

Da Capo Chamber Players
Merkin Concert Hall, February 12, 2020 8 PM

REMEMBERING GEORGE WALKER

NOTES ON THE PROGRAM

The Da Capo Chamber Players contacted George Walker almost two years ago, asking if the ensemble could commission him to write a piece, and were absolutely thrilled when he accepted. But the piece was not fated to happen; George Walker died just a few months later, at the age of 96. Tonight's concert, *Remembering George Walker*, was developed as an alternate program to feature his works and honor his memory.

Being well pleased with our program featuring George Walker's chamber works, including a transcription of *Tangents* arranged for Da Capo by composer David Sanford plus Wendell Logan's *Runagate, Runagate* as a strong companion work, we were further pleased to note that our two featured composers had deep Oberlin College Conservatory connections: George Walker, the first African-American composer to win a Pulitzer, was admitted to Oberlin at age 14, and graduated from the Conservatory with honors at age 18. Wendell Logan taught at the Conservatory for over thirty years, and created the jazz program. We offer a special salute to Oberlin's contribution to music in this country.

The Martin Luther King Internship Program provides stipends to low income Oberlin students to participate in career-enhancing summer internships. All funds raised go directly to eligible students to support their summer work. To assist this program at any level go to advance.Oberlin.edu. Use the category "other" and input "MLK Internships".

THE PROGRAM

George Walker, *Music for 3* (1970/1991)

Music for 3 is a piano trio in one movement that was commissioned by the University of Maryland Piano Trio. It received its premiere in the Mellon Art Gallery, now the National Gallery of Art, in 1971. A statement by the piano in the extended introduction contains a tremolando that recurs in the violin and cello later in the work. After another piano solo a motive of three repeated notes is played by the violin. The violin and cello are paired throughout the work in an atonal context against the aggressive piano part in which the material is constantly being transformed. Repeated notes become progressively intense throughout the development of the work.—George Walker

George Walker, *Five Fancies* (1975)

Five Fancies for Clarinet and Piano Four Hands was commissioned by the David Ensemble, Warren Wilson, director. It was completed in June of 1974 and is, perhaps, the first work of its kind for this combination. The premiere was given by the David Ensemble in Alice Tully Hall, Lincoln Center, in 1975. *Five Fancies* consists of a theme with five variations. The theme, expressed in whole notes, is preceded by a nine measure introduction. Variation I presents the five notes in the cadenza-like clarinet part. Variation II distributes the notes harmonically in the piano parts. Variation III uses the notes in diminution in the piano. Variation IV incorporates the five notes in a twelve tone row. Variation V returns the theme to the clarinet.

George Walker, *Modus* (1998)

Modus was commissioned for Cygnus Ensemble by the Mary Flagler Cary Trust. Cygnus began the collaboration shortly before Walker won the Pulitzer in 1996. Cygnus also spearheaded a Walker 80th birthday celebration, presented in 2002 in collaboration with the Composers Guild of New Jersey.

George Walker, *Tangents* (1999) arr. David Sanford

Tangents was commissioned by the ProMusica Chamber Orchestra of Columbus, Ohio to celebrate the New Millennium with a four minute fanfare tribute. The work that resulted is far more complicated and slightly longer than the original proposal. Its premiere was given in Columbus, Ohio on January 9, 2000.

The beginning of the work is appropriately declamatory. The second theme is derived from a pop tune easily identifiable in its proper context. A brief closing idea completes the exposition of a compressed sonata form. After a section of new material is presented, the first theme reappears. A second tune, extracted from the world of jazz, begins with the cellos and ends in the woodwinds.

Tangents concludes with a reiteration of the second theme from the exposition.
—George Walker

The Da Capo Chamber Players, with support from the Composers Guild of New Jersey, commissioned David Sanford to transcribe *Tangents* for their instrumentation of flute, clarinet, violin, cello, and piano.

Wendell Logan, *Runagate Runagate* (1989)

An “eerie evocation of a slave’s race for freedom” was the way *Chicago Tribune* music critic Howard Reich described *Runagate Runagate* (the cry that announced an escaping slave) when it was performed at Chicago’s Orchestra Hall following its successful debut at Lincoln Center. Its text, a selection of poems by the gifted African-American poet Robert Hayden, written in the first person, “overflows with horrifying images, such as the hungry bloodhounds who pursue the runaway slave,” said Reich, “and the music, a nightmarish blend of dissonant chord-clusters and chilling drum rolls, underscores the frenzied atmosphere.”

ABOUT THE COMPOSERS

George Theophilus Walker (b. June 27, 1922 – d. August 23, 2018) was an American composer, pianist, and organist, who was the first African American to have won the [Pulitzer Prize for Music](#). He received the Pulitzer for his work [Lilacs](#) in 1996. Walker was married to pianist and scholar [Helen Walker-Hill](#) (b. May 26, 1936 – d. August 8, 2013) between 1960 and 1975, and was the father of two sons, violinist and composer [Gregory T.S. Walker](#) and playwright [Ian Walker](#).

George Theophilus Walker was born in Washington, D.C. His mother, Rosa King, supervised his first piano lessons when he was five years old. His first teacher was Miss Mary L. Henry. Mrs. Lillian Mitchell Allen, his second piano teacher, held a doctorate in music education. While attending Dunbar High School, George Walker was also a student at [Howard University](#), which hosted his first public recital at age 14 in the university's Andrew Rankin Memorial Chapel.

He was admitted to the [Oberlin Conservatory](#) that same year, where he studied piano with David Moyer and organ with Arthur Poister. In 1939, he became the organist for the Graduate School of Theology of Oberlin College. Graduating at 18 from [Oberlin College](#) with the highest honors in his Conservatory class, he was admitted to the [Curtis Institute of Music](#) to study piano with [Rudolf Serkin](#), chamber music with [William Primrose](#) and [Gregor Piatigorsky](#), and composition with [Rosario Scalero](#), teacher of [Samuel Barber](#). Walker graduated from the Curtis Institute with Artist Diplomas in piano and composition in 1945, becoming one of the first black graduates of the music school.

Walker was presented in a debut recital in [Manhattan](#)'s Town Hall. With this "notable" debut, as it was described by [The New York Times](#), he became the first black instrumentalist to perform there. Over the course of the next five decades, he balanced a career as a concert pianist, teacher, and composer. Two weeks after his New York debut, he performed Rachmaninoff's [3rd Piano Concerto](#) with the Philadelphia Orchestra, conducted by Eugene Ormandy, as the winner of the Philadelphia Youth Auditions. He was the first black instrumentalist to appear with this orchestra. The following year, he played Brahms' [Piano Concerto No. 2](#) with the Baltimore Symphony, Reginald Stewart conducting, and the fourth Beethoven *Concerto* with Dean Dixon and his orchestra. In 1950, Walker became the first black instrumentalist to be signed by a major management, the National Concert Artists. In 1954, he toured seven European countries, playing in the major cities of Stockholm, Copenhagen, The Hague, Amsterdam, Frankfurt am Main, Lausanne, Berne, Milan and London.

Upon returning to the United States, he taught at [Dillard University](#) in [New Orleans](#), Louisiana for one year before entering the [Doctor of Musical Arts](#) degree program at the [University of Rochester](#)'s [Eastman School of Music](#) in 1955. In 1956, he became the first black recipient of a doctoral degree from that institution

as well as the recipient of a second Artist Diploma in piano. Walker was awarded both a [Fulbright Fellowship](#) and a [John Hay Whitney Fellowship](#) in 1957. He spent the next two years in Paris studying composition with Nadia Boulanger. In 1959, he embarked upon another international tour, playing concerts in France, Holland and Italy. After a recital in London's Wigmore Hall in 1963 sponsored by Mrs. Zimbalist, he received an honorary membership in the Frederic Chopin Society there. Walker's academic career continued in 1960 with faculty appointments to the Dalcroze School of Music; the [New School for Social Research](#), where he introduced a course in aesthetics; [Smith College](#) (1961–68), where he became the first tenured black faculty member; the [University of Colorado Boulder](#) (1968–69) as visiting professor; [Rutgers University](#) (1969–92), where he served as chairman of the music department for several years; the [Peabody Institute](#) of [Johns Hopkins University](#) (1975–78); and the [University of Delaware](#) (1975–76), where he was the recipient of the first minority chair established by the University.

In 1946, Walker composed his *String Quartet* no. 1. A string orchestra arrangement of the second movement of that work received its world premiere in a radio broadcast that was conducted by pianist [Seymour Lipkin](#). Originally titled *Lament*, Walker later changed the title to *Lyric for Strings*. It has been one of the most frequently performed orchestral works by a living American composer. His subsequent body of work included over 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds, and chorus.

As a composer, Walker's music has been influenced by a wide variety of musical styles due to his exposure to the music of Chopin, Brahms, Beethoven, jazz, folk songs, and church hymns. Unwilling to conform to a specific style, Walker drew from his diverse knowledge of previous music to create something which he could call his own. While a work such as *Spatials for Piano* uses twelve-tone serial techniques, Walker would also write in the style of pop music such as in his song *Leaving*. According to Mickey Terry, traces of old black spirituals can also be found in his second Sonata for violin and piano. D. Maxine Sims has stated that Walker's piano technique is also reflected in his works, such as his *Piano Sonata No. 2*. This sonata contains changing meters, [syncopation](#), and [bitonal](#) writing which all present great challenges for a performer to overcome. In 1996, Walker became the first black composer to receive the Pulitzer Prize in Music for his work, *Lilacs* for voice and orchestra, premiered by the Boston Symphony, [Seiji Ozawa](#) conducting. Washington, D.C. Mayor [Marion Barry](#) proclaimed June 17, 1997 as "George

Walker Day" in the nation's capital. In 1998, he received the Composers Award from the Lancaster Symphony and the letter of Distinction from the American Music Center for "his significant contributions to the field of contemporary American Music". He was elected to the [American Academy of Arts and Letters](#) in 1999. The following year, George Walker was inducted into the [American Classical Music Hall of Fame](#).

Over the next several years, he received the Dorothy Maynor Outstanding Arts Citizen Award (2000), Classical Roots Award from the Detroit Symphony (2001), the A.I. Dupont Award from the Delaware Symphony (2002) the Washington Music Hall of Fame (2002), and the Aaron Copland ASCAP Award (2012). He was the recipient of two Guggenheim Fellowships, two Rockefeller Fellowships, a Fromm Foundation commission, two Koussevitsky Awards, and an American Academy of Arts and Letters Award, as well as honorary doctorate degrees from Lafayette College (1982), Oberlin College (1983), Bloomfield College (1996), Montclair State University(1997), Curtis Institute of Music (1997), Spelman College (2001), and the Eastman School of Music where he gave the Commencement Address (2012).

His autobiography, "Reminiscences of an American Composer and Pianist", was released in 2009 by Scarecrow Press. Walker died in [Montclair, New Jersey](#) at the age of 96.

Composer **David Sanford** is the Director of the contemporary big band, the Pittsburgh Collective. He has received commissions from the Boston Modern Orchestra Project, the Meridian Arts Ensemble, Speculum Musicae and cellist Matt Haimovitz among others. His honors include the Rome Prize and fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, and the Radcliffe Institute. He is currently Elizabeth T. Kennan Professor of Music at Mount Holyoke College.

Like other youths who awakened to the world of music in Thompson, Georgia in the 1950s, **Wendell Morris Logan** (born in 1940) was exposed to the sounds of Antoine "Fats" Domino, James Brown, "Little Richard" Penniman and Silas Green from New Orleans, who all appeared at the community center Logan's father operated; he was also steeped, of course, in the jazz, the blues, the transcendent

spirituals and joyous gospel music of his African-American heritage. But it was hearing an orchestra for the first time when he was 18 that opened the door for him onto his particular path. Logan was drawn, almost from the beginning, to setting the words of African-American writers.

Works by the composer available on CD include: *Roots, Branches, Shapes, and Shades (of Green)*, a one-movement piano concerto written for Neal Creque, who performed it with Edwin London conducting the nationally recognized Cleveland Chamber Symphony (The New American Scene II: Five Distinguished African American Composers); *Shoo-Fly* and *Remembrances* (on the CD *Beauty Surrounds Us*); and *Moments* for clarinet, violin, cello, flute and percussion (with the Thamyris ensemble led by Tania León on *A City Called Heaven*).

Perhaps Logan's most ambitious work to date, 2001's *Doxology Opera: The Doxy Canticles*, chronicles the travails of "an unabashedly hedonistic" Doxy, a "foxy lady of the boulevard...on her journey from sin to redemption," composer Steve Reich wrote after attending the work's world premiere at Chicago's Museum of Contemporary Art by the New Black Music Ensemble, the main performance group of the Center for Black Music Research at Columbia College. It was, he said, "a vast contemplation [of] the battles of the sexes, the races and various mortals and immortals" whose "free-wheeling" score "embraces both European classical and African-American musical idioms. The passages in which gospel harmony, blues melody and classical instrumentation eloquently merge could only have come from Logan's pen." With a libretto by black playwright Paul Carter Harrison, Doxy had drawn from Logan "some of the most inspired music of his career," said Reich. "As a melodist, he has few peers among American composers."

Logan also contributed articles on aspects of African American music to several journals and authored a Primer for Keyboard Improvisation in the Jazz/Rock Idiom. Most of his published scores can be obtained from MuziMu Music in Oberlin, OH.

—adapted from the online article by Dennis Dooley

BIOS OF THE DA CAPO CHAMBER PLAYERS

Following his performance of cello music by Charles Wuorinen, *The Strad* Magazine wrote about cellist **Christopher Gross**: "The tone of Gross's cello enveloped the crowd [as he] showed energy and intonational accuracy, even when racing around the fingerboard." He is a founding member of the Talea Ensemble, a member of the Da Capo Chamber Players, and has appeared as guest with ensembles including I.C.E., Cygnus, Flux Quartet, and at venues throughout the US and Europe including Weill Recital Hall, Alice Tully Hall, Disney Hall, and Bargemusic. He has appeared on recordings on numerous labels, including Bridge, New Focus, Tzadik, and New World. An active educator, he is a Teaching Artist with the New York Philharmonic and has given classes and lectures at Harvard University, Sydney Conservatory, Cleveland Cello Society, and Brooklyn College. He is the creator of Cello Solos Today (www.cellosolostoday.org), which commissions contemporary works for young cellists. He recently received his doctoral degree from Juilliard in New York and was the Horger Artist-in-Residence at Lehigh University for 2016-17.

Clarinetist **Marianne Gythfeldt**, newest member of the Da Capo Chamber Players, has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage. She has played a central role in the music scene of New York City over the past 25 years as an ensemble player, an electroacoustic music soloist, and educator. Winning the Naumburg chamber music award with New Millennium Ensemble in 1995 launched a wide-ranging career as clarinetist with Ensemble Sospeso, SEM ensemble, Absolute Ensemble, Collide-o-scope Music, Zephyros Winds and Talea Ensemble. As a freelance performer, she has performed with Orpheus Chamber Orchestra and the Orchestra of St. Luke's, and many others. Academic positions include William Paterson University, the University of Delaware and Brooklyn College, where she is currently Director of the Conservatory. Ms. Gythfeldt's recent solo CD release of electroacoustic works written for her on the New Focus label was called "...stunning, Gythfeldt is setting a new standard for her instrument here." Marianne can also be heard on recordings by CBS Masterworks, CRI, Albany, Innova, New World Records, Koch and Mode Records.

The playing of violinist **Curtis Macomber** was praised recently by the New York Times for its "thrilling virtuosity" and by Strad Magazine for its "panache". He enjoys a varied and distinguished career as soloist, chamber musician, and teacher, and he has for several decades been recognized as one of this country's foremost interpreters and proponents of new music.

Mr. Macomber's extensive discography includes the complete Brahms and Grieg Sonatas; violin concertos by Martin Boykan and Laura Schwendinger; and hundreds of critically praised recordings of contemporary solo and chamber works.

His CD of Roger Sessions *Solo Sonata* was acclaimed by American Record Guide as "one of the best recordings of 20th-Century solo violin music ever made." A solo CD entitled "Songs of Solitude" was named by the New York Observer as one of 1996's best instrumental solo discs ("Macomber's intensely human fiddle... seems an entire universe, sufficient unto itself."). He has recorded for Nonesuch, Koch, Bridge, Arabesque, Naxos and Musical Heritage and Albany; he has performed, commissioned, and made first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey.

Mr. Macomber is a founding member of the Apollo Piano Trio and a member of the Da Capo Chamber Players, the Manhattan String Quartet, the Walden Chamber Players and the New York Chamber Soloists. He was for many years the violinist of Speculum Musicae and has also appeared with the New York New Music Ensemble, Group for Contemporary Music, and in chamber music series across the country and in Europe. He has been a regular participant at La Musica in Sarasota, at the Yellow Barn Festival and at the Monadnock Music Festival.

As first violinist of the award-winning New World String Quartet for 11 years (1982-1993), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe, and, with the Quartet, was appointed Artist-in-Residence at Harvard University from 1982-1990; with that group he also recorded 14 discs and performed numerous times on Public Radio and Television in this country, and the BBC in Great Britain.

Macomber is a longtime member of the chamber music faculty of The Juilliard School and the violin faculties of the Manhattan and Mannes Schools of Music, and has also taught at the Tanglewood Music Center and Taos School of Music. Other recent summer engagements have included Chamber Music Northwest and the

Bard Festival. He holds his B.M., M.M., and D.M.A. degrees from the Juilliard School, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg Prizes. His collaboration with soprano Susan Narucki, *The Edge of Silence*, an all-Kurttag CD, was nominated for a Grammy in 2020

Flutist **Patricia Spencer** enjoys a career marked by exciting premieres: her highly acclaimed New York premiere of the Elliott Carter's *Flute Concerto*; her acclaimed US premieres of Karlheinz Stockhausen's *Kathinkas Gesang als Luzifers Requiem* (staged scene for solo flute and electronic sounds) and Thea Musgrave's *Narcissus* (for flute and digital delay); her Chinese premiere of Ge Gan-ru's flute concerto, *Fairy Lady "Meng Jiang"*; her world premiere of Shulamit Ran's flute concerto, *Voices* -- the list goes on and on. Solo CDs on the Neuma label, and countless chamber music CDs with the Da Capo Chamber Players. Dozens of composers have written flute works for her. Spencer's teachers include Robert Willoughby, Josef Marx, Marcel Moyse, and David Berman; she has studied Alexander technique with June Ekman. She teaches flute and chamber music at Bard College/Conservatory and Hofstra University.

About the Elliott Carter *Flute Concerto*: "Ms. Spencer's impressive performance had all the 'beautiful qualities' and 'extraordinary agility' Mr. Carter could have asked for. —Anthony Tommasini, *The New York Times*

MORE ABOUT DA CAPO CHAMBER PLAYERS

The Da Capo Chamber Players is an American contemporary music "Pierrot ensemble" founded in 1970, and is a Presenter Partner of **Composers Now**. The Composers Now Festival celebrates living composers, the diversity of their voices, and the significance of their musical contributions to our society. During the month of February, the Festival brings together myriad performances ranging in genre from jazz to indie, classical to post-classical, experimental to folk, and beyond. Composers Now is a project partner of The Fund for the City of New York.

Da Capo has been featured twice at the Moscow Autumn and St. Petersburg Sound Ways festivals. In January 2009, the group celebrated the 100th birthday of Elliott Carter with a performance of his *Tempo e tempi*, and on the same concert, a

100th birthday salute to Olivier Messiaen with his *Quatuor pour la fin du temps*. The group's 40th Anniversary concert, given at Merkin Concert Hall in June 2011, featured the group's signature performance of Schoenberg's *Pierrot lunaire* with soprano Lucy Shelton and received a standing ovation.

From Da Capo's beginning, with founding member and pianist Joan Tower, interaction with composers has been part of its identity. Da Capo searches for the best new compositions and gives them unique and dedicated attention, resulting in acclaimed performances consistent with the highest musical standards found in performances of traditional repertoire. Further, the group is committed to bringing American music to a variety of cultures, and conversely, presenting music from all over the world to American audiences. Da Capo has released recordings on Bridge, New World, CRI, New Albion and Innova labels.

The current members of the Da Capo Chamber Players are Curtis Macomber, Chris Gross, Patricia Spencer, Marianne Gythfeldt, and Steven Beck.

"Distinguished ensemble...at the center of the New York new-music scene for forty-five years"—*The New Yorker*

ABOUT THE GUEST ARTISTS

Robert Mack, tenor, recently performed the role of Bartell D'Arcy in The Irish Repertory Theatre's production of *The Dead*, 1904. He has received glorious reviews for his powerful but sweet lyric tenor voice, throughout the US and Europe. He has performed principal roles with noted opera companies, such as Houston Grand Opera, New York City Opera, Pittsburgh Opera, Budapest Opera, Palacio de Bellas Artes in Mexico City, The Royal Danish Opera, Opéra Française de New York, Toledo Opera, Nashville Opera, Opera Carolina, Opera Company of Philadelphia, The Springfield Symphony, The Paris Bastille, The Teatro Real in Spain, and has spent several seasons on the roster of The Metropolitan Opera. He performs tenor solos with The Alvin Ailey American Dance Company in *Revelations* and has performed in Spoleto Festival's premier of *Amistad* where the critics made mention of his very solid performance. Mr. Mack has performed on Broadway in *Smokey Joe's Café* and *3 Mo' Tenors*. He has been the tenor soloist in *The Verdi's Requiem*, *Mozart Requiem*, *Elijah*, *The Seven Last Words*, and other notable oratorios. He recently performed the role of Frederick Douglass in the new

musical *Common Ground* and the title role of Emmett Till. Mr Mack is very proud to be the General Director/Co-Founder of Opera Noire of New York and Professor of Voice at North Carolina Central University.

Christopher Oldfather has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-première performances, in every possible combination of instruments, in cities all over America. He has been a member of Boston's Collage New Music since 1979, New York City's Parnassus since 1997, appears regularly in Chicago, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital début in Carnegie Recital Hall, and since then he has pursued a career as a freelance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, even including the Chromelodeon. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of twentieth-century works for that instrument. As a soloist he has appeared with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's violin-piano *Duo* with Robert Mann was nominated for two Grammy Awards in 1990. He has collaborated with the conductor Robert Craft, and can be heard on several of his recordings.

Thomas Feng is a pianist and composer, working toward an integration of classically-trained sensitivity and an adventurous DIY spirit. He performs principally works of modern and contemporary literature. His own compositions represent an experimental approach toward expressive intimacy and warmth. An album of original solo piano music, titled *i am a tricky pear*, is now available on Bandcamp. Thomas holds an MM in Contemporary Performance from the Manhattan School of Music, and a BA in Music Composition, *summa cum laude*, from UCLA.

Guitarist/composer **William Anderson**, "the alert guitarist" (Paul Griffiths, *The New York Times*), has performed with Chamber Music Society of Lincoln Center, Metropolitan Opera Chamber Players, Da Capo Chamber Players...recent performances of Anderson's music by the Gunnar Berg Ensemble at the Mozarteum in Salzburg, and with Veritas Musicae In Seoul, Korea.

Guitarist **Oren Fader** has performed hundreds of concerts in the U.S., Europe and Asia. A champion of contemporary music, he has premiered over 250 works with guitar. Mr. Fader has been on the guitar and chamber music faculty of the Manhattan School of Music since 1994.

Robert Ingliss is principal oboist of the New Jersey Symphony Orchestra and the Santa Fe Opera Orchestra, and has served in that capacity with the Orquesta Filarmónica de la Ciudad de México, the New Zealand Symphony Orchestra, the Orquesta de Cámara de Valdivia, the American Symphony Orchestra, the Long Island Philharmonic, Jupiter Symphony, Riverside Symphony and others. He has debuted works by composers as diverse as Adolphe, Babbitt, Carter, Dalbavie, D'Rivera and Eckardt through Wuorinen, Yttrehus and Zappa with ensembles such as An die Musik, Aspen Wind Quintet, Columbia Sinfonietta, Cygnus Ensemble, Ensemble Sospeso, League-ISCM Chamber Players and the Orpheus Chamber Orchestra. He has performed in over thirty countries on five continents and has appeared on dozens of record labels playing pop, Broadway, medieval, Renaissance, classical and avant-garde music.

Mr Ingliss has taught at the Brooklyn College Conservatory, Columbia University, Conservatorio Nacional de México, Sarah Lawrence College, SUNY-Purchase, Universidad Austral de Chile and the University of Connecticut. He began his studies with Arthur Krilov at UConn and graduated from the Juilliard School as a scholarship student of Robert Bloom.

Michael Lipsey, born in New York, has performed with the Lincoln Center Chamber Music Society II, Newband/Harry Partch Instrumentarium, Riverside Symphony, founder-[Talujo Percussion Quartet](#), Westchester Symphony, Tan Dun's Crossings, Ensemble Sospeso, New Music Consort. Festivals- Caramoor, Chatauqua Institute, Bang-on-a-Can, Lille Festival, Making Music in Moscow Festival, Berlin Festival, Taipei Percussion Festival, Osaka Percussion Festival. He has made recordings for Sony Classical with the BBC Symphony, Red Poppy Records, CRI Records, Mode Records, and Nonesuch Records. He is the host of the New York City Day of Percussion. He is currently the Chair of the Aaron Copland School of Music at Queens College.

Conductor/composer **Marcus Jose Parris**, possesses an inspiring presence on the podium and a passion for and profound understanding of music. He has appeared with the Nashville Symphony Orchestra, Sinaloa Symphony Orchestra of the Arts in Sinaloa, Mexico, the National Symphony Orchestra of Panama, the Newburgh Symphony Orchestra, in Newburgh, NY., and the Da Capo Chamber Players. During the 2007/2008 season, he was assistant conductor of the American Symphony Orchestra in New York, NY, guest assistant professor at the Conductors Institute at Bard College, and finalist in the competition for the position of musical director of the YMF Debut Orchestra in Los Angeles. In addition, he shared the podium with Maestro Kurt Masur in a 2006 concert with the Manhattan School of Music Symphony Orchestra in conjunction with a series of master classes. That same year he was appointed Musical Director and Principal Conductor of the Opera Company of the Highlands. Among the works carried out with the OCH (opera company of the highlands), his performances by *Madama Butterfly*, *La Boheme*, *Cavalleria Rusticana / I Pagliacci* and *Hansel and Gretel* de Humperdinck, have been described as "agitation", "fluid", "precise" and "expert ..." in the Times Herald-Record of the city of Newburgh. October 2009 saw the U.S. premier of the Feast in the Time of the Plague of C. Cui, presented along with the rarely produced Mozart and Salieri of N. Rimsky-Korsakov, both after the novels of A. Pushkin, with the Little Opera Theater in New York under the baton of Maestro Parris.

Mr. Parris has participated as director and assistant director in several recording projects. Among them is the recording of Mountain of the *Blue Wind* by Lydia Ayers, composed for 16 flutes and recorded sounds for Hudson Valley Records label, as well as a recording of classic masterpieces arranged by conductor / composer Harold Farberman for the String Quartet from Colorado and members of the percussion section of the American Symphony Orchestra for the First Impression Music label. During his time as a resident in Okinawa, Japan, 2012-2015, Mr. Parris was invited to conduct the Okinawa Symphony Orchestra. In addition, he was invited several times to teach master classes in band conducting and rehearse with the Yonabaru Chugaku Wind Ensemble.

During his time in Panama, Mr. Parris was invited to conduct an orchestral reading of the opera *Dido and Aeneas* with the orchestra of the University of Panama in February 2016, and made a return appearance with the National Symphony Orchestra of Panama in August of the same year, a little more than 9 years after his debut with the orchestra. He returned a third time July of 2019. In February of

2018, he launched as CEO and artistic director Operation Liszt—a ceremonial montage of the Orquesta Filarmónica de la Comunidad de Conciertos Phil, the genesis of the projected Conciertos Phil, an orchestral arts organization. Maestro Parris also served as the director of the Banda de Conciertos de UDELAS (specialized university of the americas) in Panama during the 2018-2019 academic years.

Maestro Marcus Jose Parris began trumpet lessons at the age of six. From 2001 to 2005, he studied orchestral conducting with Maestro Harold Farberman, first in the summer course at the Conductors Institute at Bard College and as a private student, then as a scholarship student in the conducting program at Bard College. At that time he also studied composition with Joan Tower, trumpet with Steven Banzaert, and voice and language diction with Joan Fuerstman. Other teachers, mentors, and influences are Maestri Apo Hsu, Karen Lynne Deal, Claudia Cummings, Gustav Meier, Kenneth Kiesler, Guillermo Figueroa, Abdiel Almodóvar, Raymond Harvey and Leon Botstein.