him to the composition and performance of jazz and related forms of improvisation. As a composer, Mr. Rindfleisch has been awarded many prestigious honors in recognition of his work. He is the 1997-98 recipient of the coveted Rome Prize and in 1996 received a John Simon Guggenheim Foundation Fellowship. Most recently, he received the 2002 Cleveland Arts Prize, the 2001 Aaron Copland Award, and the 2000 Koussevitzky Foundation Commission from the Library of Congress. Mr. Rindfleisch holds degrees from the University of Wisconsin at Madison (Bachelor of Music), the New England Conservatory of Music (Master of Music), and Harvard University (PhD).

An active conductor and producer, Mr. Rindfleisch's commitment to contemporary music culture has brought into performance over 500 works by living composers over the past 15 years. He has founded several contemporary music ensembles and is currently the Music Director of both the [Cleveland Contemporary Players](#) and the [Utah Arts Festival Orchestra](#) -- both committed to performing, presenting, and commissioning new works. Mr. Rindfleisch regularly makes guest conducting appearances throughout the United States and abroad with many diverse musical organizations; from opera and musical theatre, to orchestral, jazz, improvisational, and contemporary avant-garde ensembles. Mr. Rindfleisch is currently a Professor of Music and Head of Music Composition Studies at Cleveland State University.

About Zeitgeist

Founded in 1977, **Zeitgeist** has commissioned and performed music by both emerging composers and some of the finest established composers of our time including John Cage, Frederic Rzewski, Terry Riley, Eric Stokes, Harold Budd, La Monte Young, Annie Gosfield, Martin Bresnick, Mark Applebaum, Arthur Kreiger, Eleanor Hovda, Brent Michael Davids, Paul Dresner, Mary Ellen Childs, and Janika Vandervelde. Zeitgeist has released six compact discs, including *She's a Phantom*, music of Harold Budd; *Intuitive Leaps*, music of Terry Riley; *A Decade*, music of Frederic Rzewski; *Eric Stokes* and *If Tigers Were Clouds* and *Shape Shifting: Shades of Transformation*.

This season, Zeitgeist will present several productions in the Twin Cities, most of which will occur at Studio Z, Zeitgeist's own performance venue. **When in Rome** will feature works by Italian composers Donatoni and Sciarrino as well as several American composers heavily experienced by their travels in Italy. Our annual **Playing it Close to Home** concert (at Unity Church-Unitarian) will feature the premiere of a new work by David Evan Thomas as well as works resulting from our popular *Eric Stokes Song Contest* and *Webster Magnet School Band Project*. In March, our spring chamber music concert will feature works by Pam Madsen, Ann Millikan, and Katherine Jackanich, Scott Lindroth, Justin Rubin, and Peter Garland. In June, we'll present *Myth, Magic, and Lumination* featuring two world premieres of major works by Minneapolis composer, Edie Hill and California composer Pamela Madsen. On tour, Zeitgeist will present performances in Madison, Duluth, at UC-Fullerton, and Duke University. Zeitgeist will also present our *Lowertown Listening Sessions*, our performance/discussion series, as well as *Tuesday Salon*, a composer's salon series presented in partnership with the American Composers Forum.

Percussionist/artistic co-director **Heather Barringer** has been with Zeitgeist since 1990. She graduated from the University of Wisconsin-River Falls and attended the University of Cincinnati-College Conservatory. In addition to performing with Zeitgeist, she is a member of Mary Ellen Child's ensemble, Crash and has worked with many Twin Cities organizations, including Nautilus Music Theater Ensemble, The Dale Warland Singers, Theatre de la Jeune Lune, and Guthrie Theater.

Patti Cudd has given concerts and master classes throughout the United States, China, Mexico and Europe. She received degrees from the University of California, San Diego, SUNY Buffalo, University of Wisconsin-River Falls and a Fulbright to the Royal Danish Conservatory in Copenhagen. Patti is currently on the Faculty of the University of Wisconsin-River Falls and College of St. Benedict. She is a Yamaha performing artist.

Woodwind player **Pat O'Keefe** is a graduate of Indiana University, the New England Conservatory, and the University of California, San Diego. He is a founding member of the improvisation group Unbalancing Act, and has appeared in concert with such notable improvisors as George Lewis, Wadada Leo Smith, J.D. Parran, Anthony Davis, and Fred Frith. He is currently on the faculty of the University of Wisconsin, River Falls.

Shannon Wettstein has premiered countless new works throughout the United States and internationally, including performances in New York's Lincoln Center, Boston's Isabella Stewart Gardner Museum, the New Zealand Embassy in Washington D.C., and the Japan America Theater in Los Angeles. She holds a DMA from the UC-San Diego, a BM from the University of Kansas, and a MM from New England Conservatory. She is on the faculty of Augsburg College.

