

## **THANKS:**

David Cossin, Jody Redhage, Ted Hearne, Laura Ball, David Heywood, Bill Carson, Ray Evanoff, Everyone at Redux, The City of Charleston Office of Cultural Affairs, Lindsay Porter, Olive Argyle, John Pundt, Zen-Grafix, Shelby Davis, Quentin Baxter, Tim Shirley, Rani Boyle, Everyone who came to our fundraiser, everyone here tonight.

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**The New Music Collective** is Charleston's newest organization devoted entirely to the composition, performance, and promotion of New Music, and is comprised of young composers, musicians, and artists striving to educate the public on contemporary music and art. We accomplish this by producing a concert series of new works, producing multi-disciplinary arts events, and fostering the creation of relationships between artists, performers, composers, and the public.

For info on upcoming events, please visit our website at

[www.NewMusicCollective.org](http://www.NewMusicCollective.org)

**Please visit our MEDIA table, where we have CD's, DVD's, and Limited Edition Prints for sale. Support the NMC!!**

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# **WORKERS UNION:**

New  
Music  
Collective

@

Redux Studios  
Print Factory

Featuring **David Cossin**  
and **Jody Redhage**

Friday, February 3, 2006  
8PM

## Agenda:



(2006)

for mixed ensemble and Redux  
*Philip R. White*

**Zip** (2004)

for solo cello  
*Jody Redhage*

**From My Dentist's Window** (2005)

for cello and voice  
*text by Czeslaw Milosz*  
*Jody Redhage*

**All Summer in a Day** (2005)

for cello and voice  
*text by Ray Bradbury*  
*Jody Redhage*

**Vega** (2006)

for horn and percussion  
*Jody Redhage*

**23** (2005)

For Flute, Horn, Electric Guitar, Piano, and Drums  
*Ted Hearne*

### **-INTERMISSION-**

**Piano/Video Phase** (1967/2000)

For two Pianos/Performer and Film  
*Steve Reich*  
*David Cossin*

**Solo for Amplified Cardboard Tube and Looper** (2006)

*David Cossin*

**Ir Shel Shalom** (2002)

For solo vibraphone and pre-recorded voice  
*Yoav Gal*

**Workers Union** (1975)

for any loud sounding group of instruments  
*Louis Andriessen*

## Personnel:

**Laura Ball:** piano, keyboard

**Bill Carson:** voice, guitar

**Ray Evanoff:** percussion

**David Cossin:** percussion

**David Heywood:** flute

**Nathan Koci:** accordion, horn

**Jody Redhage:** cello, voice

**Philip White:** electric guitar, electronics

**Ron Wilttrout:** percussion, Marimba

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WELCOME to this, our first concert program of 2006. It is an exciting night for the New Music Collective as we welcome acclaimed percussionist David Cossin and cellist Jody Redhage to Charleston from New York City. It is an honor to have both of them performing with us tonight.

We have quite a mixed bag of offerings tonight, starting with a brand new spatial composition by our own Philip White, going through voices, cellos, horns, rock grooves, videos, phases, cardboard tubes, and songs with no notes. Tonight's personnel are truly a workers union of sorts, each offering something wildly different and unique, but all collectively furthering the cause of creativity in music. Thanks for coming!

## Guest Artists:

**David Cossin** is a specialist in new and experimental music, and has managed to stretch the boundaries of percussion performance by incorporating new media across a broad spectrum of musical and artistic forms.

David Cossin has recorded and performed internationally with composers and ensembles including Bang on a Can All-Stars, Steve Reich and Musicians, Philip Glass, Yo-yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, Thurston Moore (Sonic Youth) and Bo Didley.. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and the director, Peter Sellars. David was featured as the percussion soloist in Tan Dun's Grammy and Oscar winning score to Ang Lee's film Crouching Tiger, Hidden Dragon.

David has performed as a soloist with orchestras throughout the world including, Los Angeles Philharmonic, Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and the Singapore Symphony.

Through composition, inventing new instruments, and music production David has ventured into other art forms creating sonic installations that have been presented in the US, Germany, and Italy. This summer, he was invited to be the curator for the Sound Res Festival in southern Italy.

David has participated in festivals throughout Europe, South America, Asia, and the US. Some high lights of this season include the Italian premiere of Tan Dun's Concerto for Water Percussion and Orchestra at the Venice Biennale, an invitation back to the Los Angeles Philharmonic, US tour with Bang on a Can All-Stars and Philip Glass, and a solo performance of Steve Reich's Piano Phase/Video Phase for live performer and super imposed video projection at the New York Metropolitan Museum.

Cellist, composer, and vocalist **Jody Redhage** performs a wide variety of musical genres. A classically trained cellist, Jody studied classical cello repertoire and chamber music at the Cleveland Institute of Music, the University of California Berkeley, and the Manhattan School of Music with some of today's most celebrated chamber musicians, including Peter Salaff, Bonnie Hampton, Sylvia Rosenberg, Julia Lichten, David Geber, Mikhail Kopelman, and David Krakauer.

Jody's dual passions for chamber music and new music have led her to participate in an array of cutting-edge, experimental chamber music projects. Jody herself began composing at age 19, and since then has premiered many works of her own for chamber ensembles, as well as countless premieres of fellow composers' works. In the past year, she embarked on a project in which she simultaneously sings and plays her own songs.

Jody graduated with her master's degree from the Manhattan School of Music in May 2005, and she now resides in Brooklyn. Her interest in a wide variety of musical genres has led her to regularly perform with classical, jazz, rock, and pop groups in the San Francisco Bay Area and New York City. Jody has worked with composers Pierre Boulez, Martin Bresnick, Margaret Brouwer, John Corigliano, George Crumb, Richard Danielpour, Jed Distler, Joshua Fried, Michael Gordon, David Lang, Steve Reich, Todd Reynolds, Terry Riley, John Thow, Lois V. Vierk, Nils Vigeland, Julia Wolfe, and Evan Ziporyn. Additional notable collaborations include performances with Neil Diamond and band, members of the Tokyo String Quartet, Bang on a Can All-Stars, the Flux Quartet, Sequiter, the Locrian Chamber players, and with the Berkeley Contemporary Chamber Players, the Berkeley New Music Project, and the Composers' Collective, Inc Band. Currently she is the cellist for the Anechoic Chamber Ensemble and the ensemble Yes is a World. Jody also plays cello and electric bass in the band Passenger Fish. She has appeared on TV playing on ABC's The View, and the CBS Early Show.

# Notes:



-Philip White

## About the Composer:

A native of Lancaster SC, Philip graduated from the college of Charleston in 2003 with a double emphasis in composition and jazz performance. He has written works for numerous chamber and jazz ensembles. In the past year Philip has turned his attention towards computer based music and sound. In 2005 he premiered "The Way the Rocks Hold the Current" (guitar and computer), "Variations on a Dream" (fifteen movement suite for six multi-instrumentalists with film), "Contractions for Voices and Electronics," and three sound installations. In the spring of 2006 "Variations on A Dream" will be featured on the Seattle-based television program *The American Avant Garde*. In addition to composing Philip has also done work as an engineer/producer and, he performs with various ensembles within the New Music Collective on both laptop and guitar.

## About the Piece:



is a site specific composition for Redux Contemporary Art Center. During one of our last performances here I noticed the transparency of the acoustic space from room to room, a consequence of the walls not going all the way to the ceiling. This piece exploits that by placing performers throughout the building, resulting in a blend of colors and textures interacting with one another in the space above the listener.

-Philip White.

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## Zip

### From My Dentist's Window

### All Summer in a Day

-Jody Redhage

## About the Pieces:

The text for *From My Dentist's Window* is by Czeslaw Milocz , from the poem of the same title:

Extraordinary  
A house, tall  
Surrounded by air  
It stands  
In the middle of a blue sky

*All Summer in a Day* (2005), text by Ray Bradbury, (from the short story *All Summer in a Day*)

In Bradbury's short story, humans colonize Venus, where it rains for seven years straight, and the sun only shows its face for two hours during one afternoon, every seven years. The story's main character is Margot, a little girl who moved from Earth to Venus with her family when she was four years old. Margot is the only little girl in her 2<sup>nd</sup> grade class who has ever seen the sun, and she is very depressed, as she intensely misses the sun. The other students often bully frail, pale Margot, and on the afternoon when the sun is slated to come out, the main bully in the class taunts her and shoves her into a locked closet while the teacher isn't looking. The class forgets about her and goes out to enjoy the afternoon of sun. The teacher and students only realize they have forgotten about Margot at the end of the afternoon when the rain begins to fall again. Although this is one of the darkest short stories I've read, I have chosen to set the text describing the exuberance of the students' reactions when they run out and experience the sun for the first time in their lives.

-Jody Redhage

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## Vega

-Jody Redhage

## About the Piece:

The star Vega, 25.3 light years from Earth and the 5<sup>th</sup> brightest star in our sky, derives its name from the Arabic word for "Swooping Eagle" ("Al Nasr al Waki"). The planet Vega can represent a search: for other Earth-like planets, for truths about the nature of our universe, and for beauty, as it is one of the most beautiful celestial bodies in the night sky. A Horn's soaring, majestic timbre (perhaps the aural equivalent to a regal bird in flight?) seems particularly suited to a composition that unfurls in a searching, exploratory way. This compositional project was indeed an exploratory process for me, as I attempted to take a very small seed of musical material and unfurl it to an extreme point of intensity, with an aftermath of quiet, calm beauty.

-Jody Redhage

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## 23

-Ted Hearne

### About the Composer:

Ted Hearne is an active composer, conductor, and performer of new music in the New York and Chicago areas. He is Artistic Director of Yes is a World, a nonprofit organization working to promote peace and social change through musical diversity and the collaboration of young artists. Since their inception in January 2002, Yes is a World has produced six performances integrating music and text from different artistic traditions, including a production of Tony Kushner's one-act play, *Only We Who Guard the Mystery Shall Be Unhappy*, and *Kiss the Speaker Wire*, an exploration of protest music from America and South Africa. Most recently, Yes is a World performed *A New Wake* at New York's Riverside Church, a benefit project for the tsunami relief efforts of Faithful America.

Ted was named composer-in-residence of the Chicago Children's Choir in 2003. The choir has premiered several of his works, most recently the commissioned *Cantata: Songs of the Divided* in June 2004. He also worked with [Jai Uttal](#) as co-composer and arranger for *Sita Ram*, a world music opera performed by the choir last spring at [Ravinia](#) Festival Park. His newest commission from the CCC, *Fortress*, will be performed at a concert to be announced.

Ted received his Bachelor's Degree from the Manhattan School of Music, where he studied composition with Julia Wolfe and Nils Vigeland. He was a composition fellow at the Bang on a Can Summer Institute 2004, at the Massachusetts Museum of Contemporary Art in North Adams, and was the musical assistant for Bang on a Can's production of *Lost Objects* at the [BAM](#) New Wave Festival in December 2004. Ted now serves as adjunct faculty at Manhattan School of Music.

### About the Piece:

I wrote "23" on my twenty-third birthday, for Nathan Koci and the inaugural season of New Music Collective. Inspired by the interlocking rhythms of Afro-Cuban jazz and the hard drive of rock, I tried to push disparate grooves as far as they could possibly go without unwinding completely. 23 so far has been a good age - lots of choices, lots of energy, lots of good ideas.. but the tensions often collide with over-eagerness and a lingering sense of uncertainty. Working with the cats in New Music Collective, however, has been an honor, and I have much respect for you cats down in Charleston. I wish I could be there.

-Ted Hearne

## Piano/Video Phase

-Steve Reich

### About the Composer:

Steve Reich has been called "... America's greatest living composer" [The Village Voice], "... the most original musical thinker of our time" [The New Yorker] and "... among the great composers of the century" [The New York Times]. From his early pieces, *It's Gonna Rain* (1965) and *Come Out* (1966), to his and Beryl Korot's digital video opera, *Three Tales* (2002), Reich's path has embraced Western Classical music as well as non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states the Guardian. (London)

### About the piece:

The original 'Piano Phase' for two pianos was composed in 1967. Both pianists play the same repeating pattern but one of them gradually increases tempo so as to slowly move one-eighth note ahead or out of phase with the other. This process is repeated with three repeating patterns that get shorter in duration. The video portion of this piece was created by David Cossin in 2000 and utilizes a pre-recorded video of him playing the piece on midi percussion pads that then trigger piano samples of the notes of the piece. Against this pre-recorded video, projected on a screen in front of him, he then plays the moving part that gradually moves ahead, or out of phase with the recorded part. The audience can then see and hear the process unfolding.

-Steve Reich

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## Solo for Amplified Cardboard Tube and Looper

-David Cossin

The Amplified Cardboard Tube is an instrument that David Cossin invented himself, consisting of (ahem) a cardboard tube, a plastic tube, and a small lavalier microphone inserted into the end of the tube. The microphone (Radio Shack brand, I believe) is one that feeds back very easily. David exploits this facet of the instrument by pointing the tube towards the speakers, creating melodies with the feedback as well as tapping rhythms on the cardboard. He also employs the use of a looping machine to create multi-layered improvisational compositions.

-Nathan Koci

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## Ir Shel Shalom

- Yoav Gal

### About the Composer:

Composer Yoav Gal was born in Israel and has been living in New York since 1988. He was recently selected as a composer for the Bang on a Can 2005 People's Commissioning Fund. His other commissions include works for percussionist David Cossin, **IR SHEL SHALOM**, for solo vibraphone and pre-recorded voice, and **WE SHALL FIGHT**, for a small ensemble of audiosample-triggering devices and cello, based on a Winston Churchill speech. His solo cello piece **STRANGERS**, (after Frank Sinatra), commissioned by Wendy Sutter, premiered at Mass MoCA on July 2005. Gal has also been commissioned by groups such as Ensemble Pamplemousse, ICE, and the Now ensemble.

Gal's work is concentrated primarily on the marriage of music and image. In addition to music composition he is also a multi-discipline artist who creates images and text to most of his stage and video works. His video-opera **MOSHEH**, scheduled to premiere at Merkin Concert Hall, NYC, in March 2006, was dubbed "*music that is drawn to what's next, rather than what has been*" by the NY Times' Allan Kozinn (Dec., 8, 2003).

### About the piece:

Ir Shel Shalom translates from Hebrew as City of Peace. It is a hymn to a utopian Jerusalem, reflecting the forlorn hope for peace in my embattled homeland. David Cossin commissioned the work in 2002, asking that the piece would be for a solo, amplified, vibraphone, with some features 'extending' the instrument. The result is a polyphonic piece for solo vibraphone with a pre-recorded vocal line and 'bass vibraphone' samples, which are triggered during performance by the percussionist. The 'bass vibraphone' was created from audio samples of a vibraphone which were 'pitch - shifted' down to extend the range of the instrument and also create the impression of 'tolling bells'. The vocal line was pre-recorded in Jerusalem, Israel in March 2003 by singer Meirav Ben David.

-Yoav Gal

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## Workers Union

- Louis Andriessen

### About the Composer:

Dutch composer Louis Andriessen turned minimalism upside down in the 1970's with his radical musical responses to American

experimentalists Reich, Riley and Glass. He challenged these composers' trance-like states with a European sense of edginess and angularity, and the results are exciting and overpoweringly aggressive.

Born in Utrecht in 1939 into a musical family, Andriessen studied with his father and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974 he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation.

### About the piece:

In America of the 1960s there were many composers who were experimenting with open forms - pieces that left something unspecified, like the choice of instruments, or the order of musical ideas, or the coordination of the individual parts. Cage's experiments with indeterminacy, Earle Brown's Available Forms, Frederic Rzewski's Coming Together, Terry Riley's In C, early Philip Glass and John Adams - a lot of composers were trying to find out how to take the controls away from making music. **WORKERS UNION** (1975) is the young(ish) Louis Andriessen's contribution to this approach. Everything is specified in this piece except the notes - the rhythms, the phrases, the attitude are all there, but not the notes.

Described by Andriessen as a 'symphonic movement for any loud sounding group of instruments,' he instructs the performers 'to make the piece sound dissonant, chromatic, and often aggressive. And only in the case that every player plays with such an intention that his part is an essential one, the work will succeed; just as in the political work.'

Andriessen continues: "The title refers to labor movements, where the members have common interests and want to reach their goal in a persistent, hard-headed but difficult matter. The intention is to reach agreement about the road to follow, but in this long process there are often dissenting opinions and some lose the track altogether. With might and main however, the majority brings the dissenters back in line with the rest."

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