

2012/2013 Season

Moving Sounds® Festival 2012

September 13-15, 2012

[Austrian Cultural Forum](#)

11 East 52nd Street, New York

Argento co-curates with the Austrian Cultural Forum a festival of music, visual media, and aesthetic dialogue in collaboration with the Austrian Cultural Forum. The festival will host Mivos Quartet performing music by Reiko Fueting and Carl Bettendorf; Ensemble Mise-En performing Pasquale Corrado, Moon Young Ha, Elisabeth Harnik, Kurt Rohde, Bent Sørensen, and Wolfram Schurig; and Jack Quartet performing Clemens Gadenstätte and Georg Friedrich Haas. New York composer Annie Gosfield and Austrian composer Bernhard Fleischmann will perform their own compositions. At the Symposium, Director of the Arnold Schönberg Center in Vienna Christian Myer will discuss Schoenberg and the avant-garde with jazz trumpeter Franz Hackl.

Residency at Harvard University

October 13, 2012

Argento workshops and performs world premieres by Harvard University composers.

Seven Spaces of Mozart's *Requiem*

October 27, 2012

St. Bartholomew's Church ([website](#))

325 Park Avenue at 51st St

Argento will perform all surviving fragments of Mozart's unfinished Requiem linked together by composer Georg Friedrich Haas's Seven Soundspaces (*Sieben Klangräume*). Acclaimed flutist Paula Robison will perform Mozart's Andante, K. 315 for flute and orchestra to open the program.

This program is presented by Great Music at St. Bart's with support from The Reed Foundation.

More commentaries on Mozart/Haas:

[Matt Mendez, Soundproof Room](#)

[Charissa Che, Downtown Magazine](#)

PROGRAM

W.A. Mozart - Andante for flute and orchestra, K. 315

Paula Robison, flute

W.A. Mozart – *Requiem*, K. 626

Georg Friedrich Haas – *Sieben Klangräume*

Tharanga Goonetilleke, Silvie Jensen, Steven Wilson, Peter Stewart, soloists

The College of New Jersey Chorale, John Leonard, director

Argento New Music Project – Michel Galante, conductor

Argento Performers Series: Lunar Movements

November 30, December 1-2, 8-9, and 15-16

[Austrian Cultural Forum](#)

11 East 52nd Street, New York

Argento celebrates the 100th anniversary of Pierrot Lunaire with performances of the Arnold Schoenberg masterpiece juxtaposed with recent and premiere compositions.

Program 1: Friday, November 30, 7:30 PM

Preview performance for Argento supporters

Program 2: Saturday, December 1, 7:30 PM

[Concert review in The New York Times](#)

As both an active painter and composer, Schoenberg's visual artwork and compositions grew from the same inner need for expression. With this in mind, Argento offers a program of works by Matthias Pintscher that focuses on the connections between painting and music. Pintscher's *Treatise on a Veil* was inspired by painter Cy Twombly's piece of the same name and contains many associations with visual and acoustic phenomena.

PROGRAM

(All works by Matthias Pintscher):

Study III for Treatise on the Veil for solo violin

Study II for Treatise on the Veil for violin, viola and cello

On a Clear Day for solo piano

Janusgesicht for viola and cello

Arnold Schoenberg – *Pierrot Lunaire*

Audience discussion with composer Matthias Pintscher during intermission.

David Fulmer, violin; Conor Hanick and Taka Kigawa, piano; Paula Robison, voice

Program 3: Sunday, December 2, 4:00 PM

A recent first prize winner of Concert Artists Guild competition, cellist Jay Campbell offers a recital of the old and new, with an emphasis on New York composers. In particular, the pairing of *An Orbicle of Jasp* with *Pierrot Lunaire* emphasizes Schoenberg's influence on living composers and underlines continuity. Wuorinen, exceptionally among his generation, has developed implications of Schoenberg's 12-tone as a vehicle for his own musical ends.

PROGRAM

Charles Wuorinen – *An Orbicle of Jasp*

Toru Takemitsu – *Orion*

Claude Debussy – *Sonata in D minor*

Arnold Schoenberg – *Pierrot Lunaire*

Audience discussion with the artists during intermission.
Jay Campbell, cello; Taka Kigawa, piano; Paula Robison, voice

Program 4: Saturday, December 8, 7:30 pm

In *Pierrot Lunaire*, Schoenberg originally instructed his violinist to double on viola. Today, performances typically use two separate players to cover the part, effectively minimizing the violist's role. Considering this, Argento presents a program featuring the viola, the "forgotten" member of the Pierrot ensemble. Included is Feldman's seminal "viola-plus-Pierrot" composition, *The Viola in My Life 2*, along with a solo work for the instrument by Jason Eckardt.

PROGRAM

Lei Liang – *Garden Eight* for solo piano
Jason Eckardt – *To be held...* for voice, viola, and electronics
Morton Feldman – *The Viola in My Life 2* for viola and ensemble
Arnold Schoenberg – *Pierrot Lunaire*

Audience discussion with the artists during intermission.
Stephanie Griffin, viola; Joanna Chao, piano; Paula Robison, voice

Program 5: Sunday, December 9, 4:00 PM

Musically encapsulating modernity's cultural and social dislocations, the heterogeneous timbres of Schoenberg's Pierrot ensemble have served as an endless source of fascination and inspiration for living composers. Featured are works by Feldman and Sciarrino that explore the various potentials of this most quintessential of twentieth-century instrumental contingents, along with contrasting solo compositions by Elliott Carter and Max Grafe.

Max Grafe – *Parthenogenesis* for piano and electronics
Salvatore Sciarrino – *Lo spazio inverso* for flute, clarinet, violin, cello, and celeste
Elliott Carter – *Gra* for solo clarinet
Morton Feldman – *I met Heine on the rue Fürstenberg* for soprano, flute, clarinet, violin, cello, piano, and percussion
Arnold Schoenberg – *Pierrot Lunaire*

Audience discussion with the artists during intermission
Sharon Harms, soprano; Joanna Chao, piano; Carol McGonnell, clarinet; Paula Robison, voice

Program 6: Saturday, December 15, 4:00 pm (note special time)

Rarely employing full ensemble tuttis, the restraint with which Schoenberg marshals his instrumental forces in *Pierrot Lunaire* has long been recognized as one of the work's most noteworthy qualities. Indeed, many important moments in the score are actually reserved for the reciter and a single monophonic instrument. Highlighting the delicate, chamber-like scoring of Pierrot, Argento presents mold-breaking solo and duo works by Lillios and Zorn, exploring the unique string and wind timbres that Schoenberg had at his disposal.

Elainie Lillios – *Among Fireflies* for alto flute and live electronics
John Zorn – *Apophthegms* for two violins
Arnold Schoenberg – *Pierrot Lunaire*

Audience discussion with the artists during intermission
Erin Lesser, flute; David Fulmer and Christopher Otto, violins; Paula Robison, voice

Program 7, Sunday, December 16, 4:00 PM

Argento presents a pair of virtuosic duos by Carter and Galante for subsets of the “expanded Pierrot” line-up, followed by a new work for the full ensemble by Fulmer. The Lunar Movements concert series is capped with a final performance of Schoenberg’s century-old masterpiece, the work Igor Stravinsky famously dubbed the “solar plexus” of twentieth-century composition.

Elainie Lillios and Bonnie Mitchell – *2BTextures* for video and electronics
Elainie Lillios and Bonnie Mitchell – *Sweeping Memories* (world premiere)
Elliott Carter – *Esprit Rude / Esprit Doux* for flute and clarinet
David Fulmer – *New Work* for soprano and ensemble (world premiere)
Michel Galante – *Duos and Trios* for flute and marimba
Arnold Schoenberg – *Pierrot Lunaire*

Audience discussion with the artists during intermission.
Sharon Harms, soprano; Erin Lesser, flute; Carol McGonnell, clarinet; Matt Ward, marimba; Paula Robison, voice

Ralph Kaminsky Memorial Concert
February 04, 2013

Remembering a ardent supporter of new music, this program will feature some of the works Ralph admired, performed by new music groups he tirelessly advocated for—Argento, Alarm Will Sound, Either/Or, ICE, JACK Quartet, and Talea.

PROGRAM

Gérard Grisey – *Périodes*
(and more)
Residency at Smith College – SmithArtsFest 2013: Storytelling
February 10, 2013
Sweeney Concert Hall

Argento performs Arnold Schoenberg's *Pierrot Lunaire* and works by Elliott Carter, Morton Feldman, and Michel Galante.

Symphonies of Song

February 23, 2013
DiMenna Center
450 West 37th Street, New York

Argento brings a taste of the Salzburg Biennale to New York City. This preview program features ...*wie stille brannte das Licht* by the 2013 State of Salzburg International Composition Prize winner Georg Friedrich Haas, and *Canto* by runner-up Aureliano Cattaneo, along with a continuation of Argento’s tribute to Robert Schumann with the first performance of Kimmy Szeto’s intimate ensemble arrangement of his *Symphony No. 3, "Rhenish"* for 11 instruments.

Although Robert Schumann completed his third symphony years after his famous settings of *Liederkreis* and *Frauenliebe und -leben*, the same ruminative and lyrical lines and the private, intimate modes of expression of his song cycles remain in his symphonic work. Over 150 years later,

Georg Friedrich Haas's cycle for soprano and ensemble, *...wie stille brannte das Licht (...how still burns the light)* and Aurelius Cattaneo's *Canto* follow Schumann's lyric impulse and vocalize complex textures. Kimmy Szeto's re-scoring brings out the shining lyricism, stirring drama, sweeping force, and noble solemnity of the "Rhenish" while retaining the intimacy of Schumann's song cycles.

PROGRAM

Georg Friedrich Haas – *...wie stille brannte das Licht* for soprano and ensemble
Sharon Harms, soprano
U.S. premiere

Aureliano Cattaneo – *Canto* for chamber ensemble
U.S. premiere

Michel Galante – *Megalomania* for solo piano
Stephen Gosling, piano
U.S. premiere

Robert Schumann – *Symphony No. 3, "Rhenish"*
arranged for chamber ensemble by Kimmy Szeto
World premiere