SONIC ILLINOIS
SÔ PERCUSSION
JUPITER STRING QUARTET
ILLINOIS MODERN ENSEMBLE
Jeremy Gill, guest conductor
Dmitry Kouzov, violoncello
Katherine Stenzel, soprano

Krannert Center for the Performing Arts
Foellinger Great Hall
Friday, March 1, 2019
7:30 PM

FACULTY RECITAL

CARLOS CARRILLO
Dueling with time, bartering for minutes of existence
for violoncello and percussion quartet

1. Losing myself in a room of sleep
2. Dueling with time bartering for minutes of existence
3. Dying like the soft breath of butterflies

Dmitry Kouzov, violoncello
Sô Percussion

CARLOS CARRILLO
Songs of time and distance
for soprano and chamber orchestra

I. Together Separately
Katherine Stenzel, soprano
Illinois Modern Ensemble

Intermission

CARLOS CARRILLO
Versos
for string quartet

III.
¡Versos, nos hablan de un Dios
Adoné van los difuntos:

IV.
Y antes de morirme quiero
Echar mis versos del alma.

Jupiter String Quartet
Algunas metáforas que aluden al tormento, a la angustia y a la guerra

for percussion quartet and chamber orchestra

I. Como la metáfora de la batalla con el ángel
II. Como la metáfora de las obsesiones circulares
III. Como la metáfora de los demonios

Sō Percussion
Illinois Modern Ensemble

Through Sonic Illinois, Krannert Center and the School of Music collaboratively explore the tremendous diversity of today’s vital contemporary music scene—a revival of the spirit of the University of Illinois Festival of Contemporary Arts, which was a major cultural force in the mid-20th century. Sonic Illinois, a month-long celebration of new music, honors innovative creators who challenge convention, forge pathways, and expand the creative process.

This presentation of Sō Percussion is made possible by a generous grant from the Campus Research Board at University of Illinois at Urbana-Champaign.

Sō Percussion appears by arrangement with Alliance Artist Management, 5030 Broadway, Suite 812, New York, NY 10034.

Upcoming IME concerts

March 13, IME & UI Percussion Ensemble, Foellinger Great Hall
Edgard Varèse, Intégrales (1926)
Daniel Steele, Two Emily Dickinson Songs (2019)
Erik Lund, Obstinato Bass (2019)
Kaija Saariaho, Noa Noa for flute and electronics (1992)
André Jolivet, Suite en concert for flute and percussion (1965)

April 26, Foellinger Great Hall
Dmitri Tymoczko, Lead Sheet (2019)
David Feurzeig, new work for flute, harp and viola (2019)
Ralph Lewis, Child of Noise (2019)
Conlon Nancarrow, Piece for Small Orchestra #2 (1985)
PROGRAM NOTES

Dueling with time, bartering for minutes of existence form part of a collection of pieces written for percussion and diverse instruments that all are inspired by a particular poem. I named this collection of pieces Musica Poetica; Dueling with time is one of several that I plan to compose. The piece is dedicated to the memory of Jacob Druckman and was commissioned by The Percussion Plus Project.

Dying like the soft breath of butterflies

The crush of reality
bites down on me—
an animal
eating flesh.

Turn, twist, and diminish
I vomit atoms and particles
in an attempt to purge myself
of this terrible consciousness.

Dueling with time,
bartering for minutes of existence,
I suddenly
find myself as you,
losing myself in a room of sleep.

By Samuel Mintonye

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Songs of time and distances was written during my undergrad studies at the Eastman School of Music and was one of my first vocal works. Today’s performance includes revisions done in 2018.
Jeremy is active as a pianist and conductor, particularly of vocal music. During the 2016–17 he conducted two productions at the Isabella Stewart Gardner Museum under the auspices of Beth Morrison Projects, featuring Anthony Roth Costanzo in works by Nico Muhly and Abigail Fischer in Missy Mazzoli’s Song from the sun. Other notable premieres include works by Fang Man featuring Lucy Shelton, Eric Owens, and Evan Hughes and his own chamber opera Letters from Quebec to Providence in the Rain with Lyric Theatre @ Illinois. Jeremy was the first Composer in Residence with Chautauqua Opera (2016), where three new works of his were premiered, and also served as cover conductor to General and Artistic Director Steven Osgood and as a member of the coaching staff. Most recently he served as assistant conductor to Maestro Osgood for Juilliard Opera’s 2018 production of Benjamin Britten’s Turn of the Screw.

Born in San Juan, Puerto Rico, Composer Carlos R. Carrillo holds degrees from the Eastman School of Music, Yale University and the University of Pennsylvania. His teachers have included Tania León, Samuel Adler, Warren Benson, Joseph Schwantner, Christopher Rouse, Jacob Druckman, Martin Bresnick, Roberto Sierra, George Crumb, James Primosch, Jay Reise and Steve Mackey. Mr. Carrillo is the recipient of numerous awards including the Beinecke Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, BMI and ASCAP awards. He has been commissioned by Music and the Anthology for the Da Capo Chamber Players, the New York Youth Symphony, Concert Artists Guild and the Pennsylvania Music Teachers Association. In 2004 he received a commission from the American Composers Orchestra, the second such work commissioned for ACO by the BMI Foundation, Inc/Carlos Surinach Fund.

Dr. Carrillo’s music has been performed at the American Composers Orchestra’s Sonido de las Americas Festival and the Casals Festival, and by Young Musician Foundation’s Debut Orchestra, Sequitur, Network for New Music, Prism Quartet, Puerto Rico Symphony Orchestra, New York Youth Symphony, and members of the New Jersey Symphony Orchestra.

In 2002, his symphonic work Cantares was featured at the inaugural “Synergy: Composer and Conductor” program presented by the Los Angeles Philharmonic and American Symphony Orchestra League. In 1998 he received one of the first Aaron Copland Awards from the Copland Heritage Association and he was the 2001-2003 Van Lier Emerging Composer Fellow with the ACO. In the spring of 2005 Dr. Carrillo was invited to the inaugural John Duffy Composers Institute as part of the 9th Annual Virginia Arts Festival. In 2007 he received a fellowship from the Civitella Ranieri Foundation. From 2007 to 2009 Dr. Carrillo was musical director of the Wabash Valley Youth Symphony. He has taught composition at DePaul University, Reed College, and the Conservatory of Music in San Juan, Puerto Rico. In the Spring of 2013 Dr. Carrillo was appointed Assistant Professor of Composition-Theory at the University of Illinois at Urbana-Champaign.

The Illinois Modern Ensemble comprises students dedicated to the performance of contemporary and experimental music. Its repertoire in recent seasons includes works by leading figures such as Steve Reich, Georg Friedrich Haas, and Augusta Read Thomas, as well as a constant stream of new works by student and faculty composers, often featuring technology. The IME also presents the winners of the annual Salvatore Martirano Composition Award, an international contest that draws over 200 applications each year. In 2018 the ensemble appeared on two recordings: Dmitri Tymoczko’s Fools and Angels (Panoramic/New Focus); and Erik Lund’s Dead Innocence: a contemplation of something serious (Centaur Records). In recent seasons the group has appeared at the University of Louisville, the Chicago Cultural Center, and the new-music Chicago Club, Constellation.

Acknowledgement
I would like to thank Doug Perkins and Juan Ponsoda Pla for their help with the revision of Algunas metáforas. Also many thanks to Steve Taylor, Jebat Kee, William Moersch, Ricardo Flores, Stephen Peterson, Barbara Hedlund, and the production staff at Krannert for their support in preparing this concert.
Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischoff National Chamber Music Competition; the Young Concert Artists International auditions in New York City; the Cleveland Quartet Award from Chamber Music America; an Avery Fisher Career Grant; and a grant from the Fromm Foundation. From 2007-2010, they were in residence at the Chamber Music Society of Lincoln Center’s Chamber Music Two.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartók and Beethoven string quartets on various occasions. Also strongly committed to new music, they have commissioned works by Syd Hodkinson, Hannah Lash, Dan Visconti, Mark Adamo, Pierre Jalbert, and Kati Agócs.

The quartet can be heard in numerous recordings on labels including Azica Records, Marquis Classics, and Deutsche Grammophon. Their next release is a recording of contemporary works with piano alongside Australian pianist Bernadette Harvey to be released on Marquis Records in 2019.

The Jupiterians place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and other community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for “classical” music to new audiences.

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four. They are also proud to list among their accomplishments in recent years the additional set of quartet children: Pablo, Lillian, Clara, Dominic, Felix, Oliver, and Jocely. You may spot some of these miniature Jupiterians in the audience or tagging along to rehearsals, along with their grandparent babysitters.

Katherine Stenzel is a first year Master of Music student in voice performance and literature, studying with Professor Yvonne Redman. An avid performer of new compositions, Katherine was a featured soloist with Sunshine City Opera on their Inaugural New Music Concert, singing works by Dominick DiOrio, Hilary Tann, and Yalil Guerra. She also originated the role of Ruth in George and Ruth: Songs and Letters of the Spanish Civil War, a play with music by Dan and Molly Watt. Other favorite credits include Yum Yum in The Mikado, Pamina in The Magic Flute, and Laurey Williams in Oklahoma. Katherine is honored to be singing this beautiful piece by our very own Professor Carrillo.

Described as “vividly colored” (The New York Times), “replete with imaginative textures” (The Dallas Morning News), and “echolocating” (The Philadelphia Inquirer), Jeremy Gill’s music has earned him residencies and fellowships with the Bogliasco Foundation (2017), Copland House (2015), American Opera Projects (2013–14), and the MacDowell Colony (2013), and major grants from New Music USA (2017, 2015) and Chamber Music America (2011). In 2015 he traveled to Cuba with the first American Artistic Delegation to the Havana Contemporary Music Festival, a historic trip documented by NPR, and in 2017 the Boston Modern Orchestra Project released a new recording of Jeremy’s orchestral music, conducted by Gil Rose and featuring clarinetist Chris Grymes, oboist Erin Hannigan, and pianist Ching-Yun Hu, along with the Marsh Chapel Choir. He has worked extensively with the Grammy-winning Parker Quartet, who recorded his hour-long Capriccio for Innova Recordings in 2015.

Premieres of his music during the 2017–18 season include the tone poem Anuilalde by the Harrisburg Symphony Orchestra; Six Pensées de Pascal by the Philadelphia-based virtuosic vocal sextet Varazt 6 in New York City, Boston, and Philadelphia; and the Asian and American premieres of Fantasie-Transcriptions: “Wie selig sind doch die” by Rubinstein Prize-winning pianist Ching Yun Hu. Jeremy will premiere ...and everywhere the sea with Chris Grymes at National Sawdust in 2019. Jeremy’s major composition project for the season is a four-hand piano concerto for Orion Weiss and Shai Wosner, to be premiered by the Chautauqua Symphony Orchestra under JoAnn Falletta in July 2019, with subsequent performances by the Buffalo Philharmonic under Gemma New. the beauty of these Versos Sencillos, as the movements gain in expressive power by their brevity and concentration of ideas.

Commissioned by BMI Foundation and written for Sō Percussion and the American Composer’s Orchestra, Algunas metáforas que aluden al tormento, a la angustia y a la guerra was premiered at Carnegie Hall in 2005. Tonight’s performance is the premier of a revised version. The following notes were written for the ACO premiere:

A question that I have asked myself often is how to create art that reflects my heritage? One of my answers was premiered at Carnegie Hall in 2006. The ACO premier:

A question that I have asked myself often is how to create art that reflects my heritage? One of my answers was, in the form of an opera, one of the first works in which I attempted this process. In his book of essays, No llores par nosotros, Puerto Rico, Mr. Sanchez says “Hablo del acto de escribir que, a falta de otras explicaciones coherentes y racionales, se intenta definir mediante algunas metáforas que aluden al tormento, a la angustia y a la guerra. Como la metáfora de los demonios. Como la metáfora de las obsesiones circulares. Como la metáfora de la batalla con el angel.” The beauty and power of a work of art as a metaphor for things that otherwise would remain indescribable is central to this composition.

I used these lines of Mr. Sanchez for the title of my work and for each one of its three movements. Although Algunas metáforas is divided into three movements, the first movement “Como la metáfora de la batalla con el angel” (“like the metaphor of the battle with the angel”) is “interrupted” by the second movement, creating in effect only two sections. The second movement “Como la metáfora de las obsesiones circulares” (“like the metaphor of the circular obsessions”) is like a thought that is always there, that dwells in us without resolution. The first movement returns precisely where it was interrupted followed by the final movement “Como la metáfora de los demonios” (“like the metaphor of the demons”) leading us at the end, perhaps back to the point where we began.

Carlos R. Carrillo Cotto

Sō Percussion

Eric Cha-Beach
Josh Quillen
Adam Sliwinski
Jason Treuting

With innovative multi-genre original productions, sensational interpretations of modern classics, and an “exhilarating blend of precision and anarchy, rigor and bedlam,” (New Yorker), Sō Percussion has redefined the scope and vital role of the modern percussion ensemble.

Sō’s repertoire ranges from “classics” of the 20th century, by John Cage, Steve Reich, and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as Caroline Shaw, David Lang, Steve Mackey, and Paul Lansky, to distinctively modern collaborations with artists who work outside the classical concert hall, including vocalist Shara Nova, electronic duo Matmos, the groundbreaking Dan Deacon, legendary drummer Bobby Previte, jam band kings Medeski, Martin, and Wood, Wilco’s Glenn Kotche, choreographer Shen Wei, and composer and leader of The National, Bryce Dessner, among many others.

Sō Percussion also commissions and performs their own works, ranging from standard concert pieces to immersive multi-genre programs – including Imaginary City, Where (we) Live, and A Gun Show, which was presented in a multi-performance presentation as part of BAM’s 2016 Next Wave Festival. In these concert-length programs, Sō Percussion employs a distinctively 21st century synthesis of original music, artistic collaboration, theatrical production values and visual art, into a powerful exploration of their own unique and personal creative experiences.
In the current season, Sō performs the New York premiere of David Lang’s man made with Louis Langrée and the Mostly Mozart Festival Orchestra; tours a new work by Caroline Shaw with Jean-Christophe Bernard in Seattle, Boston, and Chicago; and tours the United Kingdom with its original production exploring the culture and community of English coal mining country, From Out a Darker Sea; and more.

Recent highlights include an acclaimed Trilogy portrait at the Lincoln Center Festival; appearances at Bonnaroo, the Eaux Claires Festival, MassMoCA, and TED 2016; international tours to Poland and Ireland; performances of man made with Gustavo Dudamel and the LA Phil; Bryce Dessner’s Music for Wood and Strings at the Barbican in London; and an original score for a live performance and broadcast of WNYC’s Radiolab with Jad Abumrad and Robert Krulwich at BAM.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of younger composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and leading their SoSI students in an annual food-packaging drive, yielding up to 25,000 meals, for the Crisis Center of Mercer County through the organization EndHungerNE. Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, where they offer educational work and present an annual series of concerts. They are also Co-Directors of the percussion department at the Bard College-Conservatory of Music, and run the annual Sō Percussion Summer Institute (SoSI, which celebrates its tenth anniversary in 2018), providing college-age composers and percussionists an immersive exposure to collaboration and project development.

Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Estey Organs, and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.

Sō Percussion’s 2018-2019 season is supported in part by awards from:
- The National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov
- The New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature
- The New York City Department of Cultural Affairs in partnership with the City Council
- The Aaron Copland Fund for Music, Inc.
- The Alice M. Ditson Fund of Columbia University
- The Amphion Foundation
- The Brooklyn Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- The Howard Gilman Foundation
- New Music USA’s NYC New Music Impact Fund, made possible with funding from The Scherman Foundation’s Katharine S. and Axel G. Rosin Fund

General management for Sō Percussion: Alliance Artist Management, 5030 Broadway, Suite 812, New York, NY 10034

A versatile performer, cellist Dmitry Kouzov has performed on five continents with orchestras, in solo and duo recitals, and in chamber music performances. He has appeared with such orchestras as the St. Petersburg Symphony (Russia), as well as National Symphony of Ukraine, and the South Bohemian Chamber Philharmonic (Czech Republic), and the Symphony Orchestra “Classica” (Russia), to name a few. He has awarded First Prize at the International Beethoven Competition in the Czech Republic and he is a two-time laureate of the International Festival-Competition “Virtuosi of the Year 2000” in Russia and is winner of the New York Cello Society Rising Star Award. His credits include numerous performances at many prominent concert venues throughout his native Russia, including both St. Petersburg Philharmonic Halls, the conservatoire halls of Moscow and St. Petersburg, respectively, and the Mariinsky Theater. Mr. Kouzov made his New York orchestra debut at Alice Tully Hall in 2005, under the baton of Maestro Richard Leppard. Since that time, he has also made recital appearances in New York at 92nd Street Y and Bargemusic.

Highlights of Mr. Kouzov recent seasons include his debuts with the the Symphony Orchestra of St. Petersburg Philharmonic, the St. Petersburg State Symphony Orchestra, Johannesburg Philharmonic, solo appearances with the chamber orchestra “Solosists of St. Petersburg Philharmonic Society”, duo recitals in Moscow and St. Petersburg with all Brahms and Beethoven Sonatas with the prominent Russian pianist Peter Laul, and chamber music appearances at the Ravinia and Caramoor Festivals Rising Stars Series. Most recently, Mr. Kouzov made his recording debut on Navos with three C.P.E. Bach Gamba Sonatas and a recital CD “Two Hundred Years of Cello Masterpieces” on Marquis Classics.

Mr. Kouzov has appeared in command performances before Mikhail Gorbachev and Prince Andrew, Duke of York. In 2005 and 2006, he was a guest artist at the Verbier Festival, International Bach Festival (Switzerland) and Schleswig-Holstein Music Festival (Germany). Additionally, he has performed at the “May of Janacek” International Festival (Czech Republic), and at the “Art-November” International Festival (Russia), and the “Kiev Summer Music Nights” International Festival, amongst others. A consummate chamber musician, Mr. Kouzov has collaborated with Joshua Bell, Yuri Bashmet, Krzysztof Penderecki, Donald Weilerstein, Ilya Gringolts, and Pacifica Quartet among others. Mr. Kouzov is a founding and active member of the Manhattan Piano Trio, with whom he has toured extensively throughout United States and captured First Prizes at the Ploowan and Yellow Springs National Chamber Music Competitions.

In addition to his concert activities, Mr. Kouzov is a devoted teacher. Currently Mr. Kouzov is an Assistant Professor of Cello at the University of Illinois. Prior to this appointment he was on faculty at the Juilliard School and Oberlin Conservatory. Mr. Kouzov holds Bachelor of Music degrees from the Sibelius Academy, Helsinki, and Artist Diploma from the Juilliard School in New York. His principal teachers have included Professors Mark Reizenshtock, Victoria Yagling, Joel Krosnick, and Darrell Akkins.

**Jupiter String Quartet**

Nelson Lee, violin
Megan Freivogel, violin
Liz Freivogel, viola
Daniel McDonough, cello

The Jupiter String Quartet is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg’s older sister), and cellist Daniel McDonough (Meg’s husband, Liz’s brother-in-law). Now enjoying their sixteenth year together, this tight-knit ensemble is an important voice in the world of chamber music. In addition to their performing career, they have been artists-in-residence at the University of Illinois in Champaign-Urbana since 2012, where they maintain private studios and direct the chamber music program.

The quartet has performed in some of the world’s finest halls, including New York’s Carnegie Hall and Lincoln Center, London’s Wigmore Hall, Boston’s Jordan Hall, and Mexico City’s Palacio de Bellas Artes. Washington, D.C.’s Kennedy Center and Library of Congress, Austria’s Festspielhaus Klagenfurt, and the Seoul’s Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin Music Festival, Laundauliende Festival, West Cork (Ireland) Chamber Music Festival, Caramoor International Music Festival, Music at Menlo, Maverick Concerts, Madeline Island Music Festival, Rockport Music Festival, the Banff Centre, Yellow Barn Festival, Skaneateles Festival, Encore Chamber Music Festival, and the Seoul Spring Festival, among others.