



Upcoming Pittsburgh events:

Sep. 20 (Saturday, 8pm)

IonSound Project

Works by Adams, Glass, Reich, Satie, Pärt, Riley
featuring art by Chuck Biddle

Bellefield Hall Auditorium, University of Pittsburgh
\$10/\$5

Upcoming
Events

Sep. 21 (Sunday, 7pm)

Two pianos, four hands, four centuries

Music by Vivaldi, Schubert, Janacek, Ogunranti, and Garcia
Federico Garcia and Matthew Gillespie, pianos
Music Hall, Chatham University
\$10/\$7

Sept. 27 (Saturday, 5pm)

CMU Contemporary Ensemble

Walter Morales, conductor
Kresge Recital Hall, Carnegie Mellon University
Free admission

October 14 (Wednesday, 8pm)

Music On The Edge Chamber Orchestra

Music by John Adams, Amy Williams, John Greenwood (Radio-
head), and others
Roger Zahab, conductor
Bellefield Hall Auditorium, University of Pittsburgh
\$10/\$5



ALIA MUSICA
Pittsburgh

Summer 2008 Chamber Concert

With music for two and four performers by

Kerrith Livengood . James Ogburn . Federico Garcia
Mark Fromm . Erica Kudisch

featuring Amy Galbraith (English horn) in
Things Remembered
by guest composer **Thomas Childs**

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Featuring

Thomas Childs is a composer interested in the collision of popular and classical music. His diverse experiences and studies in both of these areas range from studio and live work in Nashville and elsewhere to solo compositions for hardanger fiddle and English horn to chamber and orchestral works. The inflections of jazz and pop genres in his work create music that aims at being as much fun for the audience to listen to as it is for the composer to write. Thomas has had works performed by the contemporary ensemble *eighth blackbird* and the Pittsburgh Symphony Orchestra among others. Earlier this year he attended the European American Music Alliance in Paris, where he studied with Robert Beaser and Phillip Lasser and premiered two new pieces. He holds a master's degree from Duquesne University, where he studied with David Stock and David Cutler. He is currently working for Duquesne and working on commissions.

Erica Kudisch graduated *cum laude* from Vassar in May 2006, where she studied composition with Harold Melzter, Suzanne Sorkin, and Richard Wilson, and voice with Viviane Thomas and Drew Minter. Between 2006 and 2008 she attended the University of Pittsburgh, where she earned a Master's degree in composition and theory before moving back to New York. Works of note include *Pygmalion* (a one-act opera premiered in April 2008 by Alia Musica and Undercroft Opera), *The Destroyers* (String Quartet no. 2 for actors, winner of the Jean Slater Edson prize), *Heroes and Villains* (voice and guitar song cycle), and short-opera *The Gravediggers*.

Erica was one of the eleven founders of Alia Musica Pittsburgh, and remained one of the composers and the principal singer of the group until moving out of Pittsburgh in June 2008.

A *Typical Parity* in a similar fashion to the first movement's own internal elements.

Trust for violin and 'cello was composed in 2008. Approximate performance time is 12 minutes.

Erica Kudisch - *The Wolf in the Woods* (premiere)

The text of *The Wolf in the Woods* is adapted from a short story by Alexander O. Smith, whose way with words never fails to inspire. To highlight the themes of duality and impossible communication in his text, the music emphasizes contrasts: spoken and sung words, instrumental timbre and style, and disparate thicknesses of texture. Is reconciliation between the hunter and the wolf possible? We shall hear.

The Wolf in the Woods, for narrator, flute, violin, and bassoon, was written in 2007. Approximate performance time is 7 minutes.

Thomas Childs - *Things Remembered* (2006)

Things Remembered is written in two movements. The first, entitled *Bittersweet*, is melancholy and pensive, a sweeping melody over rich jazz harmonies. The second movement, *Ominous*, is dark and intense, a modal idea that is twisted and recreated as the movement unfolds. It features strong interplay between English horn and piano, building to a climactic finish.

Things Remembered for English horn and piano was written for and premiered by Audrey Anderson in 2007. Approximate performance time is 9 minutes.

Program
Notes



Mark Fromm - *Five Miniatures* (premiere)

This piece uses a common theme and gradually evolving ideas to link together the five separate movements, each of which is based around a different concept. The first duo begins with the players continually interrupting each other, eventually conceding and playing together. In the second, their two unrelated melodies gradually phase into each other until the two merge as if coming from a single instrument. The third movement showcases multiphonics (“chords”) that the bassoon and oboe can produce and introduces the idea of “beating” (the acoustic undulation produced by close but out-of-tune pitches). In the fourth duo, the undulating waves from the previous movement evolve into sparse, quiet clicks and pops. Allusions to previous and future movements are also made. In the final movement, the players perform a half-forgotten rehashed version of the first movement, bringing the piece full circle.

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The *Five Miniatures* for oboe and bassoon were composed in 2008. Approximate performance time is 12 minutes.

James Ogburn - *Trust* (premiere)

I find that duets often feature a dialogue between the two instruments involved, each having its own voice or character. In *Trust* I decided to compose an alternative type of dialogue—that between distinct textural, rhythmic, and pitch spaces. The first movement (*A Typical Parity*) presents a juxtaposition of two different ideas striving for a cohesive whole. The second (*Inevitable Disparity*) is the aftermath of a lack of cohesion and serves to contrast

Performing in the Summer 2008 Chamber Concert:

Kerrith Livengood, flute
Amy Galbraith, oboe/English horn
Mark Fromm, bassoon
Marcus Kim, percussion
Brandon Schantz, percussion
Matthew Gillespie, piano
Matthew Heap, narrator
Lisa Joseph, violin
Ana María Díaz, ‘cello

ALIA
MUSICA
Pittsburgh

ALIA MUSICA Pittsburgh - www.alia-musica.org

Artists in Residence at Hope Academy of Music and the Arts

Composers

Mark Fromm . Federico Garcia . Matthew Gillespie . Ivan Jimenez
Kerrith Livengood . James Ogburn . Ayo Ogunranti . Christopher Ruth

Graphic Design

Jen Gallagher

Recording

Russ Hoffman

Special Thanks

Pauline Rovkah
Linda Addlespurger
Mac Howison
Andrew Weintraub



Summer 2008 Chamber Concert

August 31st, 7pm
Music Hall, Chatham University
Pittsburgh, Pennsylvania

Program

Erica Kudisch:
The Wolf in the Woods
for narrator, flute, bassoon,
and violin
(2007)

Federico Garcia:
Canon for violin and piano
(2002, rev. 2008)

Kerrith Livengood:
Fixation for two hi-hats
(2005)

Mark Fromm:
Five Miniatures for oboe and bassoon
(2008)

James Ogburn:
Trust for violin and cello
(2008)
I. A Typical Parity
II. Inevitably Disparity

Thomas Childs:
Things Remembered for English horn and piano
(2005)
I. Bittersweet
II. Ominous

The composers on their music:

Federico Garcia - *Canon*

Canon starts by assembling several motives into a recognizable ‘theme.’ The development of this theme, however, soon consumes itself, giving way to a less referential section where the atmosphere is set by the ethereal quality of particular playing techniques in both instruments. Later, a *risolto* coda provides a temporal boundary for the piece. The canon itself has been strict note-to-note for the majority of the piece, but it is a constructive idea rather than a perceptual lead.

Canon for violin and piano was written and dedicated to Roger Zahab, who premiered it with the composer in 2002. It was revised and re-edited by the composer in 2008. Approximate performance time is 6 minutes.

Kerrith Livengood - *Fixation* (premiere)

The instrumentation of *Fixation* is unusual, but effective: in composing this piece I discovered the hi-hat to be a far more versatile and subtle instrument than one might at first suppose. The title suggests the consolidation of the two contrapuntal lines, as they attempt to lock into a rhythmic pattern that will continue—but ultimately fail. Hence the title is rather contradictory to the nature of the piece. In any case, the two instruments are played in some nontraditional ways to produce a variety of timbres and effects, which is really what gives the piece its interest.

Fixation for two hi-hats was written in the winter of 2006. Approximate performance time is 8 minutes.

Program
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