

## Mp3 Various Artists - Metamorphosis - Collaboration Iii



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Beauport Classical's third CD (Collaboration Series) of music by contemporary composers. 10 MP3 Songs in this album (55:50) ! Related styles: CLASSICAL: Contemporary, CLASSICAL: Chamber Music People who are interested in John Adams John Harbison Ellen Zwilich should consider this download. Details: COMPOSER BIOGRAPHIES JASON BAHR (b. 1972) B.M. University of Missouri-Kansas City; including study at Kingston University in London, England; M.M., D.M., Indiana University-Bloomington. He has studied with Samuel Adler, Claude Baker, David Dzubay, Eugene O'Brien, Don Freund, James Mobberley and Gerald Kemner. He is currently an Assistant Professor of Music Theory and Composition at Ohio Wesleyan University. Bahr has received over two hundred performances of his works, including performances in 30 states and eight foreign countries. He is a recipient of a MacDowell Colony Residency (2006), a Fromm Foundation commission (2005), has won the Northridge Prize for Orchestral Composition (2005) for Golgotha, third prize in the Renee B. Fischer Piano Competition (2003), Region V winner in the SCI/ASCAP Competition (2002), Cambridge Madrigal Singers Choral Composition Competition (1999) with Psalms 1, and annual ASCAP awards since 1998. Commissions include Mysteries of Light (violin and piano) for the Fromm Foundation, Brevard Invocation (timpani and horn) for the Mountain Chamber Players, Soliloquy (English horn) for Krista Riggs, When We Are Going (treble choir, violin and organ) for Theresa Spencer, Strikes and Resonance (marimba) for Grant Braddock, and Tipping Point (alto sax and piano) for the Mississippi Music Teachers Association. NOTES: Undaunted is dedicated to the spirit in all of us that tells us to go on, despite adversity or unfair criticism. The work begins low in the clarinets range, slow and contemplative. It gradually builds, gaining momentum and dynamic intensity until it works itself into a frenzy. After this outburst, there is a moment of calm reflection.

The music of ROBERT J. BRADSHAW (b.1970) has been described as contemporary work that is

accessible to a variety of audiences and is heard in concert halls around the world. Mr. Bradshaw strives to forge a unique connection between composer, musicians and audiences. Peter Stickel, Executive Director of the New England String Ensemble, writes of Mr. Bradshaws collaboration: His insight into the creative process of composition was stunning and transforming for each audience with whom he worked. He was an inspiration to students and professionals alike. Commissions include Sinfonietta No. 1 The Parable of "Opportunity Lost" - MTSU Wind Ensemble and a consortium of universities; Sinfonietta No. 2 "Byrn-Roberts Suite" - Tennessee Valley Music Festival Faculty Ensemble; Shorescape from Sonata No. 2 "In My Collection" - for the 26th Annual James Pappoutsakis Flute Competition; Chamber Symphony No. 1 "Articles Noreast: on six New England Scenes" - New England String Ensemble for the New England Musical Heritage Initiative; He Lived for Others: A Story in Music and Movement of a Pioneer and the Building of Our Nation, John Johnny Appleseed Chapman - American String Teachers Association/NSOA; and Right Then. Same Time Tomorrow? - Bala Brass Quintet for the 2005 New York Brass Conference and 2005 International Trumpet Guild Conference, Bangkok, Thailand. Recordings include: Sonatina No. 1 "Op cit" recorded by Monica Duncan (clarinet) and Michael Monroe (piano), Beauport Classical; Sonata No. 1 recorded by Dr. Paul M. Neebe (trumpet) and the Slovak Radio Symphony Orchestra on American Trumpet Concertos, Albany Records; String Quartet No. 1 "Suite" recorded by the Eagle Hill String Quartet, MSI Records; Sonata No. 1 and Fantasy No. 1 "A Sunday Excursion" recorded by James Ackley (trumpet) and Elena Kamann (piano) on Recital Music for Trumpet, Claronade Records; Fantasy No. 3 "Softly Calling", recorded by Lynn Shane (soprano), Ivan Stefanov (flute) and Juli Miller (harp), Beauport Classical; Sonata No. 1 recorded by Eric Berlin (trumpet) and Nadine Shank (piano) on End of the Matter: Premieres for Trumpet, MSR Classics; Sonata No. 5 "Statements, Commanding" recorded by Dr. Peter Wood (trumpet), Michele Grossman (piano), Joe Shufro (cello) on Commanding Statements, MSR Classics; Concerto No. 1 recorded by Peter Wood (trumpet) and Robert Holm (piano), Beauport Classical; and Sonata No. 5 "Statements, Commanding" recorded by Trio Chromos on Trumpet Colors, Crystal Records. Mr. Bradshaws compositions and projects have received awards and grants from the National Endowment for the Arts, Meet the Composer, American Music Center, American Composers Forum, Harvard Musical Association, Harpley Foundation, Argosy Foundation and the Massachusetts Cultural Council. Website: [robertjbradshaw.com](http://robertjbradshaw.com) NOTES: Solo No. 7 Elucidate: to clarify through explanation or analysis". It is common for a composer to begin the

composition process with a melodic, harmonic or rhythmic idea. A seed, if you will, that grows and blossoms as the work takes shape. This is a process I have employed many times. This time, however, I wanted to work in the other direction. Instead of beginning with an idea and exploring it through the complexities of the developmental process, I began with the climax of each section and worked backwards. In one instance, reducing the most complex motive of the piece to a single note - where the composition begins. As with many of my works, the composition has a very definite form, is very rhythmic and calls on the full range and ability of the instrument and performer. Based on a 212 pitch set (step, half-step, step), I allow notes and figures from previous sets to continue once presented (sus).

JOHN CAROLLO was born in Turin, Italy on November 4, 1954. An Italian family who raised him in Oil City, Pennsylvania adopted him in 1959. During grade school he studied and played piano and was a member of a Catholic Church choir who sang for the congregation during weekend services. He moved from Oil City to San Diego, California in 1976, where he attended college, taking courses in music and psychology. He graduated in 1986 from San Diego State University with a Masters Degree in Psychology and began composing for the piano. After moving to Honolulu, Hawaii in 1987, he started a career as a mental health counselor with the State of Hawaii, Department of Health. In 1997, he began private composition lessons with Dr. Robert Wehrman. John's first work under Roberts tutelage was The Crumb Suite for Solo Piano. Following this effort, he composed an atonal work in 1998 entitled Frenetic Unfoldings for Solo Violin. After its completion, John focused his energies on mostly solo and chamber works. He retired in March of 2006 to compose full-time and to establish a music business named, Musica Baudino. Musica Baudino published the artist's first CD, Ampersand, in June 2006, which won best Classical CD at the 10th Annual Hawaii Music Awards Ceremony. Parma Recordings will publish his second solo effort in 2009. John is a prolific artist, composing daily and has a working relationship with faculty members of the University of Hawaii's Music Department and with artists throughout the world. His works have been performed in various venues/festivals in Hawaii and abroad. He is an ASCAP member and a lifetime member of the Society of Composers in America. A full catalogue of his works can be found at: [myspace.com/johnacarollo](http://myspace.com/johnacarollo)

NOTES: Metamorphosis No. 13 for Solo Flute is also known as Let It Not Be In Vain. Premiered by Lisa Cella on 7/18/2006 at the Monti del Parterre Amphitheater, Cortona, Italy, this music is part of a cycle of solo works intended for musical instruments of classical and modern Western music and non-Western, folk or traditional instruments. Composed between February 20 and

March 9, 2006, Let It Not Be In Vain reflects the notion that a work of art should have meaning and fulfill a need that only the art admirer can define, otherwise, the artistic efforts would have been in vain. KARI HENRIK JUUSELA is a Finnish/American composer, performer and educator who presently serves as the Dean of the Professional Writing Division at Berklee College of Music in Boston, Massachusetts. Berklee's Professional Writing Division has over 500 students majoring in five areas: Film Scoring, Composition, Jazz Composition, Song Writing, and Contemporary Writing and Production. The Writing Division also provides the core theory curriculum to Berklee's 4,000 music majors. Prior to his work at Berklee College of Music, Juusela was the Associate Dean, Director of Composition and Almand Chair of Composition at Stetson University in DeLand, Florida. Juusela's compositions have won awards in numerous competitions including the 1995 Vienna International Full-Length Opera Competition directed by Claudio Abbado; First Prize, 2005 International Trumpet Guild Composition Competition; First Prize, 2003 International Red Stick Composition Competition; Finalist 2004 Alinor Harpsichord Composition Contest; First Prize for mixed ensemble, London Chamber Groups 2003 "Piece of the Year Competition"; Second Prize, 2004 San Francisco American Art Song Competition Established Professional Category; First Prize, 1989 GASTA String Quartet Composition Competition; Grand Prize and First Prize in 1998, and five awards in both the 1996 and 1990 Composer's Guild Composition Contests; and numerous awards from ASCAP. He was awarded the 1997 Stetson University Hand Award for Faculty Research and Creativity, received a 1997-98 Florida Council for the Arts Individual Artists Music Composition Fellowship, and has been the recipient of many other composition awards and honors. Recent works include: Tri-Polar Order for violin, viola and cello, premiered by the Berklee Chamber Players in 2007; Smoke, Fog, Mirrors for solo trumpet and brass ensemble, premiered in Bangkok at the 2005 International Trumpet Guild Conference; String Theory, for electric cello and video commissioned in 2004 by the Daytona Beach News Journal; Varjot, a work for orchestra chosen by the Jacksonville Symphony for its 2002 Fresh Ink readings; Night Calls, cello dodecanet commissioned by Cellobration 2002; and Myths of the Sub-Tropics, a multi-media theater work commissioned by the CORE Ensemble. Recent recordings include: Varjot, for orchestra, ERM Made in America ; Dream Forests, for piano trio, (Berklee Press and Beauport Classical); An American Prelude and Fugue, for wind trio, on Tres Vientos, (Lakeside Records); Crossing Twilight, for computer-generated tape, on Stages, a University of Maryland CD; Ilta Pala(a), for solo guitar, on Chamber Works , (Capstone Records); Mill Town Johnny, for Chorus, cello,

bass and piano, on *Tip O the Hat II*, a Stetson University School of Music CD. His works have been performed internationally by ensembles and organizations including the Cuartetto Latinoamericano, The CORE Ensemble, London Chamber Group, Jacksonville Symphony, violinist Beth Newdome, guitarist Stephen Robinson, organist and harpsichordist Boyd Jones, Contemporary Composers Forum, College Music Society, The International Trumpet Guild, Florida Electro-Acoustic Festival, Society of Composers Inc., SEAMUS, Southeastern Composers League, and many professional and university orchestras and chamber ensembles. Dr. Juusela holds degrees from The University of Maryland, Georgia State University and Berklee College of Music. His composition teachers include Mark Wilson, Tom Delio, Charles Knox and T.J. Anderson. Juusela has studied African music with Komla Amoaku, Indonesian music with Lewis Peterman, Indian music with Nandkishor Muley and Rusty Gillete, and improvisation with Wadada Leo Smith. Juusela's music is published by ISG Publications and Yelton Rhodes Music. He serves as the SCI/ASCAP Student Commission and Grants Coordinator and as an Executive Board member for the Society of Composers, Inc. and is on the Board of Directors of the Asian Cultural Society of Orlando. NOTES: *Apollo and Daphne* was composed impromptu while I was practicing cello and my thoughts wandered to a Bernini sculpture of Apollo and Daphne I had seen during a three-month trip through Europe. The piece is mildly programmatic in its description of the Apollo and Daphne myth: Apollo is lounging in the forest and spies the lovely Daphne, daughter of Paneus the river god, traipsing enticingly through the forest. He begins to chase Daphne, who is alarmed and calls desperately to her father for help. Just as Apollo reaches Daphne and touches her, Paneus saves her from Apollo's amorous advances by changing her into a tree. In his highly ornate sculpture, Bernini captures the instant of Apollo's touch and Daphne's beginning transformation into a tree. Apollo and Daphne's form loosely follows the events of the myth: Daphne entering the forest from the mists then frolicking in the woods; Apollo lounging groggily; the amorous chase and sudden frozen transformation. The work is sprinkled with generous amounts of fun cello gymnastics: glistening harmonics, dancing double stops, left hand pizzicati, and gliding glissandi.

ROBERT J. MARTIN studied with noted composer Herbert Brun. His interest in composition, creativity, and cybernetics, resulted in completing an interdisciplinary doctoral thesis in music and educational psychology at the University of Illinois under Herbert Brun and Heinz von Foerster. He is currently at Truman State University and is a member of the Society of Composers, the American Society for Cybernetics, and the Society for Electro-Acoustic Music in the United States. His

music has been played throughout the United States. NOTES: The title, *The Owl and the Pussycat* refers, of course, to the nonsense rhyme of Edward Lear written in 1871 that begins, *The Owl and the Pussy-Cat went to sea in a beautiful pea-green boat. The inspired silliness of the poem is immediately available to us as children, while as adults we are aware that part of the humor lies in the absurdity of all romantic relationships. The very meaning of humor is to be able to see contradictory meanings and to laugh as we recognize the contradiction. To live with one another requires both seriousness of purpose and humor. Conflict is inevitable in any relationship. What makes a relationship work is not agreement but listening to one another and coordinating actions with one another. So with harp and flute. The harp wants to be a diatonic instrument; it plays chromatic passages with difficulty, whereas the flute is a chromatic instrument and easily plays chromatic passages. In *The Owl and the Pussycat*, the harp plays in a more diatonic way and the flute fills in those tones which the harp would find difficult or impossible. The trick is to coordinate differences and make music - the aim of all partners - romantic or otherwise. What the composer took from the poem was the idea of two very different creatures who live in very different ways coming together, dancing, conversing, responding to one another. The piece uses a variety of textures to reflect different ways of conversing and coordinating. The piece is not pictorial. Instead it uses the poem and its images as models of absurd playfulness combining opposites: male and female, high and low, cat and bird, etc. The three movements are not settings of the poem, but rather celebrations of three moments in the life of a romance: I. Introduction and Waltz. Initial approach leading into an interchange in which a waltz-like texture fades in and out; II. Coming to Terms. This brief movement is about approach and withdrawal, pursing and evading; III. The Quiet Conversation Leading Somewhere. A quiet, delicate beginning leads to an animated climax to the movement and the piece. Described as "A major talent...and a deep thinker with a great ear" by the American Composers Orchestra, LANSING MCLOSKEY (b.1964) came to the world of composition via a somewhat unorthodox route. The proverbial "Three B's" for him were not Bach, Beethoven and Brahms, but rather The Beatles, Bauhaus and Black Flag. His first experiences in composition were not exercises in counterpoint, but rather as the guitarist and songwriter for punk rock bands in the San Francisco Bay Area in the early 1980's. It was actually through these years in the visceral world of punk that he first developed a love for classical music (but that's another story). McLoskey has had his music performed to critical acclaim across the U.S. and in twelve other countries on six continents. He has received dozens of commissions and grants, including*

from Meet The Composer, the National Endowment for the Arts, the Fromm Foundation, ASCAP, the Barlow Endowment, Music At The Anthology, violist Leticia Oaks-Strong of the Los Angeles Philharmonic, and many others. He has written for and been performed by such renowned ensembles as The Hilliard Ensemble, Speculum Musicae, the New Millennium Ensemble, and The Fromm Players at Harvard. Among his national and international awards are the Omaha Symphony International New Music Competition (First Prize), the Kenneth Davenport National Competition for Orchestral Works (First Prize), the Charles Ives Center Orchestral Composition Competition, the Lee Ettelson Composers Award, Paris New Music Review International Composition Competition (First Prize), SCI/ASCAP National Student Composition Competition (First Prize), the Charles Ives Scholarship from the American Academy of Arts and Letters, and an NFAA Astral Career Grant. He is a member of Composers in Red Sneakers, and in 2004 was appointed to the Board of Advisors of the Barlow Endowment for Music Composition.

McLoskey currently teaches at the Frost School of Music at the University of Miami. His music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Petroleum By-Products Records. Web site:

[lansingmcloskey.com](http://lansingmcloskey.com). NOTES: Star Chamber was commissioned by internationally acclaimed violinist Linda Wang, who requested a short work in the "spirit of Paganini" that she could use for encores and auditions, albeit in a wholly contemporary context. The inspiration for the piece was the Star Chamber; a royal court in England that began in the Middle Ages where cases were heard without juries. That name stems from the courtroom's ceiling (which was painted with a single star), and it became infamous for its tyrannical judgements. In modern usage the term "star chamber" has become a general description for arbitrary tactics by a judge. Although far from arbitrary, the piece does juxtapose - and ultimately integrate - musical gestures that on the surface seem to be utter non sequiturs. Star Chamber was awarded The Bohemians Composition Prize.

Welsh-born composer, HILARY TANN (1947), lives near the Hudson River in Upstate New York where she is the John Howard Payne Professor of Music at Union College. Her music is influenced by her love of Wales and her strong identification with the natural world. A deep interest in the traditional music of Japan has led to private study of the shakuhachi and guest visits to Japan, Korea, and China. Numerous organizations have supported her work, including the Welsh Arts Council, New York State Council on the Arts, Meet The Composer, and National Endowment for the Arts. CDs of her works are available from Profil, Capstone, Elmgrove Productions, North/South Recordings, Channel Classics, Albany Records, and Deux-Elles. Her music is published by Brichtmark Music, Inc.,

Rowanberry Music, and Oxford University Press. Ensembles that have commissioned and performed her works include the European Womens Orchestra, Knoxville Symphony Orchestra, North American Welsh Choir, Presteigne Festival, American Guild of Organists, North American Saxophone Alliance, Swansea Bach Choir, Louisville Symphony Orchestra, Womens Philharmonic, Meininger Trio, Llangollen International Musical Eisteddfod, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, and KBS Philharmonic in Seoul, Korea. Web site: [hilarytann.com](http://hilarytann.com) NOTES: The title, Like Lightnings, is taken from the poem, "Spring," by Gerard Manley Hopkins - "and thrush/ Through the echoing timber does so rinse and wring/ The ear, it strikes like lightnings to hear him sing." Subtitled A Pastoral for Oboe, the piece moves from birdsong, to song, to birdsong. Like Lightnings was premiered by Virginia Shaw in the Cambridge Summer Music Festival, August 6, 2004. Kilvert's Hills takes its inspiration from a journal entry by the Rev. Francis Kilvert, Whitsun Monday, 29 May, Oakapple Day 1871, when he wrote of the Black Mountains (in South Wales) - "I made a pilgrimage to the place today... it is a fine thing to be out on the hills alone. A man can hardly be a beast or a fool alone on a great mountain. There is no company like the grand solemn beautiful hills. They fascinate and grow on us and one has a feeling and a love for them which one has for nothing else." The piece was commissioned by the Ellen Sinopoli Dance Company with funds provided by the New York State Council on the Arts and premiered by Krassimir Ivanov with the ESDC at "The Egg" Albany, NY, May 6, 2006. Kilvert's Hills is meditative in nature and ends with a homage to the chant "O Deus" by Hildegard von Bingen. PUBLISHER INFORMATION Kilvert's Hills - Rowanberry Music Like Lightnings - Oxford University Press Solo No. 7 Elucidate - Beauport Press Music Publications ([beauportpress.com](http://beauportpress.com)) BEAUPORT CLASSICAL is dedicated to connecting composers, performers and audiences of modern classical art music. Help us raise awareness of this vibrant art, studied and performed in institutions throughout the world, by supporting this series. Special thanks to the Society of Composers Inc. for making this project possible! WEb site: [beauportclassical.com](http://beauportclassical.com) BC1805

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