

The Generous Ensemble

Presents
a John Cage
Centennial Celebration

7:30pm
September 5, 2012
Torp Theatre
Central Connecticut State University

The Vexations Project: *idea by Jon Dostou, curated by Scott* - is fully described as far as origins and process beautifully and graciously by Neely Bruce further in. Here I will only say a couple of strange things, and try to evoke the ineffable thank you that everybody involved deserves. The *Vexations Project* is one single vision, and as part of the one, there are many smaller single visions. All of those involved have taken on their part of the project without promise of any reward but for the work itself. Having experienced the joy of the community involved here, from composers to performers, to central Connecticut, to the muckworkers and documenters - I've been completely floored and never prouder. And to clarify (or confuse): Yes I freely admit, the frame of the *Vexations Project* was not decided by chance procedures - but everything within the frame was.

Everybody whose name is in this program deserves our heartfelt, enormous, unending gratitude.

but nonetheless:

Special Thanks

Jon Dostou
Charles Menoche
Dylan Pederson
Neely Bruce
Ben Toth
Murray Mast
Leonard Bretton

The People at Banglewood AND Tanglewood
Robert Carl and David Macbride

Muckwork

Cassandra Thielen
Amanda Smith Anderson
Daniel Morel

Audio Recording

Steven Serpa

Videography

Rico Reyes

Photography

Cassandra Thielen

Programs provided by MelodyLabs Imprints

info@melodylabs.com

Program

Variations I

The Vexations Project

John Cage

Erik Satie, *and*

(in order)

| | | | | | |
|-------------------------|-------------------------------------|------|-----------------------------|--------------------------------------|------|
| Elias Mullane* | Massilon, OH - Hartford, CT | 1984 | Jon Dostou | Boston - Hartford | 1988 |
| Greg Robin | Lafayette, Louisiana | 1976 | Adam Cohen-Leaholm | Chicago, Illinois | 1985 |
| Quinn Collins | Princeton, New Jersey | 1983 | Nicholas Cline | Bloomington, Indiana | 1985 |
| Sayun Chang* | Taiwan - Connecticut | 1984 | Mark Spraggins | California Lutheran University | 1968 |
| ----- | | | Ulf Grahn | Takoma Park, Maryland | 1942 |
| Brice L Johnson | Indianapolis, Indiana | 1989 | Mark Eliot Jacobs | Medford, Oregon | 1960 |
| Scott Brickman | Fort Kent, Maine | 1963 | Steven Serpa | Manchester, Connecticut | 1976 |
| Matthew Browne | Ann Arbor, Michigan | 1988 | Julius Bucsis | New Jersey | 1958 |
| Paul Ayres | London, United Kingdom | 1970 | Kevin Henry | Brooklyn, NY | 1973 |
| Evan Cogswell | Glastonbury, Connecticut | 1990 | Brian Penkrot | Iowa City, Iowa | 1978 |
| Jonas Jurkunas | Vilnius, Lithuania | 1978 | ----- | | |
| Joshua Jandreau | Maine | 1989 | Nicholas David Liebman | Chicago Illinois | 1981 |
| Molly Fishman | Chicago, Illinois | 1987 | ----- | | |
| Julie Hill | New York, NY | 1988 | Michael K. Slayton | Vanderbilt University | 1971 |
| ----- | | | Shuying Li | Hartford, Connecticut | 1989 |
| David Drexler | La Grande, Oregon | 1967 | Matthew Kennedy | Anderson, IN - Hartford, CT | 1987 |
| Jessica Rudman | CUNY | 1982 | Cassandra Thielen | Westfield, IN - Hartford, CT | 1991 |
| Austin S. Ertelt | Saint Paul, Minnesota | 1989 | David L. Rappenecker | Buffalo, NY | 1984 |
| Matt Primm | North Carolina - Connecticut | 1985 | ----- | | |
| ----- | | | Yotam Haber | Brooklyn, NY | 1976 |
| Kevin Baldwin | New York | 1986 | Ari Korotkin | Birmingham, Michigan | 1995 |
| Adam Brown | Newcastle, United Kingdom | 1992 | Phil Salathé | Stony Brook University, NY | 1976 |
| Andrew Paul Middleton | Newcastle, United Kingdom | 1988 | ----- | | |
| Marc Hoeffeditz | Boston Conservatory | 1990 | Forest Christenson | New York, NY | 1985 |
| Daniel J. Mcintosh | University of Kansas | 1985 | Cyrus Meurant | Sydney, Australia | 1982 |
| Nat Evans | Seattle, Washington | 1980 | Jim Fox | Venice, California | 1953 |
| Joshua Denenberg | Brooklyn - Hartford | 1988 | Wesley Levers | Massachusetts | 1995 |
| Zane Merritt | Dubuque, Iowa - Buffalo, NY | 1985 | Dan Lis | West Hartford, Connecticut | 1989 |
| Justin Merritt | Northfield, Minnesota | 1975 | Scott Farkas | The College of Southern Idaho | 1985 |
| Jessica Rugani | California - Connecticut | 1984 | Brooks Fredericksen | Brooklyn, NY | 1987 |
| Nicholas Photinos | Chicago, Illinois | 1974 | Paul A. Epstein | Huntington Valley, Pennsylvania | 1938 |
| Brandon Reisdorf | Indianapolis, Indiana | 1989 | Lanier Sammons | Santa Cruz, California | 1983 |
| Ryan Maguire | Mission Beach, California | 1984 | ----- | | |
| John G. Bilotta | Concord, California | 1948 | Ryan McMasters | Pittsburgh, Pennsylvania | 1987 |
| David Smith | Ukiah, California | 1961 | Andy Cohen | Brooklyn, NY | 1973 |
| Alex D Pisani | Capital University, Columbus, Ohio | 1992 | Will Huff | University of Iowa | 1986 |
| James Bohn | New Bedford, Massachusetts | 1970 | William Bolles-Beaven | Maplewood, New Jersey | 1996 |
| Leo Richard Hurley | New York, NY | 1989 | E. C. Dovigi | Flagstaff, Arizona | 1991 |
| Christopher Goddard | New York, NY | 1986 | Nathan Mays | Sam Houston State University | 1988 |
| Kyle Tieman-Strauss | New York University | 1994 | Owen Davis | Flagstaff, Arizona | 1989 |
| Greg A Steinke | Depoe Bay, Oregon | 1942 | Jake RJ Hardiment | Newcastle, United Kingdom | 1991 |
| ----- | | | C. Bradley Van Wick | Kansas City, Missouri | 1984 |
| Erin Camp | East Machias, Maine | 1989 | Elias Mullane | Massillon, OH - Hartford, CT | 1984 |
| Matt Sargent | Bethesda, MD - Buffalo, NY | 1984 | Mike Perdue | Luverne, Alabama | 1983 |
| Dayton Kinney | Plympton, Massachusetts | 1990 | Jonathan Zorn | Minneapolis, Minnesota | 1979 |
| Aaron Robertson | United States of America | 1994 | Stuart Breczinski | New York, NY | 1986 |
| Elizabeth Kennedy Bayer | Phoenix, Arizona | 1984 | Scott Pfitzinger | Youngstown, Ohio | 1968 |
| Meredith Gilna | Hartford, Connecticut | 1988 | Benjamin J. Mansavage Klein | Hartford, Connecticut | 1981 |
| Bekah Simms | Newfoundland, Canada | 1990 | Nick Norton | Los Angeles, California | 1986 |
| David M. DeVasto | Chicago, Illinois | 1979 | Ben Phelps | Los Angeles, California | 1980 |
| Daniel Morel | Denver, Colorado | 1981 | ----- | | |
| Jim Loughery | Indianapolis, Indiana | 1989 | Carl Testa | New Haven, Connecticut | 1984 |
| Benjamin D. Taylor | Indiana University | 1983 | Davide Verotta | Gallarate, Italy - San Francisco, CA | 1958 |
| Matthew Horsley | Melbourne, Australia | 1986 | Thomas Schuttenhelm | Ohio and Connecticut | 1970 |
| Ted King-Smith | Reston, Virginia | 1988 | Mark Lochstampf | Columbus, Ohio | 1956 |
| Robert Giracello | Riverside, California | 1976 | Daniel Dehaan | Chicago, Illinois | 1988 |
| Thomas Bailey | Sam Houston State University | 1986 | Mike Parr-Burman | Edinburgh, United Kingdom | 1991 |
| Joshua Morris | Louisville, Kentucky - Brooklyn, NY | 1984 | Samuel Judson Crawford | Tennessee - New York | 1985 |
| Haley Hewitt | Glasgow, Scotland | 1988 | ----- | | |
| Dennis Hodges | Columbus, Ohio | 1982 | Tim Hansen | Orange, Australia | 1978 |
| Matt Evans | Columbus, Ohio | 1988 | Cassandra Thielen | Westfield, Indiana | 1991 |
| Evan Runyon | Hartford, Connecticut | 1988 | Viola Yip | Hong Kong - New York | 1987 |
| ----- | | | Stuart Breczinski | New York, NY | 1986 |
| Nana Omori | Toyota City, Japan | 1986 | BC Grimm | Madison, Wisconsin | 1986 |
| Kevin Good | Hawaii - Nevada - Connecticut | 1992 | ----- | | |
| Chris Kallmyer | Los Angeles, California | 1985 | Anne H. Goldberg | New York, NY | 1988 |
| ----- | | | Aaron Krerowicz | Hartford, Connecticut | 1985 |
| Matthew Williams | Indianapolis, Indiana | 1983 | John Supko | Durham, North Carolina | 1980 |
| ----- | | | jason palamara | University of Iowa | 1977 |
| Bruce Christian Bennett | San Francisco, California | 1968 | John F. McGrew | San Ramon, California | 1942 |
| Douglas Laustsen | New Jersey | 1984 | Nathan Nokes | Washington State | 1985 |
| Chris Ashbaugh | SUNY Buffalo | 1986 | ----- | | |
| Evan Runyon | Hartford, Connecticut | 1988 | David Macbride | West Hartford, Connecticut | 1951 |
| Andrew James Noseworthy | Newfoundland/Labrador, Canada | 1991 | Michael Anderson | Hartford, Connecticut | 1985 |
| ----- | | | John Huenemann | Ohio | 1990 |
| John E Zammitpace | Malta | 1953 | Neely Bruce | Wesleyan | 1944 |
| | | | Kevin Austin | Northern Arizona University | 1988 |
| | | | Scott Comanzo | Niskayuna, NY | 1979 |

(* = transcription) (----- = silence)

In the fall of 1964, the first semester of my senior year at the University of Alabama, everyone was talking about chance music. As a spoof, several of my classmates and I organized something like a happening as part of the annual Christmas Convocation. We were all doing different things—one wrote palindromes on a chalk board, one sat on a barstool singing torch songs, one improvised on the organ, two played tic-tac-toe, all uncoordinated. I conducted with my hands and arms going around like a clock. It was supposed to be a send-up, but it was fascinating, even engrossing. I asked my professor David Cohen how I might learn more about aleatoric music. He told me to read the catalogue of Cage's music put out by C. F. Peters, and to read *Silence*. I was hooked.

My second semester in graduate school at the University of Illinois, John Cage came to campus and spoke in the American music class of Charles Hamm. He spoke in a quiet, measured voice about what a poor composer Beethoven was and how useless his aesthetic was if we wanted to solve the problems of the mid-twentieth century. Every chair was taken. People stood in the back of the room and sat on the windowsills. It was a hot, breezeless day in the late spring of 1966, summer for all intents and purposes. You could have heard a pin drop. Many were enthralled, some were infuriated. John returned for a two-year residency with the School of Music, which resulted in *MusiCircus* and his deathless collaboration with Lejaren Hiller, *HPSCHD*. (I participated in both of these events, and John turned pages for me when I recorded *Solo Six* of *HPSCHD*—which I will play again at Wesleyan on December 7.)

My acquaintance with John deepened into a real friendship over the years. He was a frequent visitor to the Wesleyan campus. There are many stories to be told, but in these notes I would like to testify to his great love for the music of Satie. Both in public and private he was fond of reminding anyone within earshot that he organized the performance of what he liked to call Satie's complete works at Black Mountain College in 1948. Several times he urged me to organize a performance of "Vexations" at Wesleyan. John said, with the utmost seriousness, "Vexations is a great religious work, as great as any of the Passions." I was never privileged to hear John play the piano, but by all reports he was a special pianist, and unforgettable. Betty Johnston said that his playing of the Satie Nocturnes was uniquely beautiful.

In his excellent article "Vexations and its Performers" composer-performer Gavin Bryars summarizes the origins of the score—the manuscript (from about 1893), its ambiguities, and its notorious suggestion to the performer. "In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities" (*Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses*). Satie's remark, while not inscrutable, is certainly ambiguous and could even be ironical. Even Cage had to talk himself into actually playing the piece 840 times. But once John had mounted a complete performance of the piece, with a team of pianists in 1963, he never turned back. It was a life-changing event, not only for Cage but for many others who have participated in *Vexations*. In his words, it was "the difference between an idea and an experience."

Bryars lists some thirty performances between the mid-1950s and 1975—solo performances (!), performances by teams of professionals, performances by teams of students, performances by mixed teams of pros, semi-pros and students. Since 1975 there have been many more. My friend the composer William Duckworth claims to have organized more performances than anyone else, and I believe him. Many of these took place on the campus of Bucknell University. Duckworth's devotion to *Vexations* was recognized in 1993 when he was chosen to end the team performance at Roulette. Alex Ross wrote in *The New York Times* that "...at the end of the night, William Duckworth played with uncanny steadiness and stillness."

Vexations has a profound effect on those who perform it, as I know first-hand from my participation in the performance at Wesleyan in 2008. But it has also inspired other works. Duckworth bases several of his *Time Curve Preludes* on it, perhaps most clearly No. 8 in Book One. The late Arthur Jarvinen has composed *Serious Immobilities: Petit*, 84 variations on *Vexations* for piano. *Composition in Progress*, a group of Japanese artists, starting in 2003, has made a series of installations based on *Vexations*. The Cage Centennial has brought forth a number of *Vexations*-inspired pieces, but none

more remarkable than the one we will hear tonight.

Earlier this year Scott Comanzo sent me an Email which said, among other things, that “The Generous Ensemble is asking for ‘emails of intent’ from between 105 and 840 composers from across the country to compose variations on Vexations by Erik Satie. (Cage being a Satie champion)” It took me about fifteen seconds to reply that I was interested. A follow-up Email dated July 21 stated that 150 composers from all over the world had responded affirmatively. All of us were to write pieces sixteen seconds long, representing five iterations of the Vexations theme. As the project became more and more real, the inevitable shakedown occurred. Composers who did not, in fact, produce a piece are represented by sixteen seconds of silence. Other composers appeared, out of the woodwork. Some of the pieces proved unplayable in the time allotted. The order of the 160-something events in The Vexations Project has been determined by chance procedures.

The result is a knockout. First of all, there is great variety in the instrumental forces. By my count only 37 of the pieces use the entire ensemble. An additional 14 use what one could call tutti-minus-one. There are solos for all of the performers, and one should make special mention of the solo for snare drum, whose relationship to Vexations seems beyond tenuous. There are duets—two saxophones; alto sax and guitar; flute and oboe; guitar and percussion; bari sax and double bass; guitar and double bass (one of my favorites). There is an equivalent variety in the choice of trios. A few of the compositions are for unspecified instrumental ensemble. Several require one or more members of the ensemble to sing or speak, and one piece, for the entire group, consists only of vocal sounds and body percussion. For some reason I cannot imagine, several composers wrote parts for two frying pans, played in different ways by one person.

There is a similar variety in compositional procedure. There are outright quotations of the Vexations material (usually the “melodic” bass line) and there are pieces that have no perceptible connection to the Satie original at all. In addition to the aforementioned snare drum solo, which might as well come from a Sousa march, there is an exquisite moment where the flute and the oboe play a major third (C and E), answered by the same major third played on the vibraphone. This happens four times—end of story. Between pieces that sound like Vexations and pieces that emphatically do not, there are marvelous shades of similarity/dissimilarity.

I cannot begin to analyze these works, which demonstrate a multiplicity of procedures. Some are repetitive to the point of being minimalistic, some are seemingly through-composed. Some are totally uncoordinated, or almost so, and some are as coordinated as Bach chorales. Lots of melody and accompaniment, lots of counterpoint, lots of mixed textures.

I hope you enjoy my little piece, which was great fun to write and took me all of two hours, start to finish (much less time than it has taken me to write these notes). But even more, I hope you enjoy the way in which my little musical game is submerged in the greater whole. All of these dozens of tiny takes on Vexations, and the silences that stand in for unwritten ones, are submerged in the greater whole. For a composer to participate in such a project, he or she must, on some level, be willing to sacrifice a bit of identity for the greater good. That’s exactly what happens when one performs Vexations. That’s what happens when performs so many of Cage’s pieces. That’s even what John wanted to do by writing so many pieces the way he wrote them—using charts, processes, chance procedures of all sorts. He wanted to remove his personality from his music, insofar as that is possible. To a considerable extent he succeeded.

And so does The Vexations Project. It is a playful, supremely imaginative act of devotion to a twentieth-century master on his 100th anniversary, celebrating that master’s devotion to another master. It is a beautiful manifestation of a music without ego.

—Neely Bruce



These notes are abridged slightly from the original. Please go to generousensemble.org for the complete notes.

For this concert, The Generous Ensemble is:

Stuart Breczinski is a New York-based oboist, improviser, composer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences of all backgrounds. A proponent of chamber and contemporary music, Breczinski is an original member of ensemble mise-en, Ensemble Moto Perpetuo, and The Generous Ensemble. He has also performed as a chamber musician with the Bang on a Can Summer Institute at MASS MoCA, Contemporaneous, Performance 20/20, and Tactus, in addition to numerous independently organized collaborations with composers, performers, and other artists. This September, Breczinski will join The Academy, a collaboration between Carnegie Hall, The Juilliard School, the Weill Music Institute, and the New York City Department of Education. As the 2009 winner of the Paranov Concerto Competition, Breczinski presented the American premiere of Paul Patterson's Phoenix Concerto for oboe and strings with the Hartt Symphony Orchestra. Additionally, he was the 2007 winner of the Iowa Center for the Arts competition and a two-time winner of both the Lillian Fuchs Memorial Chamber Music Competition and the Midwest Oboe Competition. Breczinski holds degrees from The Hartt School (MM) and The University of Iowa (BM, BSE), with additional study at Manhattan School of Music. His instructors have included Jacqueline Leclair, Humbert Lucarelli, Mark Weiger, and Rachel Brudnoy.

Taiwanese percussionist **Sayun Chang**'s musical interests range from traditional and contemporary classical musics to many diverse disciplines of world music. She has collaborated with The Hartford Phase Shift, Studio of Electronic Music, Hartford Sound Alliance and Vigil Ensemble around the Hartford area, and also participated in SICPP 2011 and NAFDA 2012. She has additionally toured with several Taiwanese indigenous dance groups at festivals throughout Taiwan, Turkey, Greece, Canada and Hungary. As a soloist, Chang has performed percussion concertos with The Hartt School Wind Ensemble, The Hartt Suzuki Orchestra, Voices of Spring Symphony Orchestra, and Evergreen Symphony Orchestra. Formerly a member of Ju Percussion Group 2, she is now a member of The Generous Ensemble and Kaleidos, with which she collaborates with Puerto Rican guitarist Yovianna Garcia. She holds her degrees from The Hartt School and Taipei National University of the Arts. Currently, she is a doctoral candidate at The Hartt School.

Scott Comanzo is an internationally performed Jewish Catholic Taoist American composer of irreverent, blatant, unrepentant music and the creator of the generous avant-garde. His principal teachers have been Rocky Reuter, Michael Schelle, Robert Carl, Ken Steen and Lisa Coons. He has also studied in New Haven with Tawnie Olson, New York with electronic composer Douglas Henderson, and in Fort Collins with IDM artist "Less than One." Scott has created and attended residencies at the Suffolk County Accidental Artist's Community (New York) in 2006, The Greater Winnipeg Artist Residency: Gimli and Selkirk in 2009 and the Collective Accidental Mid-west Artist Residency (Columbus, Ohio) in 2011. He has won awards and commissions from the Percussive Arts Society, the Hartt School, the American Pianists Association, and is a recent Hartford Arts and Heritage Jobs Grant winner. Scott is also a multi-instrumental/vocal recording artist and recording/mix engineer, and has three self-produced, self-released albums available at iTunes, CD Baby, and other web locations. Currently, Scott is an adjunct professor in the Academic and Contemporary Studies Division at The Hartt School following a two year stint as the Electronic Studio Fellow.

Mallory Kokus is a woodwind teacher and performer throughout the Hartford, CT area. She has earned respect teaching woodwind students of all ages, both in her home studio, in schools, and at local music stores. She is an avid performer of both chamber and solo works and enjoys playing new music. She has performed at the North American Saxophone Alliance Conference (2007, 2011), US Navy Band Saxophone Symposium (2008, 2010, 2011), and Single Reed Summit (2007, 2009). An accomplished chamber musician, Mallory was a quarterfinalist in the Fischhoff National Chamber Music Competition with the Ineo Saxophone Quartet. In May 2011, Mallory received a master's degree in saxophone performance from The Hartt School. While studying at Hartt, Mallory was a member of Performance 20/20, the school's innovative chamber music program. She also was a winner of the Paranov Concerto Competition with the Ineo Saxophone Quartet. In February 2011, they performed William Bolcom's Concerto Grosso with the Hartt Symphony Orchestra under the direction of Edward Cumming. In 2009, Mallory earned a bachelor's degree in music education and a performer's certificate from Penn State University. As a Penn State student, she was the recipient of many scholastic and performance awards, including the Golumbic Award for Performance Achievement. Her primary teachers have included David Stambler and Carrie Koffman. Mallory is originally from Doylestown, PA and currently lives in Glastonbury, CT with her husband, Nick.

Mary Matthews enjoys a varied musical life as a soloist, chamber musician, lecturer, and clinician. She has appeared as a soloist with the Firelands Symphony, Pottstown Symphony, and Baldwin-Wallace Symphony Orchestras and tours nationally as a member of the Soundscape Trio and The Dahlia Flute Duo. Notable performances include a debut season at the 2012 Newport Music Festival, the 2012 and 2011 National Flute Association Conventions, the 2011 International Alliance for Women in Music Congress, and the 75th anniversary Baldwin-Wallace Bach Festival in Severance Hall. Ms. Matthews is currently based in Hartford, CT as a Doctoral Candidate at The Hartt School. Ms. Matthews has won numerous competitions including the 2012 South Carolina Flute Society Young Artist, 2010 Kathryn E. MacPhail Young Artist, 2008 Firelands Symphony Orchestra Young Artist and the 2008 Baldwin-Wallace Concerto Competitions. She received an Honorable Mention in the 2010 Mary Graham Lasley Young Artist Competition and was a finalist in the 2010 Coeur D'Alene Young Artist Competition, the 2009 William C. Byrd Young Artist Competition and the 2009 JC Arriaga Chamber Music Competition. Over the course of her career, she has been selected for nine musical performance and outreach grants. Ms. Matthews is adjunct Music Education faculty, director of the collegiate flute choir, and co-instructor of flute technique methods at The Hartt School. She maintains a full studio in The Hartt School Community Division and is a Teaching Artist with the Hartford Symphony's "CityMusic" El Sistema program. Ms. Matthews has been on faculty at the International School of Music in Bethesda, MD, the Royal Arts Academy in Olney, MD and the Baldwin-Wallace Conservatory Outreach Program in Berea, Ohio. She has presented masterclasses at The Hartt School Community Division, The Dahlia Flute Duo Summer Masterclass, and The Peabody Institute Career Development Series. She began her formal flute studies in the Eastman Preparatory Program where she graduated with distinction in performance. She holds a Master of Music Degree from the Peabody Institute of the Johns Hopkins University and a Bachelor of Music Degree from the Baldwin-Wallace Conservatory. Her principal teachers include Janet Arms, Emily Skala, Laurie Sokoloff, George Pope, and Jan Angus.

Guitarist **Elias Mullane** was born in Canton, Ohio. He is currently studying at The Hartt School, pursuing a Master of Music degree with an emphasis in guitar performance and music theory. Elias has extensive performance experience that includes performances throughout the Midwest and East Coast at Kent State University, Malone University, Mount Union, the Baldwin Wallace Conservatory, the House of Blues, and many others. He has studied guitar with George Bachmann and Stephen Aron, and he currently studies with Christopher Ladd. An avid proponent of new music, Elias has performed and premiered many works written within the last five years in an effort to promote an atmosphere of excitement among concert-goers for new works that are inspiring, intriguing, and challenging all at once.

Double bassist, performance artist, composer and sometimes-vocalist **Evan Runyon** is an eclectic entertainer whose interests span the wide spectrum of the performing arts; from traditional orchestral, operatic, chamber and historically informed settings to modern jazz, salsa, hip hop, afrobeat, electronic and collaborations with dancers, actors and visual artists. As a performer, he has been privileged to share the stage and/or concert bills with artists as diverse as the JACK Quartet, Robert Black, Chris Potter and Antibalas Afrobeat Orchestra. As a composer and arranger, Evan's works have received performances in the USA, Mexico, Canada, France and China. Evan's principal mentors include Robert Black, Patrick Neher and James Karrer. He can regularly be seen performing with the Latin Heartbeat Orchestra, Coma Lisa Quartet and as a collaborative artist and solo recitalist. Beyond music, Evan, a Tucson, AZ native, has a fondness for track cycling, Shakespeare, fine whiskey and western films.

Andrew Studenski, of Brockton, Massachusetts, is a saxophone performance and music education double major at The Hartt School (Class of 2013), where he has received a great deal of experience in large-ensemble, chamber, and solo performance, as well as teaching music at the elementary and high-school levels. Andrew plays baritone saxophone in the Ineo Saxophone Quartet, 2011 Fischhoff Quarter-Finalists, 2012 MTNA National Finalists, 2012 NASA Saxophone Quartet Competition Finalists, and winners of Hartt's 2011 Paranov Concerto Competition (Bolcom's "Concerto Grosso"). As a soloist, Andrew has been a candidate for the "Pershing's Own" National Collegiate Solo Competition; he was winner of the 2012 Paranov competition (Bolcom's "Concert Suite") and was a semifinalist in the 2012 NASA Classical Solo Competition. In addition to being a saxophonist, Mr. Studenski is also an avid woodwind doubler, involved in many musical theater productions in Connecticut as well as the Greater Boston area. When not playing woodwinds or teaching, Andrew enjoys reading, golf, and learning to play bandoneon.

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Pedro E. Segarra
Mayor