

FOR IMMEDIATE RELEASE:

**STORM KING MUSIC FESTIVAL
ANNOUNCES 2000 PROGRAM**

June 25 – July 8, 2000

Cornwall-on-Hudson, NEW YORK — One hour north of Manhattan, overlooking the scenic Hudson River Valley, the Storm King Music Festival presents its second season, two weeks exploring the vital relationship among established classical music repertoire, new music, and developing technology. Under the artistic direction of **Barbara Siesel**, and in collaboration with **Art Culture & Technology (ACT)** and the **Brooklyn Philharmonic**, the Storm King Music Festival combines the best in chamber music and exciting new works, including premieres by contemporary composers, with the best in technological innovation. Chosen as a “Critics Pick” by *The New York Times* in its inaugural 1999 season, Storm King offers the public exciting opportunities to explore and participate in the creative process through discussions and seminars. This year’s festival is scheduled from **June 25 to July 8, 2000**, and includes seven concerts of chamber music featuring repertoire ranging from J.S. Bach to contemporary music performed by a resident ensemble of leading artists, two afternoon workshops and composers’ roundtable discussions, a digital media lab, and art installations. All performances take place at the Walter Reade, Jr. Theatre of the Storm King School, and Ogden Gallery of the Museum of the Hudson Highlands in Cornwall-on-Hudson, New York. (See page six for ticket information.)

Composers include **Sidney Corbett, Ronald Caltabiano, Stephania de Kenessey, Eric Ewazen, Joshua Fried, Kyle Gann, Michael Hersch, Rand Steiger, Yuzuru Sadashige, Erik Somers, Milica Paranosic, Jessica Krash, Wendy Griffiths, Bruce Lazarus, Christopher Theosanides, and Elisenda Fabregas**. This summer the Storm King Music Festival is collaborating with the Brooklyn Philharmonic and its music director Robert Spano. Philharmonic players will participate in chamber music performances and **Michael Hersch** and **Christopher Theosanides**, composers-in-residence with the Brooklyn Philharmonic, will

discuss writing for orchestra and new media, their works will also be performed. Performing artists include harpsichordist **Kenneth Cooper**; violinists **Emily Faxon**, **Netta Hadari**, **Marka Young**; violist **George Whetstone**; cellist **Joshua Gordon**, flutist **Barbara Siesel**; oboist **Melanie Feld**; clarinetist **Richard Shillea**; saxophonist **James R. Noyes**; pianists **Lois Anderson**, **Bari Mort**, **Danijela Popovic**, **Ruthanne Schempf**, **Aleksandra Vojcic**, **Ardis Wodehouse** also on the Yamaha disclavier; and marimbist **She-e Wu**. They are joined by vocalists **Nicole Halmos**, **Tom Ross**, and **Susan Thompson**.

CONCERT HIGHLIGHTS

Storm King Music Festival inaugurates its second season on **Sunday, June 25 at 3pm** in a concert entitled “New Technology Throughout the Ages and Into the 21st Century” that features path-breaking keyboard works of Scarlatti, Bartok, and Ligeti performed by **Kenneth Cooper**, seminal woodwind compositions involving the E-flat clarinet and alto saxophone, and Gershwin’s *American in Paris* performed on Disklavier by **Ardis Wodehouse**. The opening concert is followed by a reception in the Ogden Gallery at the Museum of the Hudson Highlands amidst 24 etchings by artist **Elizabeth Harington**, on the theme of the W.T.C. On Friday, **June 30, at 8 pm**, the first of two programs related to Composers’ Discussions and Roundtables features the **New York Premiere** of **Eric Ewazen’s** Marimba Concerto with soloist **She-e Wu**, as well as works by **Sadashige**, **Griffiths**, **Hersch**, **Corbett**, **Lazarus**, **Somers**, and **Steiger**. On Saturday, **July 1 at 8pm**, the Roundtable Concert offers two **New York Premieres**: the Clarinet Quartet by **Ronald Caltabiano**, and “Portraits Two” by **Elisenda Fabregas**; Other highlights include works by **Joshua Fried**, **Kyle Gann**, and **Stephanie De Kenessey**.

On Thursday, **July 6, at 8pm**, two works that involve the most innovative electronic music applications and idioms with multimedia form the program: “Headset Sextet” by **Joshua Fried** and “Custer and Siting Bull” by **Kyle Gann**. On Friday, **July 7 at 8pm**, in the Ogden Gallery of the Museum of the Hudson Highlands, the renowned harpsichordist and Bach scholar **Kenneth Cooper** performs J.S. Bach’s “The Well-Tempered Clavier” amidst an installation of 24 etchings, representing a visual interpretation of the Bach’s polyphonic achievement, by artist **Elizabeth**

Harrington. The festival closes on Saturday, **July 8 at 8pm**, with a performance by **D'Divaz**, a trio of composer-performers **Milica Paranosic**, **Danijela Popvic**, and **Aleksandra Vojcic**, that combines acoustic and electronic idioms with vivid theatrical and multimedia elements. **D'Divaz** expands on its highly charged appearance at the inaugural Storm King Festival with a full evening of works by member **Milica Paranosic** whose stylistic language involves classical and ethnic music with ambient sound.

COLLABORATIVE WORKSHOP

“Transformations,” a special collaboration among composer **Sidney Corbett**, flutist **Barbara Siesel**, and **Art Culture & Technology (ACT)**, on Tuesday, **June 27**, through Thursday, **June 29, from 3 to 5pm**, is a new work based on Holocaust immigration and eventual freedom in America. The full-length work combines music, video, film, and photography in a narrative depiction of a family’s experience during and after the Second World War. “Transformations” mixes various forms of video, computer animation, and new technology, with traditional recital presentation.

SEMINARS & DISCUSSIONS, COMPOSERS’ ROUNDTABLE

On Friday, **June 30, from 3 to 6 pm**, a series of three specialized topics form the basis of afternoon discussions led by composers: **Sidney Corbett and Milica Paranosic** provide a report on the current musical scene in Central and Eastern Europe; **Erik Somers** considers “Tasty Morsels of Sound: Abstract Sounds Objects in Theatrical Sound Design.” And pianist **Ardis Wodehouse** describes her collaboration with the Yamaha company in the development of contemporary piano rolls and the Disklavier.

On Saturday, **July 1, from 3 to 6pm**, composers explore the communicative as well as the expressive possibilities of contemporary media. **Michael Hersch** and **Christopher Theosanides** take up the topic on composing for the orchestra and new media in “How Do We Use New Technology in the 21st-Century Orchestra”; **Joshua Fried** delivers a provocative discussion on

“Interrogating and Subverting the Machine”; and **Iva Kaufman** considers the matrix of art, culture, technology in “Presenting New Technology and Cross-Disciplinary Collaborations.”

The question “What is the Future of Classical Music and New Technology” spurred last season’s inaugural festival and is considered anew this season in the context of the 21st century. A special Composers’ Roundtable discussion addresses the topic: “What’s New and What’s Next?” on Saturday, **July 1, 2000 at 6pm**, moderated by **Nan Rudin**, with a full roster of festival composers.

On Wednesday, **July 5, from 3pm**, **Joshua Fried** discusses his approach and use of technology in the workshop “Headphone Driven Performance,” a prelude to the premiere of his composition “Headphone Sextet,” which will be performed on Thursday, **July 6, at 8pm**. In addition, on **July 6, at 3pm**, **Fried** gives a mini-workshop on programming techniques for audio and MIDI using MAX and MSP applications.

VISUAL ARTISTS AND THEIR WORK

Visual art and its relationship with music and technology, assumes prominence at the Storm King Music Festival. Installations at Storm King feature cross-disciplinary works by **Bruce Wands** and **Elizabeth Harington**. Rand’s “Musical Notations” can be experienced at the Walter Reade, Jr. Theatre at the Storm King School and Harington’s “The Well-Tempered Clavier” is in the Ogden Gallery of the Museum of the Hudson Highlands. All installations are free and open to the public.

Throughout the festival, the computer lab of the Storm King School will be open to the public for experimentation and for reference to select musical and visual art sites on the Internet that reflect the vitality of performance and exhibition on-line. Art Culture & Technology (ACT) has invited several leading curators of digital media to identify outstanding examples of new media for this virtual exhibition.

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All concerts, seminars, discussions, and workshops, and art installations or at the Walter Resde, Jr. Theatre, Storm King School or the Ogden Gallery, Museum of the Hudson Highlands. Festival single ticket prices range from \$10 to \$25; two-day passes, including workshops and concerts range from \$30-\$40. Subscription packages for the entire festival are \$135; tickets are half-price for seniors and children. For information and reservations:

212.699.3827, ext. 2622

www.artshuttle.org/stormkingmusic2000

Transportation from Manhattan and Brooklyn will be provided by Art Shuttle on June 25, July 6 and 7. Art Shuttle and ticket reservations can also be made on-line at <http://www.culturefinder.com>.

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