



FOUNDATIONS

MODERN WORKS IN THE CLASSICAL TRADITION

ANDREW SCHULTZ
SERGIO CERVETTI
DAVID NISBET STEWART
JOANNE CAREY
DANIEL PERTTU
JONATHAN SACKS

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Excerpts from the Bible, text from the Middle Ages, and traditional instrumentations form the basis of six composers' inspired works on FOUNDATIONS to create stirring, new contemporary classical music. By connecting to the roots of historical texts and musical conventions - in some cases the foundations of our collective cultures - these pieces present a modern spin on traditional materials, sounds, and forms. FOUNDATIONS illustrates how new gestures and expressions can be inspired by, and created from, the common sources that engage us all.

Magnificat Opus 79 (2009) Andrew Schultz

Magnificat, the Song of Mary, is traditionally sung or recited every day as part of the Roman Catholic office of Vespers and its Anglican counterpart Evening Prayer. It is the song of a young woman, engaged to be married and pregnant, who knows that the child she carries was conceived not with her husband-to-be nor through dalliance with any man, but by the touch of God's spirit. After six months of keeping this knowledge hidden away in her heart – it had taken a visit from an angel to convince her fiancé Joseph not to abandon her, and who else would have believed her story? – Mary at last is face to face with the one person who will understand: her elderly cousin Elizabeth, who with her equally elderly husband is also expecting a child, as foretold by an angel.

Mary pours out her excitement and amazement in a hymn in praise of the power of God. The *Magnificat*, as it is now known, takes its name from the first word of the Latin text: “magnifies” is the traditional translation, familiar to many from the King James version of the Bible, but possibly slightly obscure in meaning to contemporary readers who would normally only use the word in relation to telescopes or microscopes. And yet that literal meaning gives the key. Mary in her essential humanity is like a lens through which the vastness of God may be seen and understood: “My soul,” she says, “proclaims the greatness of the Lord.”

Schultz begins his *Magnificat* setting not with an exultant shout of praise but almost hesitantly, the plainsong-like melody unfolding from the bare interval of a fourth like the petals of a flower. Once in bloom, however, the parts fall away again and the music returns to the purity of single lines. Despite the delicacy of the writing and the softness of the singing, there is a sense of quiet determination which echoes the epigram that Schultz has inscribed at the head of the score: “No coward soul is mine” (Emily Bronte, *Last Lines*). Schultz's Mary may be small, but she has strength and courage as she faces a future beyond her imagining. The pattern of ebb and flow continues until “Esurientes implevit bonis” (He has filled the hungry with good things) which comes as a shout of

triumph; at “Suscepit Israel puerum suum” (He has come to the help of his servant Israel) the texture distills to a stark and tranquil beauty.

The closing doxology, “Glory be to the Father and to the Son and to the Holy Spirit,” is not part of Mary's song but is often appended to the *Magnificat* and indeed to all the canticles and psalms at Vespers and throughout the daily round of prayers known as the Divine Office. It is traditionally an occasion for forthright, confident affirmation, but Schultz takes a different approach. Time seems to slow down or even come to a halt as single vocal lines arch out over the stillness; the tower of bare open fifths on which the music finally comes to rest is balanced not on the tonic but on the fifth of the chord, leaving us suspended as the voices fade to silence.

Magnificat for unaccompanied choir was composed over the summer of 2008-2009 and was written in response to a commission from the Sydney Chamber Choir.

- Natalie Shea, © 2009

Nunc dimittis Opus 89 (2011) Andrew Schultz

Like the *Magnificat*, the *Nunc dimittis*, or *Song of Simeon* forms part of the liturgy of Vespers (in the Roman Catholic church) and Evensong (in the Anglican tradition). Together, they are affectionately known as the ‘Mag and Nunc’, and composers of church music across the centuries have tended to think of them as a single, two-movement piece, much like the movements of a Mass. Many settings, for example, use identical music for the Doxology at the end (‘Glory be to the Father..’).

Andrew Schultz, however, wrote his *Nunc dimittis* and *Magnificat* separately, some two years apart. The *Nunc dimittis* was written in 2011 in response to a commission from the Brisbane Chamber Choir who had already performed the *Magnificat* and wanted to have a Schultz *Nunc dimittis* to perform with the earlier work. Both were written primarily for concert performance although they both delight in the resonant acoustic of a traditional church building and may be performed in a liturgical context.

The approach to the text is spacious rather than pragmatic: more poetry than prose, perhaps. *The Song of Simeon*, like the *Magnificat*, comes from the Gospel according to Luke and is a song of wonder at the ability of God to achieve great things through the most unexpected of means. Simeon was a man ‘just and devout’ who had been promised by the Spirit of God that he would not die until he had seen the saviour of Israel. We don’t know how long he had been waiting – the scripture doesn’t say how old he was though tradition has him as a grey-headed ancient – but it was long enough to see death as a welcome release.

When Mary and Joseph go to the temple to present their firstborn to the Lord, according to the rites set down in Jewish law, Simeon immediately recognizes the infant Jesus as the promised saviour not only of the Jewish nation, but of the whole world. Overwhelmed at the prophetic vision he has been granted, he takes the baby into his arms and gives thanks to God that his long wait is over at last.

Though the text of the *Nunc dimittis* is a declaration of fulfillment, the music begins in the time of waiting. The lower voices quietly and slowly chant the text, the words and harmonies echoing each other as if to create in sound the vast chambers of the temple. Emerging from this confusion, the sopranos cry out with inarticulate longing and increasing urgency: ‘Lord, Lord, Lord..’

The shadowy rhythms distill into certainty at the word ‘Lumen’ (light), but the harmonies continue to unsettle. If this is a shout of exultation, it is not without pain, and we are reminded that Simeon spoke again after his Song, with a prophesy for Mary: ‘This child is destined for the fall and for the rising of many in Israel, destined to be a sign that is rejected – and a sword will pierce your own soul too – so that the secret thoughts of many may be laid bare.’ There is a moment of shining splendor at the word ‘gloria’ (glory), but the vision quickly fades and blurs, and the sopranos are left groping for their last word.

In the Doxology, however, the mood changes completely. The tenors begin with a long-breathed melody, spun from simple rising and falling arpeggios, that encompasses a full octave and a fourth before being passed on to the other voices. The accompanying harmonies are gentle and tender, and the smooth, steady flow of notes, despite paying no heed to the barlines, manages to create a lilting feel – Simeon cradling the child Jesus in his arms? And the final ‘Amen’, a mellower echo of the strident cries of ‘Lumen’, now resolves into a brightly joyous major chord.

- Natalie Shea, © 2013

Magnificat

Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo salvatore meo,
quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes generationes,
quia fecit mihi magna,
qui potens est,
et sanctum nomen eius,
et misericordia eius in progenies et progenies
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui;
deposuit potentes de sede
et exaltavit humiles;
esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto
Sicut erat in principio, et nunc, et semper, et in saeculorum. Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
Because he hath regarded the humility of his handmaid;
for behold from henceforth all generations shall call me blessed.
Because he that is mighty,
hath done great things to me;
and holy is his name.
And his mercy is from generation unto generations,
to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat,
and hath exalted the humble.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath received Israel his servant,
being mindful of his mercy:
As he spoke to our fathers,
to Abraham and to his seed for ever.

Nunc dimittis

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Now Thou dost dismiss Thy servant, O Lord, according to Thy word in peace;
Because my eyes have seen Thy salvation,
Which Thou hast prepared before the face of all peoples:
A light to the revelation of the Gentiles, and the glory of Thy people Israel.

Glory to the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, also now, and always, and to ages of ages. Amen.

Lux Lucet in Tenebris Sergio Cervetti

Lux Lucet in Tenebris (2002) is my second setting of this beloved text from the Gospel of St. John 1:1-7. The first was written in 1969 while living in Berlin and was later performed at the Gaudeamus Music Week in Holland in 1970. At that time I was exploring new vocal techniques and modular forms of music writing. It was also dedicated to my mother who was a Waldensian, or more properly a Vaudois since she was of French extraction. Upon hearing it my mother was taken aback and sweetly asked me to write another one with some glimmer of melody. I was not ready then to acquiesce, perhaps too busy becoming an avant-garde composer. But after thirteen years after her passing in 1989 I decided that it was time to revisit the motto of the Waldensian Church in which I was baptized and write the motet that my mother wanted. It was premiered on March 25, 2006 at Rutgers Presbyterian Church in New York City and sung by the Rutgers Presbyterian Church Choir as part of the Centennial Celebration of the American Waldensian Society.

- Sergio Cervetti, April 2013

Toccata in C David Nisbet Stewart

My inspiration for *Toccata in C* came in one of those rare times when I heard an entire musical idea in my head in a flash. I was sitting in a church named St. Andrew's and had just heard a fine bit of Bach performed. I reflected on the name "Saint Andrew" and thought of the notes "sAint AnDrEw." These notes are the opening signal of the piece: A-A-D-E.



This is the opening of the main theme, or *ritornello*. Ritornello concerto form is like a club sandwich, with each slice of bread representing the main theme, and the filling between the slices representing episodes of contrasting, often virtuosic, material. The main theme returns (thus Italian "ritornello") in various alternatives, in different keys, complete or as a fragment. The episodes are longer, comprising two or three parts. I used this form here and in many of my other compositions.

The *Tocciata* has a fast driving rhythm throughout. There are four sections of the ritornello with three episodes sandwiched between. The first and last episodes are quite similar, although in different keys.



The middle episode is unique, and shows off the organist's technique, especially in the pedals.



The piece ends with an intense final statement of the ritornello and a coda.

I want to thank the people who supported this project: my beloved sister-in-law Kathryn Hasburgh Stewart, my beloved sister Karen Brevard Stewart, U.S. Ambassador to Laos, and my beloved and supportive wife Xina Losacco Stewart.

-David Nisbet Stewart

Toccata in A David Nisbet Stewart

This is a short piece intended for use in a ceremony as a kind of fanfare. After composing the organ piece, I also arranged it for brass. The form is in two parts, the first modulating from the tonic key of A to the dominant key of E, and the second being a variation of the first but modulating back to A, followed by a closing statement.

The Chorale Preludes

The idea of writing polyphonic lines to an existing Gregorian chant began in the Middle Ages. By the 14th century this practice was called *cantus firmus* technique. The idea has continued in music ever since, with examples in Bach's organ chorale preludes and choral works (using hymn tunes instead of chants), the many uses of "Dies Irae" by composers from Bloch to Tchaikovsky, and Berg's Violin Concerto, to mention a few.

O Heiland, Reiss die Himmel auf David Nisbet Stewart

This is a German hymn tune found in many Christian hymnals, usually with the text "O Savior, rend the heavens wide" suitable for Advent. Johannes Brahms based a motet (Op. 74, No. 2) on this hymn. I used this tune for my short chorale prelude, setting it twice. It is in Dorian mode like the original tune. The first setting is "Andante", quiet, and has the melody (*cantus firmus*) in the treble staff, right hand. The second is faster, loud, and has the melody in the tenor, left hand.



-David Nisbet Stewart

Herzliebster Jesu David Nisbet Stewart

This is a well-known German hymn tune, by Johann Crüger in 1640, used in the Christian liturgy during Holy Week. It was harmonized by Bach several times for use in the *St. Matthew Passion*. Bach and Brahms both used it in organ chorale preludes. The text of the first phrase is usually translated to English as "Ah, holy Jesus, how hast thou offended."

Although this work can be played as an organ solo, I provided for a chorus to sing the chorale. I harmonized the tune for four part voices. The chorale is primarily in the key of A (minor and major), but I modulated to F minor and A-flat major for the second phrase. Organ solos precede



each phrase with a contrapuntal development of that part of the tune. This example starts at the 12th measure and shows the first entrance of the chorale part.

-David Nisbet Stewart

Victimae Paschali Laudes

David Nisbet Stewart

Instead of a chorale melody for the *cantus firmus*, this prelude is based on the 11th century Easter sequence hymn *Victimae Paschali Laudes* (“Praises to the Paschal [Passover/Easter] Victim”) attributed to Wipo of Burgundy. I have been fascinated with this plainchant since I discovered it in college. I started sketching keyboard pieces based on it in 1975, then composed this organ prelude in 2005. This then became the genesis of the first movement of my *Concerto for Piano and Orchestra* (2008).

Sequence hymns are sung during the Gospel procession in a liturgical Christian service. Only five remain in the liturgy since the 13th century, but there may be others. The melodies, compared to older Gregorian chants, tend to be more lyrical and organized with repeating phrases.

The prelude is in three sections, corresponding to the structure of the hymn. The melody sounds on the top, in the right hand, with accompaniment underneath. The first section has a form of A-B-B reflecting

the repetition of phrases in the hymn. This example starts with the 11th measure, the first “B” part.



The second section is lower and darker, and is a two-part repetition. At the end of the section, the melody drops to the lowest voice in the pedals with accompaniment above in the hands.



The final section is loud and climactic. It starts with the same melodic phrase as the “B” part in the first section, but ends with a new phrase which fits the text: “Amen. Alleluia.”

I thank Libor Dudas, a superb organist, who interpreted my music with great insight.

-David Nisbet Stewart

Sinfonia Concertante

For Horn and Chamber Orchestra

Joanne D. Carey

Sinfonia Concertante for Horn and Chamber Orchestra is scherzo-like in its whimsicality, by turns wistful and playful, yet a melancholy thread runs through it. In some passages the lyricism of the horn part parallels perpetual motion in the strings, while in others, the horn is an equal, perhaps louder, voice in the ensemble. There are moments when the parts seem to be enacting a musical mini-drama. Several sections of the piece, though not all, were derived from the long melody for the horn in the middle of the piece. Written at the request of a fellow member of the National Association of Composers in the United States of America (NACUSA), Brian Holmes, who is a composer and a skilled horn player, *Sinfonia Concertante* was premiered as a piece for horn and radio-baton on March 1, 2008 in Palo Alto; it was subsequently revised for Horn and Chamber Orchestra in 2009. While it is enjoyable to play the orchestral score myself, using the radio-baton, the synthesized instruments can only approximate the vitality and natural sound of a live ensemble.

-Joanne D. Carey

Mountain Twilight

Daniel Perttu

Mountain Twilight attempts to capture the emotions evoked by the dramatic sunsets in the western highlands of Scotland. Based on the lyrical poem by the Victorian writer William Renton, the composition is organic and developmental in its conception, but is unified throughout by a chorale-like theme introduced first in the trombones.

This piece was commissioned by Edgar S. Groves and the Shenango Valley Chorale in celebration of the chorale's 40th anniversary. It was composed for Mr. Groves, Michael Gelfand, the Shenango Valley Chorale, and the Greenville Symphony Orchestra.

-Daniel Perttu

for Organ and Orchestra

Jonathan Sacks

for Organ and Orchestra (a better title has proved elusive) was written in response to a conductor asking if I happened to have such a piece already written (he was going to unveil a new organ at the beginning of his orchestra's next season). I didn't, and I knew I couldn't write such a piece in time for him, but I wrote this anyway.

for Organ is built from a modified theme and variations structure. Instead of a single theme (a "tune") presented and then further developed, this piece starts with a succession of small thematic fragments (a short snippet in the celli followed by another in the high violins, then horns, then oboes, etc.). There then follows a series of "variation cycles", each cycle presenting some, or all, of these fragments developed, expanded, and so forth (I learned this scheme from Sibelius' late symphonies – it can also be found in the 2nd movement of Beethoven's 5th *Symphony*).

The language of the opening of *for Organ* seemed to present itself to me as something from mid-20th century American, and, never having written in this language, I went for it. This piece falls into three overall sections: a pensive opening, a boisterous middle, and an end consisting of a cadenza for organ and a coda.

I want to thank the Moravian Philharmonic, and the fine organist Thomas Pinch performing on the A. Coulter-Pecksniff Memorial Organ.

-Jonathan Sacks



Andrew Schultz

Andrew Schultz (b. 1960) was born in Australia and studied at the Universities of Queensland, Pennsylvania and King's College London where his teachers and mentors included Colin Brumby, George Crumb, David Lumsdaine and Luciano Berio. He has been the recipient of various awards in Australia and overseas, including Australia Council Fellowships, Fulbright Award, Commonwealth Scholarship, Paul Lowin Prize, Schueler Composition Award, Maggs Award, and the APRA Award.

Schultz has written in most genres including large-scale symphonic and dramatic works. His orchestral music includes three symphonies. Symphony No. 1 *In tempore stellae* (1998) was premiered by the Melbourne Symphony and Chorale; Symphony No. 2 *Ghosts of Reason* (2008) by the Adelaide Symphony; and, Symphony No. 3 *Century* (2012) was commissioned for the Canberra Symphony by the Australian Government for the Centenary of Canberra. Other orchestral works include *The Devil's Music* (1992) and *Diver's Lament* (1996) commissioned by the Sydney Symphony, *Falling Man/Dancing*

Man (2005) commissioned by the Melbourne Symphony, *Once upon a time...* (2006) commissioned by the Queensland Symphony, and *Endling* (2007) commissioned by the Tasmanian Symphony. The acclaimed symphonic cantata *Journey to Horseshoe Bend* (2002-03, libretto by Gordon Kalton Williams after TGH Strehlow) was commissioned by Symphony Australia for the Sydney Symphony and Philharmonia Choirs.

His three operas have been presented live and on film internationally: *Black River* (1988, libretto by Julianne Schultz) was awarded the Australian National Composer Opera Award and, in its film version, the Grand-Prix, Opera Screen at Opéra-Bastille in Paris; *Going into Shadows* (2000, libretto by Julianne Schultz) was commissioned by the Guildhall School of Music, London and the Queensland Conservatorium; *The Children's Bach* (2007, based on a novel by Helen Garner with libretto by Glenn Perry), was premiered by Chamber Made Opera in Melbourne. Another large-scale vocal work is a version of the *Song of Songs* (2004, text by Barry Hill), commissioned by ABC Radio and The Song Company. Other choral works include *Ekstasis* (1990) and *Wild flower* (2006) for The Song Company and *Beach Burial* for Sydney Philharmonia (2009).

His chamber works have also been widely performed, including *Barren Grounds* (1988), *Dead Songs* (1991), *12 Variations* (1997), *Tonic Continent* (2000), *The Meaning of Water* (2006) and *Clarinet Quintet* (2010). The Australia Ensemble has commissioned two works - *Circle Ground* for septet (1995) and *One Sound* for flute and string quartet (2012). He has written three song cycles, *Stille Sprache* (2009), *I am writing in this book* (2011), and *To the Evening Star* (2009) – the latter was awarded the Paul Lowin Prize.

Recording releases include two albums of orchestral music on the ABC Classics label, two volumes of chamber music on the Tall Poppies label, and a disc of vocal music on The Song Company's own label. Numerous recordings are available for download on iTunes and other digital platforms.

Schultz has held posts and residencies including as Head of Composition at the Guildhall School of Music, London. He is currently Professor of Music at the University of New South Wales, Sydney.



Sergio Cervetti

Sergio Cervetti left his native Uruguay in 1962 to study composition in the United States. In 1966 he attracted international attention when he won the chamber music prize at the Caracas, Venezuela Music Festival. He was subsequently invited to be composer-in-residence in Berlin, Germany in 1969-70 after studying with Ernst Krenek and graduating from Peabody Conservatory.

From 1972 to 1997 Cervetti was Master Teacher of Music at the Tisch School of the Arts at New York University. During this time he composed over 100 works for the concert stage, dance, theater and film, many of them recorded and performed in venues and festivals in the U.S. and abroad.

Cervetti's works—ranging from the acoustic to the electronic medium—deftly blend folk elements, European tradition and minimalist aesthetics that some critics say defy classification. After an early brush with twelve-tone and minimalism, at times exploring the enigmatic marriage of minimalism and melody in early works such as *Guitar Music (bottom of the iceberg)*, his current approach is free and flexible. As much of a traditionalist as an innovator, he

continues to straddle musical worlds with works that showcase a prolific post-modern synthesis of techniques from diverse periods as well as his rich South American heritage.

Among his important works are *Las Indias Olvidadas*, a concerto for harpsichord and 11 instruments; *Candombe* for both solo harpsichord and orchestra; the opera *Elegy For A Prince* performed in excerpt by New York City Opera; *Nazca* for string orchestra; the aleatoric improvisation *...from the earth...*; the electronic poem *The Hay Wain* heard on the film *Natural Born Killers*; and the works on Navona albums NAZCA with vocal and orchestral works; KEYBOARD3 with works for piano, harpsichord, and organ; and WIND DEVIL & CO.

www.sergiocervetti.com



David Nisbet Stewart

David Nisbet Stewart (b. 1941) is a composer, pianist and organist. His career began in academia and migrated into computer technology in 1979. His style of composing also changed as he pursued a new occupation.

After graduating from Oberlin Conservatory in 1965, and Smith College in 1969, he taught music theory, composition, and electronic music at Eastern Michigan University and Kent State University. His last academic post as adjunct professor in the Technology in Music and Related Arts (TIMARA) program at Oberlin came at the point he was changing careers. He was recognized with several awards during that time. Living in Ohio from 1975 to 1985, he was a member of the Cleveland Composers Guild, which provided many performances of his chamber music.

Stewart taught himself computer programming when he began producing computer-generated sound in 1969, using the seminal MUSIC4 program on Digital Equipment Corporation PDP-11s. Upon leaving college teaching, he built a new career in information technology on DEC hardware and the VMS operating system.

In 1985 he and his family moved to the Detroit area where he worked for General Motors, Valassis, and others, and also as an independent technology consultant. He continued part-time work as a church organist and choir director. After the move to Michigan, he had a resurgence of output as he developed his mature style. Bartók and Gershwin were his models for harmony, and Corelli, Bach and Brahms models for form and counterpoint. His music became more tonal, yet still derived techniques from dodecaphony and aleatory.

David Daniels, the music director of the Warren (Michigan) Symphony, a professional community orchestra, took an interest in Stewart's music. The WSO premiered three works from 2001 to 2009. *Overture in F* was followed by a more ambitious "Cindy, O Cindy" – *Variations on an Appalachian Civil War Folksong* for orchestra and youth chorus. *Concerto for Piano and Orchestra* was premiered in 2009 with soloist Misha Dacic. In three movements, it used material reworked from Stewart's organ solos and a piano prelude.

Navona Records released the album CONVERGENCE in 2012, with the *Concerto* recorded by the Moravian Philharmonic Orchestra, conducted by Petr Vronský with piano soloist Martin Levicky. Stewart's *Suite for Piano-Brass Quartet*, composed and recorded in 2012, is also on the album, as well as some brass arrangements of songs from Gershwin's *Porgy & Bess*.

Stewart's career as a composer has been interwoven with his occupation in computer technology and with raising a family. At the age of 71 he is actively composing and promoting his music, is a church musician, and works part-time in information technology. He feels most at home writing for his own instruments – piano and organ – and those pieces often serve as drafts for larger works. He and his wife of 43 years, Xina Losacco Stewart, have two children and three grandchildren.

He believes that leaving academia for the business world was a great benefit to his art. Music is the business of entertaining. The composer has to make an emotional connection and delight the paying audience.



Joanne D. Carey

Joanne D. Carey received her music training at San Jose State University (SJSU) where she studied piano with Aiko Onishi, and composition with Tikey Zes, Lou Harrison (1917-2003) and Allen Strange (1943-2008), completing a B.A. (1979) and an M.A. (1986) in Music Composition. During this period she also performed with the Javanese Gamelan under the direction of Harrison and sang alto and tenor with the California Bach Society, learning countless cantatas and passions under the direction of Edwin Flath (1930-1987).

A decade as a visiting composer (1983-1993) with the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University had a major influence on the direction of her musical energies. She completed three computer-generated compositions at CCRMA between 1984 and 1990. The first, *gamelan R-gong gong* was based on the structures and timbres of gamelan music and presented at Stanford in July 1984; two other compositions developed detailed control of synthesized voices that were combined to produce ethereal choirs. Both of the virtual choir pieces have been presented at computer music festivals in the United States. The first, *Cloud's Lament*, was included on the album of the 1989 International Computer Music Conference (ICMC) at Ohio State University; the second, *Intonations of the Wind*, was presented at the 1990 Society for Electro-Acoustic Music in the United States (SEAMUS) conference in Baton Rouge, Louisiana. Upon completion of these pieces, Max Mathews, the inventor of computer music and subsequently a plethora of new electronic instruments, suggested to Carey that she write something for his radio-baton, which he had been developing at CCRMA since the early 1980's. This versatile instrument is a controller that allows an electronic score to be performed live, using sounds from a synthesizer, with dynamics and tempo responding to the motions of the batons in relation to a receiver table. (1)

Carey found this new instrument/controller intriguing and began a series of songs based on the poetry of Pablo Neruda. The resulting *Three Spanish Songs* (1992-1994) *Aqui*, *La Soledad*, and *Gracias*, for radio-baton and mezzo-soprano, and dedicated to the gifted Maureen Chowning, have been performed in Hong Kong (1998); Guanajuato, Mexico (1996); San Jose, California (1995); the 1995 SEAMUS (Society of Electro Acoustic Music in the United States) conference in Ithaca, New York, Warsaw, Krakow and Bielsko-Biala, Poland (1993) as well as many times in Palo Alto. A recording of these songs performed by the composer and Ms. Chowning can be heard through the NACUSA website or purchased from CD Baby; acoustic ensemble versions are in progress as well. A fourth Spanish Song, "Solo la Sombra", (2005 - revised 2011) for cello, piano and mezzo-soprano, marks her return to an acoustic sound palette. A performance of this piece at the 2011 NACUSA National Conference in Portland, Oregon can be heard on YouTube.(2)

Sinfonia Concertante (2007) for Horn and Radio-baton, later realized as a piece for Horn and Chamber Orchestra, was the last in this series of compositions for this unique instrument. Her radio-baton repertoire also includes a three movement work for flute and radio-baton, *Adventures on a Theme* (1997), whose middle movement is a guided improvisation for flute and radio-baton, the latter using the radio-baton as a real-time improvising instrument based on programs written by the composer. (3) The composer was able to perform this techno-concerto with three different flautists in Palo Alto and San Diego.

Her works are lyrical and melodic within an expressive, often tonally ambiguous, harmonic palette.

(1) www.youtube.com/watch?v=3ZOzUVD4oLg

(2) www.youtube.com/watch?v=EJ1n_hWRuIA

(3) For this piece, the composer wrote programs in C++ , with the help of Max Mathews, that establish the style and structure of improvised possibilities and the flautist is given thematic material on which to base his/her improvisation.



Daniel Perttu

The music of composer Daniel Perttu (b. 1979) seeks to develop aesthetic approaches to composition that were lost or overlooked in the rush to modernism. Although his aesthetic perspective does not eschew modernist elements, it does hold that romanticism is still a vital source of unrealized artistic statements; though romantic at its core, his music draws from a diverse range of compositional materials, both tonal and atonal, rhythmic and free, and uses a broad spectrum of timbres. In this aesthetic, innovation arises from the melding of the new with the traditional and from the manipulation of musical syntax and form.

Perttu's music has been performed in Europe, Asia, and throughout the United States at arts festivals, new music festivals and concerts, solo recitals at the international, national, and regional levels, Society of Composers conferences, and College Music Society conferences. He has received various commissions and awards from throughout the country.

In April 2011, Perttu's orchestral piece *Light and Shadow in the Yosemite Valley* was released on the Navona Records compilation album LIGHT AND SHADOW, and in September, 2012, his recent piece for flute and piano, *Gloamin*, was released on Navona's album LOCK AND KEY. A selection of his works is published by BRS Music, Inc., and by Dorn Publications and Editions Musica Ferrum, based in Athens, Greece.

Perttu completed his doctorate at Ohio State, master's degrees at Kent State, and bachelor's degree at Williams College, graduating magna cum laude and as a member of Phi Beta Kappa. In addition to composing, he currently works as music composition and theory professor at Westminster College in New Wilmington PA.

www.danielperttu.com



Jonathan Sacks

(b. December 14, 1950) is an American composer and orchestrator. Sacks has composed music for both concert hall (chamber and orchestral) and theater, including *Portals* for clarinet and orchestra, written for Richard Stoltzman. He is currently working on a project setting a number of Shakespeare sonnets to music. As an orchestrator and arranger, he has worked on many movies, and has created orchestral arrangements for Disney theme parks and currently for Steve Martin and the Steep Canyon Rangers.

Sacks studied at the Oberlin Conservatory of Music, with post-graduate compositional studies under Kenneth Gaburo and Roger Reynolds.

Sacks' album, 5TH (S)EASON was also released on Navona Records.

TRACKS 1-2 recorded January 6, 2013 at Prague Academy
in Prague, Czech Republic
Session Producer Vít Mická
Session Engineer Aleš Dvořák

TRACK 3 recorded June 30, 2011 at Prague Academy
in Prague, Czech Republic
Session Producer Vít Mická
Session Engineer Ondrej Urban

TRACKS 4-8 recorded on August 26th, 2013 at The Dover Church
in Dover MA
Session Producer Andy Happel
Session Engineer Tom Stephenson

TRACK 9 recorded on May 19, 2009 at 2618 Colley Ave
in Norfolk VA
Session Producer Robert Ian Winstin
Session Engineers Robert Ian Winstin, Susan Winstin

TRACK 10 recorded February 18, 2012 at William A. Passavant
Center, Thiel College in Greenville PA
Session Producer Christopher Boyd
Session Engineer Alan Teare

TRACK 11 Recorded June 25, 2012 at Reduta Hall
in Olomouc, Czech Republic
Session Producer Vít Mužík
Session Engineer Zdeněk Slavotínek

Organ recorded December 2012 at St. A. Coulter-
Pecksniff in Tujunga CA
Session Producer Frank Wolf
Session Engineer Jonathan Sacks

Executive Producer Bob Lord
Product Manager Jeff LeRoy
Editing & Mixing Shaun Michaud, Andy Happel
Mastering Shaun Michaud
Art & Production Director Brett Picknell
Graphic Designers Renée Greenspan, Ryan Harrison
A&R Renée Dupuis, Sam Renshaw, Jon Upchurch, Mike Juozokas
PR Coordinator Ariel Oxaal

info@navonarecords.com
www.navonarecords.com
223 Lafayette Road
North Hampton NH 03862

Navona Records is a PARMA Recordings company

- 1 **Magnificat** Opus 79 (2009) Andrew Schultz 9:09
Kühn Mixed Choir | Marek Vorlíček, conductor
- 2 **Nunc Dimittis** Opus 89 (2009) Andrew Schultz 5:13
Kühn Mixed Choir | Marek Vorlíček, conductor
- 3 **Lux Lucet in Tenebris** Sergio Cervetti 6:59
Kühn Mixed Choir | Marek Vorlíček, conductor
- 4 **Toccata in C** David Nisbet Stewart 6:18
Libor Dudas, organ
- 5 **Toccata in A** David Nisbet Stewart 1:46
Libor Dudas, organ
- 6 **O Heiland, Reiss die Himmel auf** David Nisbet Stewart 2:01
Libor Dudas, organ
- 7 **Herzliebster Jesu** David Nisbet Stewart 3:31
Libor Dudas, organ
- 8 **Victimae Paschali Laudes** David Nisbet Stewart 3:54
Libor Dudas, organ
- 9 **Sinfonia Concertante** For Horn and Chamber Orchestra Joanne D. Carey 7:58
Members of the Millennium Orchestra | Robert Ian Winstin, conductor
Mark Biondolillo, french horn
- 10 **Mountain Twilight** Daniel Perttu 7:36
Greenville Symphony Orchestra | Michael Gelfand, conductor
Shenango Valley Chorale | Edgar Groves, conductor
- 11 **for Organ and Orchestra** Jonathan Sacks 13:36
Moravian Philharmonic Orchestra | Petr Vronský, conductor
Thomas Pinch, organ