



## Cornerstones: Vocal

### Love Is Anterior to Life

*Colin Britt, conductor*

*Bettina Sheppard (b. 1962)*

### Daglarym / My Mountains

*Daniel Andor-Ardó, conductor*

*Artemisz Polonyi and Martha Sullivan, soloists*

*Donald Crockett (b. 1951)*

### Solace

*Billy Janiszewski, conductor*

*William Bolcom (b. 1938)*

### Bohemian Highway

*Melissa Wozniak, conductor*

*Jon Olmstead (b. 1987)*

### How She Went to Ireland

*Martha Sullivan, conductor*

*Joe Rubinstein (b.1986)*

### The Campers at Kitty Hawk

*Billy Janiszewski, conductor*

*Michael Dellaria (b. 1949)*

### *Intermission*

#### \*Gloria

*Perry Townsend, conductor*

*Rebecca Ehren, Julie Lauren Stevens, Melissa Bybee,  
and Bettina Sheppard, soloists*

*Mario Gullo (b. 1973)*

#### \*Three Christmas Cards

*1. In principio erat Verbum*

*2. Laetabundus, exultet fidelis chorus, Alleluia*

*3. O Magnum Mysterium*

*Colin Britt, conductor*

*David Hurd (b. 1950)*

### Te Lucis Ante Terminum

*Perry Townsend, conductor*

*Jonathan David (b. 1965)*

### The Spheres at Play

*1. There came a wind like a bugle*

*2. Put up my lute!*

*3. Musicians wrestle everywhere*

*Timothy Brown, conductor*

*Bruce Saylor (b. 1946)*

**C4 begins its second decade** with a season called *Cornerstones*. We will be sharing music that is *vocal* (a cappella, exploring various ways the human voice can be expressive), *unusual* (source texts ranging from the allegorical to the surreal), and *organic* (works that grow from simple seeds to become complex, but are also, in this case, accompanied by organ). All of these concert themes reflect the way C4 has explored its identity over the past 10 years, working carefully to figure out what the group really is and what it can grow to become. We build on cornerstones. So some of the repertoire is music we have performed before, and some is brand-new.

The fall cycle, *Vocal*, presents several works that are built on ostinatos, or short repeated fragments that repeat multiple times. Bettina Sheppard's "Love Is Anterior to Life" is constructed entirely on ostinati, lines layered on each other gently but persistently. "Bohemian Highway," Jon Olmstead's debut as a choral composer, uses motives as short as two notes to create his repeating material, building it from something miniature into something as big as a freeway and then slowly tapering off again. Two composers of sacred music on this concert also use ostinati: Mario Gullo, setting the highest and lowest voices of the choir in "Gloria" in joyful repeats of his text, and Jonathan David, who allows individual members of the choir to sing particular fragments of chant at their own tempo in "Te lucis ante terminum." Ostinato shapes time for the listener; each one of these pieces, though, achieves this in a different way, some achieving a sense of motion through time, some achieving a sense of great stillness. Music plays with time in a different way in several pieces that invoke memory: Joseph Rubinstein's "How She Went to Ireland" uses slowness to evoke memory and desire; in *Daglarym/My Mountains*, Donald Crockett borrows imagery from Tuvan folk writings without quoting actual Tuvan songs, yet creates characteristic images of memory, like traces in the grass. David Hurd's Christmas Cards, originally composed as seasonal greetings, remind us of the return of the holidays every year, and the ancient hymn texts associated with them. More difficult to hear is William Bolcom's "Solace," a starkly simple piece written after the Newtown massacre and distributed free of charge by the publisher, as a way to encourage memory of things that should not be forgotten.

Michael Dellaira's anthem to the joy of invention and powered flight, "The Campers at Kitty Hawk," ends the first half of this concert. At the end of the full program, we sing Bruce Saylor's trilogy of songs about music, "The Spheres at Play," to poems of Emily Dickinson. These ideas are cornerstones in their own way. Thank you for being here with us to start building our next decade!

—Martha Sullivan

## Love Is Anterior to Life

Bettina Sheppard

Text: Emily Dickinson

"Love Is Anterior to Life" is part of a larger song cycle of Emily Dickinson poetry settings originally performed at Hunter College's Lang Recital Hall. Excerpts have since been included in concerts at Lincoln Center's Alice Tully Hall and at New York City Center.

The four-line poem appears in Dickinson's idiosyncratic style of broken textual lines interrupted by dashes. Each line is brilliantly separate and concise while allowing a sense of flow and eternity. Sopranos, altos, and tenors are each assigned one line with its own melody and metrical form, which is then repeated throughout. Only the basses sing the entire poem, while the second alto simply sings the word "love." We feel the choppy nature of the poem with its distinct thoughts, but also the repetitive, eternal cycle of life and death.

—Bettina Sheppard

*Love— is anterior to Life—*

*Posterior—to Death—*

*Initial of Creation, and*

*The Exponent of Breath*

# Daglarym/My Mountains

Donald Crockett

Text: Katherine Vincent (after Tuvan folk song lyrics)

## i. Daglarym

*Daglarym, my mountains.*

*Like cranes flying, gliding in formation,  
silently through this nomadic night.*

## ii. Honash

*Barypla, bazala.*

*Honash.*

*The yurt has left its echo in the pasture.  
As the season exhaled the aal moved on.  
Barypla, bazala.*

## iii. Daglarym

*Daglarym, my mountains.*

*Youth recalled from your whisperings.  
Remembering cliffs where goats were herded  
by moonlight  
under your gaze.*

## iv. Honash

*Honash.*

*Barypla, bazala.*

*The land mourns the sounds of children  
Herding goats across the plain.  
Barypla, bazala.  
The land mourns the sounds of children  
And the heat of a fire which warms the chai.*

## v. Daglarym

*Daglarym, my mountains.*

*Climbing toward twilight beyond the plains of Saryglyg,  
The child runs with the herd, invisible.  
You bear our mortality,  
and our aal moves on.*

*Daglarym.*

*The child runs with the herd,  
Invisible in this nomadic night.*

There are several Tuvan words in the text:

*daglarym* ("my mountains")

*barypla* ("going")

*bazala* ("once again")

*honash* ("the flattened circle in the grass left by the departed yurt after the nomads have moved on")

*aal* ("a nomadic encampment of several yurts")

*Saryglyg* (as in 'the plains of Saryglyg,' "a yellow-ful place")

Translations and transliterations of Tuvan words provided by K. David Harrison.

*Daglarym/My Mountains* was commissioned by Volti, Robert Geary, Artistic Director, for its 30th Anniversary season. The title is drawn from folk music of Tuva, an autonomous republic of the Russian Federation bordering Mongolia. The texts, adapted from folk song lyrics by Katherine Vincent, are the fruit of an excursion to Tuva for linguistic and folk song research in which Kate took part. These brief poems are evocative of the vast expanses of this country through which nomadic tribes of herdsman move across the landscape in an eternal seasonal cycle. As a musical basis for the piece, I used melodic fragments from folk tunes which the poet and violist, Kate Vincent, notated in her journal, and I also listened to a good deal of Tuvan throat singing on recordings, though I didn't utilize throat singing in this piece. My aim was to be musically evocative, offering multiple textures during the course of the work and showing off the suppleness and color of the 21st-century choral medium. *Daglarym/My Mountains* was composed during the summer and fall of 2008 and received its premiere performances by Volti in Berkeley, San Francisco, and Palo Alto on May 15–17, 2009.

—Donald Crockett

## Solace

William Bolcom

Text: Dick Allen

“This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”

—Leonard Bernstein (made in response to the assassination of JFK)

Inspired by the above quote, Hartt School band director Glen Adsit began talking to composers and poets in January, 2013 about ways to musically and universally respond to the December 14, 2012 tragedy that took place at the Sandy Hook Elementary School in Newtown, Connecticut, claiming the lives of 20 innocent children and 6 educators. One result of this outreach was a short and deeply touching poem by Connecticut Poet Laureate Dick Allen entitled “Solace,” which was sent to composer William Bolcom, who set it for a capella chorus, or women’s and children’s chorus. The world premiere of “Solace” was on May 2, 2013 at the Cathedral in Hartford, CT, sung by the Hartt School of Music Chorus under the direction of Edward Bolkovac, repeated by same on May 5, at Yale University’s Woolsey Hall in New Haven, CT.

*There are the fields we'll walk across*

*In the snow lightly falling.*

*In the snow lightly falling,*

*There are the fields we'll walk across.*

*There are the houses we'll walk toward*

*In the snow lightly falling.*

*In the snow lightly falling,*

*There are the houses we'll walk toward.*

*There are the faces we once kissed*

*In the snow lightly falling.*

*In the snow lightly falling,*

*There are the faces we once kissed.*

*Incredible how we laughed and cried*

*In the snow lightly falling.*

*In the snow lightly falling,*

*Incredible how we laughed and cried.*

*Incredible how we'll meet again*

*In the snow lightly falling.*

*In the snow lightly falling,*

*Incredible how we'll meet again.*

*No small hand will go unheld*

*In the snow lightly falling*

*In the snow lightly falling,*

*No small hand will go unheld.  
No voice once heard is ever lost  
In the snow lightly falling.  
    In the snow lightly falling,  
No voice once heard is ever lost.*  
—Dick Allen, December, 2012

E. B. Marks Music Company offers the sheet music as a free download to choruses and singers everywhere:  
<http://www.ebmarks.com/solace/>

## Bohemian Highway

Jon Olmstead

Bohemian Highway is the composer's first work for a cappella choir. This piece takes its name from a stretch of road in Sonoma, California, known for its stunning natural beauty and great wineries. The initial repeated two note theme is meant to convey the movement of a road trip, and anticipation that one might feel when embarking on an exploration of the Bohemian Highway. Just as one's anticipation turns to discovery and then is left as a memory, so the piece develops out of its initial theme to explore the musical landscape before returning back to an echo of where it started.

—Jon Olmstead

## How She Went to Ireland

Joseph Rubinstein

Text: Thomas Hardy

Thomas Hardy's mysterious poem "How She Went to Ireland" is a short and rhythmic piece about a woman named Dora, who may or may not have boarded a ship for a wintry sea-voyage to Ireland. Hardy does not explain whether the trip actually happened, or whether it was an internal psychological voyage, but the poem implies that either way, the journey was misguided. To illustrate the vague and possibly meaningless nature of Dora's trip, I used musical material that seems to change and evolve on its surface, but which remains rooted in the same fixed harmonies for the majority of the piece. I also made use of thick and heavy voicings to evoke the "drift and darkness" that Hardy so vividly describes. The "Irish" element of the poem made its way into the music through a very slow compound meter that I imagined sounding like a glacial Irish jig.

—Joseph Rubinstein

*Dora's gone to Ireland  
    Through the sleet and snow;  
Promptly she has gone there  
    In a ship, although  
Why she's gone to Ireland  
    Dora does not know.*

*That was where, yea, Ireland,  
    Dora wished to be:  
When she felt, in lone times,  
    Shoots of misery,  
Often there, in Ireland,  
    Dora wished to be.*

Hence she's gone to Ireland,  
Since she meant to go,  
Through the drift and darkness  
Onward labouring, though  
That she's gone to Ireland  
Dora does not know.

## The Campers at Kitty Hawk

from *U.S.A. Stories*

Michael Dellaira

Text: John Dos Passos

*U.S.A. Stories* was completed in 1998 and premiered by Cantori New York, a chorus of 36 members directed by Mark Shapiro. An early version of the second movement "Art & Isadora" was written specifically for and recorded by The New York Virtuoso Singers—in 16 separate parts, a cappella—on CRI several years earlier. Since then it has been performed by both amateur and professional choral groups, including: Conspirare, the Syracuse Vocal Ensemble, The Choral Composer/Conductor Collective (C4), and college choirs such as C. W. Post, Mesa Community College, and University of North Florida.

The three sections of *U.S.A. Stories*—Adagio Dancer, Art and Isadora, and The Campers at Kitty Hawk—are based on texts borrowed from *The Big Money*, the third novel in John Dos Passos's trilogy *U.S.A.*

Dos Passos's prose style in these portraits of Rudolph Valentino, Isadora Duncan, and the Wright Brothers, like other portraits which appear throughout the novels, is characterized by long sentences and irregular rhythms, witty alliterations and colloquialisms. As a former rock musician, I found them appealingly close to the spirit of pop lyrics, but of course without being lyrics at all. (The edited passages are listed below. Words between brackets [ ] are sung at the same time as other passages.) Dos Passos's portraits of ... [the Wright Brothers] represent, for me at least, ... the promise of American progress, a blend of science, utility, and risk.

—Michael Dellaira

*On December seventeenth nineteen hundred and three Bishop Wright of the United Brethren received a telegram from his boys Wilbur and Orville, who'd gotten it into their heads to spend their vacation in a little camp out on the dunes of the North Carolina coast with a homemade glider they'd knocked together themselves. The telegram read: SUCCESS FOUR FLIGHTS THURSDAY MORNING AGAINST TWENTY ONE MILE WIND STARTED FROM ENGINE POWER ALONE.*

*The figures were a little wrong but the fact remains a couple of young bicycle mechanics from Dayton Ohio had designed and flown for the first time ever a practical airplane.*

*In those days flying machines were the big laugh of all the crackerbarrel philosophers. They were practical mechanics; when they needed anything they built it themselves.*

*They hit on Kitty Hawk on the great dunes and sandy banks that stretch south to Hatteras seaward. Overhead the gulls and swooping terns, fishhawks and cranes flapping across the salt marshes.*

*They were alone there and figured out the loose sand was as soft as anything they could find to fall in, taking off again and again from Kill Devil Hill they learned to fly.*

*Aeronautics became the sport of the day, congratulated by the czar, crown prince, the King of Italy, King Edward for universal peace.*

*[Taking off again and again they learned to fly. In the rush of new names the Brothers Wright passed from the headlines: Bleriot, Farman, Curtiss, Ferber, Esnault, Petrie, Delagrangé can blur the memory of the chilly December day two shivering bicycle mechanics first felt their homemade contraption soar into the air, above the dunes of Kitty Hawk.]*

*[I released the wire that held the machine to the track. The machine started forward into the wind. Wilbur ran at the side holding the wing. The machine started slowly facing twenty seven mile wind, it lifted from the track. Wilbur was able to stay with it until it lifted from the track after a forty foot run. The course of the flight up and down was erratic, the first flight in the history of the world. The machine carried a man by his own power into the air in full flight forward without reduction of speed landed at a point as high as that from which it started.]*

*[When these points had been firmly established we packed our goods and returned home, knowing that the age of the flying machine had come at last.]*

# Gloria

from *Meditations for Christmas*

Mario Gullo

“Gloria” is the middle movement of a larger work entitled *Meditations for Christmas*. The outer two movements, “Ave Maria” and “O Oriens” (O Dawn), are slow and contemplative, so I wanted something peppy and dramatic as a counterpoint. I tried to create a joyous perpetual motion machine using an ostinato in the outer voices, and longer lines, with liberal use of barbershop harmonies, in the inner voices. Thanks as always to C4 for all their comments and concerns in preparing the piece, and a special thanks to Perry Townsend for preparing it with lots of TLC.

—Mario Gullo

*Gloria in excelsis Deo*

*et in terra pax hominibus bonæ voluntatis.*

# Three Christmas Cards

David Hurd

David Hurd has written five “Christmas Cards,” choral miniatures that dramatically set a portion of the Christmas story in Latin or English. C4 presents three of these settings on this evening’s program.

The newest of the three, “In principio erat Verbum” is a setting of the first five lines of the Gospel according to John, typically the final reading in a Lessons and Carols service. Hurd depicts the mystery of “In the beginning” with a unison entrance in all four voices, gradually expanding outward to increasingly full and lush textures. This expansion continues until the final passage of text, declaring that light has overcome darkness, and the composer sets this in a luminous E major 6th chord.

*In the beginning was the Word, and the Word was with God, and the Word was God.*

*All things were made through him. In him was life, and the life was the light of men. The light shines in the darkness, and the darkness has not overcome it.*

“Laetabundus, exultet fidelis chorus, Alleluia” is a fanfare celebrating the birth of Jesus Christ. The choir is split between the treble and bass voices, evoking polychoral music of the Venetian Baroque. Hurd treats the final line of text about the word of God becoming incarnate with a delightful bit of text painting, as all the voices cascade downward in mellifluous suspension chains.

*Come rejoicing, faithful men, with rapture singing Alleluia!*

*Monarch’s Monarch, from a holy maiden springing, Mighty wonder!*

*Angel of the Counsel here, Sun from star, he doth appear, born of a maiden:*

*He a sun who knows no night, She a star whose paler light fadeth never.*

*As a star its kindred ray, Mary doth her Child display, like in nature;*

*Still undimmed the star shines on, and the maiden bears a Son, pure as ever.*

*Lebanon his cedar tall to the hyssop on the wall lowly bendeth;*

*From the highest, him we name Word of God, to human frame, now descendeth.*

Depicting the miracle and wonder of the animals witnessing the birth of Christ, “O Magnum Mysterium” is undoubtedly one of the most frequently used texts from the Christmas story. Hurd’s setting is rich and mysterious, with an ever shifting harmonic center and warmly chromatic tonal language. The final Alleluia appears twice, first as a triumphant statement, and then as a gentle and intimate echo in the upper voices.

*O great mystery and wonderful sacrament, that animals should see the new-born Lord lying in a manger.  
Blessed is the Virgin whose body was counted worthy to bear the Lord Jesus Christ.  
Alleluia.*  
—Colin Britt

## Te lucis ante terminum

Jonathan David

There are many chant tones for the compline hymn *Te lucis ante terminum*. I based my work on a lesser-known tone largely because of its emphasis on the raised 6th degree, characteristic of the Dorian mode. The chant permeates every measure of my work, as the basis for ostinati, a melody for harmonization in the slow section, and a random “babbling brook” texture underpinning the tenor solo. Because the text is a prayer for comfort and security at day’s end, composers have usually provided it with a slow and serene atmosphere. I read some more urgency into the lines, and thus my work proceeds at a more spirited pace. The frequent presence of 7/8 meter, implicit in the original chant itself, heightens the effect. The work was commissioned by the Duke University Vespers Ensemble, Music Director Brian Schmidt. It was premiered at Duke Chapel, Durham, NC, in April, 2015.

—Jonathan David

*Te lucis ante terminum,  
rerum Creator, poscimus,  
ut solita clementia  
sis praesul ad custodiam.*

*Te corda nostra somnient,  
te per soporem sentiant,  
tuamque semper gloriam  
vicina luce concinant.*

*Vitam salubrem tribue,  
nostrum calorem refice,  
taetram noctis caliginem  
tua collustret claritas.*

*Praesta, Pater omnipotens,  
per Iesum Christum Dominum,  
qui tecum in perpetuum  
regnat cum Sancto Spiritu.*

*Amen.*

*Before the end of light,  
Creator of all things, we ask  
that with your customary clemency  
you might be guardian of our safety.*

*May our hearts dream of you;  
may they feel you in their sleep;  
and may they ever sing your glory  
by the coming light.*



*Grant us healthful life;  
restore our ardor;  
may your brightness illuminate  
the foul gloom of night.*

*Grant this, almighty Father,  
through Jesus Christ the Lord,  
who reigns with you  
and the Holy Spirit forever.*

*Amen.*

## The Spheres at Play

Bruce Saylor

Text: Emily Dickinson

I wrote “The Spheres At Play” choruses in 2001, in the stand-alone version we hear tonight, in response to a commission from the Nashville Symphony for a chorus and orchestral work, premiered in April of 2002. In my libretto for the Nashville piece, these Emily Dickinson poems about music and sound open like “windows” onto my selections from the vast Civil War visions of Walt Whitman’s “Proud Music of the Storm.” In Dickinson’s astonishing poetic evocation of the violent furies of nature, of the mysterious sounds emanating from Pharaonic Colossi of Memnon which might awaken a fallen beloved, and of her “music of the spheres”—the invisible form of vibrations coursing through both air and matter—the poet creates a sound-world of her own which I have felt privileged to set to music. These a cappella choruses were given their first performance by The New Chamber Singers in Rome under my direction in 2001. But absolutely nothing can compare with the intense, committed, and intricately crafted performances by the amazing C4.

—Bruce Saylor

### 1. There came a wind like a bugle

*There came a Wind like a Bugle;  
It quivered through the Grass,  
And a Green Chill upon the Heat  
So ominous did pass  
We barred the Windows and the Doors  
As from an Emerald Ghost;  
The Doom’s electric Moccasin  
That very instant passed.  
On a strange Mob of panting Trees,  
And Fences fled away,  
And Rivers where the Houses ran  
Those looked that lived that Day.  
The Bell within the steeple wild  
The flying tidings told,  
How much can come  
And much can go,  
And yet abide the World!*

### 2. Put up my lute!

*Put Up My lute!*

*What of my Music!  
Since the sole ear I care to charm,  
Passive as Granite, laps my Music,  
Sobbing, will suit as well as psalm!*

*Would that the Memnon of the Desert  
Teach me the strain  
That vanquished Him  
When He surrendered to the Sunrise.  
Maybe that would awaken them!*

### 3. Musicians wrestle everywhere

*Musicians wrestle everywhere:  
All day, among the crowded air,  
I hear the silver strife;  
And—waking long before the morn—  
Such transport breaks upon the town  
I think it that "New Life"!*

*It is not Bird, it has no nest;  
Nor Band, in brass and scarlet dressed,  
Nor Tambourine, nor Man;  
It is not Hymn from pulpit read,—  
The "Morning Stars" the Treble led  
On Time's first Afternoon!  
Some say it is the Spheres at play!  
Some say that bright Majority  
Of vanished Dames and Men!  
Some think it service in the place  
Where we, with late, celestial face,  
Please God, shall Ascertain!*

# Composers

(in alphabetical order)

## William Bolcom

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom (born May 26, 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music.

Born in Seattle, Washington, he began composition studies at the age of 11 with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2ème Prix de Composition.

He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for 12 New Etudes for Piano, and his setting of William Blake's Songs of Innocence and Songs of Experience on the Naxos label won four Grammy Awards in 2005.

As a pianist, Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and American Popular Songs of the 20th century.

As a composer, Bolcom has written four violin sonatas; nine symphonies; three operas (*McTeague*, *A View from the Bridge* and *A Wedding*), plus several musical theater operas; eleven string quartets; two film scores (*Hester Street* and *Illuminata*); incidental music for stage plays, including Arthur Miller's *Broken Glass*; fanfares and occasional pieces; and an extensive catalogue of chamber and vocal works.

## Donald Crockett

Los Angeles-based composer and conductor Donald Crockett has received commissions from a wide spectrum of organizations, including the Los Angeles Chamber Orchestra (Composer-in-Residence, 1991–97), Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, Xtet, the San Francisco-based chamber chorus Volti, the California EAR Unit, the Guitar Foundation of America, and the University of Southern California for its 125th anniversary, among many others. Recent projects include an all-Crockett orchestral disc released in May, 2015 by Boston Modern Orchestra Project on BMOP/sound, commissions from the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble, the Claremont Trio, 21st Century Consort, a chamber opera, *The Face*, based on a novella in verse by poet David St. John, and a consortium commission from twenty-two college and university wind ensembles for his Dance Concerto for Clarinet/Bass Clarinet and Wind Ensemble. The recipient in 2013 of an Arts and Letters Award in Music from the American Academy of Arts and Letters for outstanding artistic achievement, as well as a Guggenheim Fellowship in 2006, Donald Crockett has also received grants and prizes from the Barlow Endowment, Bogliasco Foundation, Copland Fund, Copland House, Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts, New Music USA, and many others. His music is published by Keiser Classical and Doberman/Yppan and recorded on the Albany, BMOP Sound, CRI, Doberman/Yppan, ECM, Innova, Laurel, New World, Orion and Pro Arte/Fanfare labels. A frequent guest conductor with new-music ensembles nationally, Donald Crockett has been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. As conductor of the USC Thornton Symphony's annual New Music for Orchestra series, Donald Crockett has premiered over 125 new orchestral works by outstanding Thornton student composers. His recordings as a conductor can be found on the Albany, CRI, Doberman/Yppan, ECM and New World labels. Deeply committed to education, Donald Crockett is Professor and Chair of the Composition Program, Director of Thornton Edge new-music ensemble, and Assistant Dean for Faculty Affairs at the USC Thornton School of Music, as well as Senior Composer-in-Residence with the Bennington Chamber Music Conference.

## Jonathan David

Jonathan David was raised in New York City and currently lives in Chapel Hill, NC. Most recently, David's *All My Heart This Night Rejoices* was the winning work in the second annual New England Carol Contest, sponsored by the Choral Arts Society (Portland, ME). In February, 2015, his treble work, *Tears, Apples and Stones*, was featured in an installation by Zsuzsanna Ardó at Westminster Palace in London. His current project is *Sederunt*, for the Depauw University Chamber Singers, who will premiere the work in Indiana in

January, 2016, before touring it in France. David has also been commissioned by the New York Treble Singers, Duke University, Carroll University, Marble Collegiate Church, soprano Amy Bartram, and baritone Daniel Neer, among others. Jonathan, a founding member of C4, has also served as Composer-in-Residence for The Greenwich Village Singers and as Music Director for the chamber chorus Howl! He is on the judging panel for the Annual ASCAP/Deems Taylor Awards. From 2005 to 2011, he was the Classical Editor for the internet music service Napster. His music is published by Oxford University Press and See-A-Dot Music, and is also available through his website, [www.jonathandavidmusic.com](http://www.jonathandavidmusic.com).

## Michael Dellaira

Michael Dellaira's music exploits the qualities of both speech and song, and encompasses genres from folk music to voice synthesis on computers. About Dellaira, who is widely praised for his "haunting harmonies" ([newmusicbox.org](http://newmusicbox.org)), "eloquence and sensitivity" (New York Times) and "flair for vocal writing" ([classicstoday.com](http://classicstoday.com)), the noted American critic and composer Eric Salzman has said: "He has created a personal musical language that combines the harmonic vocabulary and rhythmic interest of rock music with the technical rigor of the best modern classical music. It is the combination and synthesis of these seemingly contradictory elements which gives surface tension and excitement, and deeper value to Dellaira's music."

Born in Schenectady, New York, Dellaira was educated in both philosophy and music; in the U.S. at Georgetown (B.A.), The George Washington (M.Mus) and Princeton Universities (M.F.A., Ph.D), in Germany at the Universität zu Köln, and in Italy at L'Accademia di Santa Cecilia and L'Accademia Chigiana. His primary teachers were Milton Babbitt, Edward T. Cone, Paul Lansky, and Goffredo Petrassi and Franco Donatoni. In addition, he had two residencies at The Composers Conference, where he studied with Roger Sessions and Mario Davidovsky. His numerous awards include First Prize for his monodrama *Maud* from the Society of Composers, an ASCAP Morton Gould Award, a Fulbright Fellowship, grants from the Ford and Mellon Foundations, the New Jersey Arts Council, Cary Trust, the American Music Center, and a Jerome Commission from the American Composers Forum. His opera *Chéri* (libretto by Susan Yankowitz, after the novel by Colette) was performed at The Actors Studio and directed by Tony Award winning actress Carlin Glynn — and was a finalist for the American Academy of Arts and Letters Richard Rodgers Award in Musical Theater. His opera, *The Secret Agent*, on a libretto by J. D. McClatchy (based on the novel by Joseph Conrad), was named the Laureat at the Arnel International Opera Festival in Hungary, where the opera was broadcast live on the Arte Channel to over a million viewers.

His opera *The Death of Webern*, also on a libretto by J. D. McClatchy, was commissioned by The Pocket Opera Players and premiered at Symphony Space, New York, in October, 2013.

In 2013 Dellaira and McClatchy were commissioned by American Opera Projects to create a new opera based on the great 20th Century novel by Giuseppe Tomasi di Lampedusa, *The Leopard*.

Dellaira has taught music at The George Washington University, Princeton University, and Union College. His works are recorded on CRI, Opus One and Albany Records.

## Mario Gullo

Mario Gullo has performed in and around New York City at Alice Tully Hall, City Center, Theatre 80, Barrow Street Theater, La MaMa, the Slipper Room, and Arlene's Grocery. By far, his favorite was appearing with Barbara Cook at Carnegie Hall. Regionally, he has performed at Artpark, the Theater of Youth, Tri-State Center for the Performing Arts, the Depot Theater, and with the Hudson Valley Philharmonic. His music has been performed by the New York City Master Chorale, the Larchmont Avenue Church Chancel Choir, Bridges Vocal Ensemble, and C4.

## David Hurd

A native of Brooklyn, David Hurd is one of the most respected church musicians of his generation. He studied at Juilliard, Oberlin, and the University of North Carolina, Chapel Hill, and has taught at Duke, Yale, and the General Theological Seminary in New York (where he is Professor of Church Music and Organist). He has served as organist and/or choir director at several churches in New York, including Trinity Church, Wall Street; All Saints Church; and The Church of the Holy Apostles. He is a highly regarded recitalist and improviser, and has performed many times at regional and national conventions of the American Guild of Organists. A well-known composer of liturgical music, Hurd has received many commissions for instrumental, organ, and choral works. He is widely published; his music appears in many hymnals. His authority is respected: he served on the Standing Commission on Church Music of the Episcopal Church from 1976 to 1985, and he holds several honorary doctorates. In addition, David Hurd served for a number of years on C4's Board of Directors.

## Jon Olmstead

Jon Olmstead was born and raised in Vermont. He studied composition at Skidmore College from 2006 to 2008, before moving to Los Angeles in 2008 to finish his studies at the California Institute of the Arts. While at Calarts, he studied composition under Vinny Golia, Barry Shrader, and Art Jarvinen. His music reflects influences from jazz and rock, traditional and experimental concert music, and film music, and his compositions feature acoustic, electronic, and installation elements.

During his junior year at Calarts, Olmstead began working for film composer Nathan Barr. He continued to work for Mr. Barr for several years, doing music editing, audio engineering, and additional composing on projects including *True Blood*, *30 Minutes or Less*, *The Last Exorcism*, *The Ledge*, and *Hood to Coast*. This sparked a passion for composing outside of the concert world, and subsequently he began writing for dance, film, animated shorts, and commercials. He now works as a freelance film composer, and as a staff composer for Wojahn Brothers music, where he writes and produces music for television and radio commercials, and is a musical advisor and editor for *American Idol*. His music has been performed and recorded by ensembles including Ensemble ACJW, the Calarts Orchestra, members of the Formalist Quartet, the Skidmore Orchestra, and Bohemian Highway, among others.

## Joseph Rubinstein

Joseph N. Rubinstein grew up in Newport News, VA and currently lives in New York City. Rubinstein's music is often concerned with dramatic narrative, and he is interested in creating vivid musical characterizations and striking juxtapositions. His art songs, operatic work, choral music, and instrumental chamber music have been recently presented by organizations and individuals including The Manhattan School of Music Opera Theater, American Opera Projects, The Secret Opera, bass-baritone Matthew Burns at the Spoleto Festival USA, North / South Consonance, the Society for New Music, Boston Metro Opera, and C4. He received a BA from Columbia University in 2008, and an MM from the Juilliard School in 2013. His teachers have included Robert Beaser, Tarik O'Regan, Joseph Dubiel, and Sebastian Currier. Some of Rubinstein's recent projects include the performance of "Dust World" for baritone and string quartet as part of the chamber opera *American Gothic* at Pioneer Works in Brooklyn, and a commission for voice and period instruments from New Vintage Baroque. He is also active as a tenor in the New York City area.

## Bruce Saylor

Bruce Saylor has received major awards from the Guggenheim, Fulbright, Ingram Merrill, and Mellon Foundations, from the National Endowment for the Arts and the New York State Council on the Arts, and from the American Academy of Arts and Letters and the National Society of Arts and Letters. His orchestral pieces have been commissioned and performed by the orchestras of Houston, Saint Louis, San Francisco, Nashville, and Yale, and by the American Composers Orchestra and Chicago Composers Orchestra. He has also written five operas, a dozen large-scale works for chorus and orchestra, a dozen vocal chamber cycles, choral music for the church, and chamber music. He teaches composition at the Aaron Copland School of Music at Queens College and at the City University of New York Graduate Center.

## Bettina Sheppard

Bettina Sheppard works extensively now as a singer, pianist, and composer, after many years spent in dramatic and musical theatre. She holds graduate degrees from both University of Virginia and CUNY, where she studied composition with Chris Theofanidis and Shafer Mahoney, as well as composition studies at Juilliard with Conrad Cummings. Some completed works include a song cycle of Emily Dickinson poetry performed at Lincoln Center's Alice Tully Hall; settings of Millay poetry commissioned for the American Cathedral in Paris; a song cycle of Kaneko poetry; stage productions, including *TraumNovela* (Barrow Street Theatre, Barcelona, Dallas); *365 Days/365 Plays* by Suzan-Lori Parks at Barrow Street Theatre and The Public Theater; *Hell* (dance production at City Center); *The Picture of Dorian Grey*; *Kindly Direct Me To Hell: An Evening With Dorothy Parker*. She created the new group Bridges Vocal Ensemble, presenting her compositions of various cultures and time periods, in venues such as Carnegie Hall and City Center. Sheppard is presently working on the new opera *Stillwaters*. Also in the works is an opera based on Welsh folk tales of The Mabinogian. *Solus*, her CD of original material, was released under her Welsh name, Brythonwen. Serving as musical director for numerous theatrical productions, she has also directed and performed with many vocal groups from madrigal to rock, and created the jazz harmony group Satin Dolls. She is the in-house composer for New York Open Center, and a member of The Sound and Music Institute, an innovative group of multicultural musicians who are exploring the effects of both archaic and modern music in today's world. Members include Grammy Award winner David Darling, the late Don Campbell, John Beaulieu, Silvia Nakkach, Layne Redmond, and Pat Moffit Cook. Bettina Sheppard is the author of *The Everything Singing Book*, published by Adams Media, and is on faculty at City College CUNY.