

THE BOX—music by living composers

Continuum®

Monday, March 15, 2010

8:00 p.m.

Program Notes

Franghiz Ali-Zadeh: Music for Piano (1989)

The astonishing beauty and the exotic cultures of the Caucasus mountains are well known to lovers of Russian authors such as Lermontov and Pushkin. The political nightmare of the region is, however, all too familiar. In an area only half again as large as New York State, some 40 languages are spoken. In Transcaucasia, the district on the southern slopes of the mountains, the three predominant populations are Azerbaijanis, Armenians, and Georgians, each with ethnic subdivisions, ancient traditions and rivalries, all aggravated by the divide-and-conquer tactics of the Russian Imperial and Soviet eras. Christianity, the religion of the Armenians and Georgians, and Islam, the faith of the Azerbaijanis, are in a state of constant tension. The musical traditions of these peoples are legendary, but less well known are the composers of music aimed at the "Western Art Music" audience, who have emerged in the current century. One reason for our ignorance is the fact that even in the late, somewhat liberalized, Soviet years, very few non-Russian composers benefited from the promotional activities of the Moscow authorities. Although music of the non-Russian republics was theoretically more obtainable after the demise of communism, the economic and military problems continued to interfere.

Azerbaijan is not only a picturesque mountainous region, with connections throughout the Middle East -- part of its traditional territory now lies in Iran -- but also a major petroleum producer. Its inhabitants are primarily Shiite Muslims speaking a Turkic language, but also have included a large Jewish community and other ethnic minorities. Alongside Azerbaijan's ancient musical culture, Western-style art music has flourished there only since the opening of the Baku Conservatory in 1921, which combined teaching of traditional and Western musics. During the ensuing decades of Russian-led "modernization", choral societies, philharmonic societies (general music-sponsoring bodies), and orchestras were established. Among the most prominent composers was Shostakovich's pupil Kara Karayev, whose leadership and pedagogical skills helped to create a tradition of composition.

Franghiz Ali-Zadeh was born in Baku, Azerbaijan, in 1947. As a child she was encouraged to learn traditional Western piano music but not the unwritten, improvised mugham that is the traditional professional music of her people. She graduated from the Baku Conservatory in composition and piano, received a doctorate in musicology, and from 1973 to 1976 served as assistant to Kara Karayev, the founder of western-style composition in Azerbaijan. As a pianist she presented for the first time in Baku works by Schoenberg, Webern, Messiaen, Cage, Crumb and other modernists who were unknown there. She also has toured the United States performing mixed programs including her own music. Ali-Zadeh taught at the Baku Conservatory, but from 1992 to 1998 the economic and physical devastation of Azerbaijan that resulted from its war

with Armenia drove her to Mersin, Turkey. Her home is now divided between Baku and Berlin. Her music is frequently played internationally, especially in Europe; Continuum presented a portrait concert in New York a decade ago. Recently she participated in a festival in Seattle, in a concert with the Kronos Quartet in Carnegie Hall, and wrote the obligatory solo cello piece for the Rostropovich International Competition in Paris, 2005, and Khazar, for piano quintet, on a commission for Juilliard's centennial. Her music is published by Hans Sikorski (Hamburg; in the United States, Music Sales/G. Schirmer) and has been recorded extensively.

Franghiz Ali-Zadeh's earliest works are completely Western. In the late 1970s, with her formal education behind her, she finally devoted herself to the study of mugham and began fusing traditional Azeri music with modern Western techniques. This major turning point is heard in her often-performed cello and piano duo *In Habil's Style*, composed in 1979 for Soviet cello virtuoso Ivan Monighetti. Her recent music sometimes makes explicit use of Azeri ideas, and at other times leans more toward the Western tradition. Some compositions include non-Western instruments.

Music for Piano combines Eastern and Western. A glass bead necklace placed on the strings bestows upon the lower middle register a sound simulating that of a Caucasus traditional instrument. The piece is divided into sections, some of which suggest improvisation, others of which reflect on the traditional dance styles of her region without actually imitating them.

Conlon Nancarrow: Prelude (1935), Blues (1935), Study No. 15 (1950s), Sonatina (1941)

The United States has produced more than a few artistic personalities who, owing to the confluence of contradictory and complementary streams of thought, have embarked in directions so unusual that they have been dubbed "true originals". In music the most conspicuous are Ives, Cowell, and Cage. Ranking with them is Conlon Nancarrow. Born in Texarkana, Arkansas in 1912, Nancarrow studied in Cincinnati, then in Boston (1933-36), where his teachers included three leaders of new music -- Nicolas Slonimsky, Walter Piston, and Roger Sessions. After fighting on the Republican side of the Spanish Civil War, he and his fellow anti-fascists were deprived of their passports (a procedure later declared unconstitutional) and Nancarrow emigrated to Mexico, where he lived since 1940, becoming a Mexican citizen in 1956. A friendly but retiring man, Nancarrow rarely traveled, but in the late 1980s and early '90s made appearances at special events internationally, including Continuum's 1986 retrospective of his music at Lincoln Center, his first visit to New York in nearly four decades. He died in 1997.

Nancarrow's early music includes a marvelous string quartet, a trio for piano and winds, and the first *Piece for Small Orchestra*. These works, as well as his later compositions, largely grow out of his passions for jazz -- he was a jazz trumpeter -- and Bach. As it happens, several of the early piano pieces are so complex or rapid that they require an extra player for their performance at a proper tempo. The *Sonatina* is performed tonight in an authorized transcription for piano four-hands by Yvar Mikhashoff. The *Prelude* could be performed by a soloist, but comes closer to the optimal tempo in the duet version arranged by Cheryl Seltzer and Joel Sachs.

Because the bulk of Nancarrow's music is for player-piano, he did not enjoy the usual route to renown through live performance. Late in his life, however, he was discovered

laboring away in Mexico. Recordings of his player-piano pieces propelled him to international fame and led to the high honor of a MacArthur Foundation "genius" grant. He turned to the player-piano after moving to Mexico because he could not find performers capable of executing his music. He quickly became totally fascinated by the instrument's unique capabilities for precise rhythmic performance, an idea he read in Henry Cowell's *New Musical Resources*. Nancarrow's *Rhythmic Studies* for player-piano (which run from around 1950 to the early 1990s) make an indelible impression for their vivacity, imagination, color, and usually for their incredible complexity and breakneck speed. Many of these pieces manifest his jazz background; on a structural level they are amazing for their exploitation of complex rhythms -- such as proportional canons using extraordinary temporal relationships that are unplayable by humans. Nancarrow punched his own piano rolls for his specially-modified instrument. A few of the earlier studies, however, are performable "live", Study No. 15 was transcribed by Yvar Mikhashoff with the consultation and approval of the composer.

Rhythmic Study No. 15, a relatively early player-piano composition, is a high-speed two-voiced canon in which the two "voices" move in the time ratio 4:3. To imagine what is happening, the reader might imagine a rather strange performance of a familiar canon, "Row, Row, Row Your Boat." Instead of having one voice lead, and the other enter a few measures later, Nancarrow has his canon begin simultaneously in both voices, with the upper part moving one-third faster than the lower, so that it pulls farther and farther ahead. When the upper part has completed its course, it begins again at a slower speed. Meanwhile, the lower part is still completing its first statement of the melody. As a result, the middle of the study is marked by a short passage in which both parts are moving at the same, slower speed. Then the lower part restarts, at the faster tempo, racing to catch the now tortoise-like upper part. They finally meet on the last chord!

In 1984 Nancarrow returned to live composition, writing a brief piano tango, and soon thereafter composed his first major "live" work in nearly 40 years -- the *Second Piece for Small Orchestra* -- for Continuum's 1986 retrospective. He subsequently produced a second *String Quartet*, piano pieces, and other chamber music. Most of Nancarrow's live works can be heard on Continuum's Naxos CD.

Ursula Mamlok: Sonata for Violin and Piano (1989)

Ursula Mamlok was born in Berlin in 1923, fled the Nazis in 1939, and arrived in New York after living in Guayaquil, Ecuador for two years. She had already begun musical studies in her native Berlin; here, upon sending her early compositions to the Mannes College of Music, she received a full scholarship to study with George Szell. Szell, and later Vittorio Giannini, gave her a strict classical training. Not having had the opportunity to hear any music of the twentieth century until attending the many new-music concerts in New York, she sought out Stefan Wolpe, and later Ralph Shapey, in order to understand their compositional procedures. Their influence, as well as the music played at new-music concerts of the 1950s and 1960s, such as the ISCM, the Group for Contemporary Music, and *Music in our Time*, led her away from composing tonal music. In the meantime, she had interrupted her education to marry. In 1956, feeling strongly the need to complete her education, a process forcibly deferred by the disruptions of the Nazi years and her flight from Europe, she returned to the classroom, this time at the Manhattan School of Music, where she received undergraduate and graduate degrees. Of course, she was then older than college age, and became anxious about being perceived differently from her fellow students, not knowing that Americans return to

school at any age. She confided that, to protect herself, she chopped five years off her age. When she expressed regrets that she deceived everyone for so many decades -- the altered age appears in standard reference books -- Joel Sachs asked if this amusing sidelight on her life might be part of subsequent program notes, to which she eagerly assented. Recently Ms. Mamlok returned to her native Berlin, in part because of a strong interest in performing her works in Germany.

Ms Mamlok's style is characterized by vivid contrasts of ideas and rapid shifts of mood, although the overall mood tends to be extremely intimate and melodiousness. Her attention to the finest details is worthy of emulation by all composers. The Sonata for Violin and Piano was commissioned by the Eastman School and is dedicated to the late Catherine Tait. The composition consists of three contrasting movements, the first of which is described by the character indication "with fluctuating tension." The calm, slow second movement is written as a single-line melody without harmonic or contrapuntal elaboration. The final movement alternates between agitation and gentleness. Ms. Mamlok employs a somewhat classical approach to the 12-Tone Method, though not to establish an equality of the twelve pitches. In fact, she uses repetitions of groups of tones quite freely. The Sonata for Violin and Piano will be recorded this summer by Renée Jolles and Joel Sachs for Naxos.

Ileana Perez Velázquez: Idolos del sueño (2010)

Three songs to poems by Luis Pinatado

IDOLS OF SLEEP

Texts: Carlos Pintado, translated by Ileana Perez Velázquez

LOOKING AT HOW THINGS DISAPPEAR

To look at the water's delicate transparency
flowing away from my eyes,
the never-ending hours, the floating remains,
reflections of a past in which there's no presence
and there's no forgetting. I am looking
at a sad painting: what briefly survives in it soon
will die in another place or time as the sadness
of a dead man survives when he departs.
That's the image we will see
when the whispering river flows into
the prodigious end of summer,
lingering over everything that stays far
in the distant water's edge, as a twilight
that's always, endlessly, coming.

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TAUBENSCHLAG [Dovecot]

If men were able to raise their love to heavens as a cloud of Light

(Luis Cernuda)

All the mystery comes from the night
as a secret symbol of magic.
If could just say everything is dream,
or walk myself through the dark-endless mirror
to see, in a instant, what's missing
when we face the cautiously silent dawn.

If I could raise my love to heavens
the way we raise a candle to the night
and say, fearlessly and calmed:
it's raining shadows at the end of my hands.
If I could wake up the way morning wakes up
and die among your arms,
and scream my name to that heavens that forgets me
and that I forget also undoubtedly.
If nothing of my shade is left.
If the gold of days and nights
will soon start burying me.
If I could walk back the path of the shadow.
If I could return over my own time's footsteps
to see once again these streets
-accompanied by that dream of god and men-,
to be again, Taubenschlag, the young one.

IDOLS OF SLEEP

Run away, you idols of sleep, everything
Comes to an end with the incessant dawn. Nothing is left
of what once was: light returns to the silk,
and the instant to that instant that praises itself.

Run away, you idols of sleep, from the dance
of two conspiring loving bodies
who kiss at the threshold of time and swear
over their brief image, never over their likeness.

Run away, idols of sleep. Someone has placed
a triumphant ace between my hands.
Run endlessly away or everything will be in vain.

Run away, idols of sleep. It is I who has arranged
fate, wakefulness and betrayals
in which each love devours itself.

Ileana Perez Velázquez (b. Cienfuegos, Cuba, 1964) received her B.A. in piano and composition from the Higher Institute of Arts (ISA), Havana, Cuba in 1987. When she moved to the United States in 1993, she was already recognized as one of the up-and-coming talents in Cuban composition, having won several national composition awards in Cuba. After obtaining her master's degree in 1995 in electroacoustic music from Dartmouth College, she began her doctoral studies at Indiana University. Perez Velázquez received a 1999 Cintas Fellowship in Composition, served on the faculty of Portland State University (Oregon) for two years (1998-2000), and completed her doctorate in 2000. She then joined the faculty of Williams College, where she is Associate Professor of Music Composition and Electronic Music. Her music has been featured in numerous festivals, such as the Festival Sonidos de las Americas Cuba at Weill Recital Hall, by the American Composers Orchestra; the American Composers Forum's Sonic Circuits XII International Electronic Music Festival at Berklee College; the Bowling Green State University New Music Festival; New Music Miami Festival; the Festival of Women Composers International, Pittsburgh; and other festivals in Wisconsin, Virginia, Indiana, and New Hampshire. Her compositions have also been

heard at international festivals in Spain, the Netherlands, Colombia, Chile, Lebanon, and France, and in national conferences of the Society of Composers Inc., the College Music Society, and at the International Association of Women in Music Congress. Albany Records released a CD of her music in January. The premiere of *Light Echoes*, for percussion and piano will be given in Paris by Thierry Miroglio and Ancuza Aprodu on December 17. Her most recent work is *Idolos del Sueño*, which she wrote for this Continuum residency, and receives its world premiere tonight.

Ana Sokolovic: Vez (2005)

Ana Sokolovic was born in 1968 in Belgrade, Serbia, where she studied composition with Dusan Radic and with Zoran Eric. She completed a master's degree at the University of Montreal under the direction of José Evangelista, and attended a composition workshop with Tristan Murail and Denys Bouliane in the summer of 1997. She has composed for orchestra, piano, voice, and chamber ensembles. Her music has been performed in Canada, France, the Netherlands, Switzerland, Germany, Italy, Iceland, Belgium, Great Britain, Ukraine, USA, India, Slovenia, Croatia and Serbia. Sokolovic has received commissions from the Orchestre Symphonique de Montréal (conducted by Charles Dutoit and Kent Nagano), Esprit Orchestra, Société de Musique Contemporaine du Québec, the dance companies Brune and Cas Public, the Molinari String Quartet, Bozzini String Quartet, Orchestre baroque de Montréal, Ensemble Contemporain de Montréal, Queen of Puddings Music Theatre Co., Bradyworks, Jeunesses musicales du Canada, Soundstreams, Adaskin String Trio, Manitoba Chamber Orchestra, Fibonacci trio, Phoenix Trio, Arraymusic, Evergreen Gamelan, and many soloists. In 1995 and 1998 Sokolovic was three times winner of the Competition for Young Composers of SOCAN. In 1996, her *Ambient V* was chosen to represent Canada at UNESCO's International Rostrum of Composers in Paris. In 1999, *Géométrie sentimentale* obtained a first prize in chamber music category and Grand Prix of 13th CBC Radio National Competition for Young Composers. In 2005 she wrote her first opera, *The Midnight Court*, for Queen of Puddings Music Theatre Co. It was performed at the Royal Opera House, London, England in June 2006. She won the Joseph S. Stauffer Prize from the Canada Council for the Arts in recognition of her exceptional talent and achievement in composition; the Prix Opus Prize, presented by Quebec Music Council, for composer of the year; and SOCAN's Jan Matejcek Prize for concert music. Ana Sokolovic lives in Montreal and teaches composition as a guest professor at the University of Montreal. She writes, "Vez in Serbian means embroidery, needlework. The piece is inspired by traditional Balkan music. Repeated notes, irregular rhythms and tiny "embroidery" between accented structural pitches are in the main features of this piece." *Vez* was commissioned by the Canadian Broadcasting Corporation for Yegor Dyachkov, to whom it is dedicated.

Roberto Sierra: Ritmorroto (1995)

A native of a small town in Puerto Rico, Roberto Sierra (b. 1953) first studied at the National Conservatory in San Juan and the University of Puerto Rico. He then expanded his horizons at the Royal College of Music and the University of London, the Institute for Sonology in Utrecht, Holland, and the Musikhochschule in Hamburg, where for three years he was a pupil of György Ligeti. While Sierra has spoken frequently of his gratitude to the Hungarian master, Ligeti also credits his pupil with introducing him to the Afro-Caribbean and other non-western music that transformed his own music.

Returning to Puerto Rico, he was appointed Chancellor of its Conservatory. His compositional career took off with his appointment as composer-in-residence to the Milwaukee Symphony. A few years later he became professor of composition at Cornell University, where he continues to teach. His solo, chamber, orchestral, and vocal music has been commissioned and performed by major orchestras, ensembles, and soloists here and abroad. (It is published primarily by Subito Music.) Many of his works have been recorded: New Albion issued a Continuum CD of his music of the 1990s and 2000s, and a Continuum CD of earlier works was re-released on Naxos. A third Continuum CD is planned for the near future. Among works receiving major premieres in the last years are *Bongo+*, for percussionist and chamber orchestra, commissioned for Juilliard's centennial for the New Juilliard Ensemble. *Missa Latina*, for soprano, baritone, chorus and orchestra, a commission of the National Symphony Orchestra and the Choral Arts Society of Washington DC, was premiered at the Kennedy Center; *Boriken*, for orchestra, was premiered at the Casals Festival of Puerto Rico, which commissioned it in celebration of its fiftieth anniversary. Very recent and current projects include a third Piano Trio (for Trio Arbos in Spain), *33 Formas de observar un Mismo Objeto* (33 Ways of Observing the Same object), for piano four-hands, composed for Cheryl Seltzer and Joel Sachs, and *Symphony No. 4*, commissioned by the Sphinx Organization and premiered by the Nashville Symphony on October 1. He is currently completing a set of 24 preludes for piano. Continuum will record a third CD of his music this summer.

While in Europe, Mr. Sierra became convinced that the survival of Latin American art depended upon the preservation of the roots and essence of its cultural identity. To this end he has incorporated into his works elements of the folklore and popular music of Puerto Rico and the Caribbean. Like Bartók, he does not quote traditional material, but has assimilated it into his personal style, which is deeply rooted in Western classical and modern music. In some recent works the folkloric and popular elements have been more submerged.

Mr. Sierra writes, "The three pieces of *Ritmorroto* [Broken Rhythm] are studies in new rhythmic ideas and the simulation of polyphony in an intrinsically monophonic medium by means of textural stratification. In the late 1980s I began working with a type of rhythmic language which comprises the juxtaposition of two incomplete units with different subdivisions. For example, two eighth notes of a triplet might be followed by sixteenth notes, leaving the first quarter-note value truncated. This process generates a succession of irrational durations or pulses.

"In the first piece the rhythmic cells and the melodic motives act independently of each other. The second study explores contrapuntal ideas. Different lines, which are in constant imitation, are separated by means of dynamics and articulation. The last piece is really two different pieces that happen at the same time: one starts in the low register with loud dynamics and aggressive rhythms; the other starts gently in the high register. Gradually they travel through the registers of the instrument in opposite directions, and end by having switched positions.

Benjamin Yusupov: Haqqoni (2007)

One of the Central Asian ethnic groups that transcends the political borders is the Bukharian Jews, many of whom were the leading musicians of the region. Originally brought from Persia to serve as musicians to the emirs, they take their communal name Bukhara, the magnificent ancient capital city, which is now in Uzbekistan despite its Tajik history. As a result, the Bukharian Jews are often thought of as Tajiks – whose language is nearly identical to Persian, as opposed to the region's other languages, which are Turkic. Although the Bukharian Jews got along well with their neighbors, they could be mistaken neither for them nor for the Jews of European origin who settled in the area during Tsarist times and whose numbers swelled as the Soviets evacuated intellectuals from regions threatened by the Nazis. Bukharian Jews say that they did not feel antisemitism until the late Soviet period, when the evil intentions of Russian nationalists threatened to infect Central Asia. After the dissolution of the USSR their worries were compounded by the economic collapse, the civil war in Tajikistan, and the rise of violent Uzbek fundamentalists. Fearful for the future, the Bukharian Jews migrated en masse, largely to Israel or New York City. Now some 15,000 live in the New York region, mostly in Queens, where they have established a strong, lively community with its own Jewish Center, newspaper, and social services.

Benjamin Yusupov, the one Bukharian Jew who has become internationally prominent on the Western classical-music stage, was born in 1962 in Dushanbe, the capital of Tajikistan. After studying piano, composition and conducting at the Moscow Conservatory, he was appointed conductor of the Dushanbe Philharmonic Orchestra, where his programming was known for its great variety. Only a year later, in 1990, foreseeing the coming chaos, he emigrated to Israel, where he earned his Ph.D. at Bar-Ilan University, Tel Aviv. His compositions, which are largely orchestral but include wonderful chamber music, have been performed at festivals and concerts throughout Europe, the United States, Russia, and Canada by some of the leading orchestras and ensembles including Continuum. It has been broadcast in Australia, the US, and Europe, and recorded on five CDs. Yusupov's compositions are published by Sikorski (in the US, Music Sales/G. Schirmer). Continuum gave a portrait concert of his music in New York in 2007.

Yusupov has worked to fuse Eastern and Western traditions, as well as the traditions of various Jewish communities, in a search for a new style reflecting Israeli culture. When asked how he sees his place in the specifically Bukharian community, he replied that he felt a mission to bring this marvelous culture to western concert halls, "to represent the sources of that music for listeners and combine them with modern technical achievements." As a result, his music now may mix, in ever-changing blends, the traditions of Central Asia, Western "classical" music, Africa, South America, and popular music. His recent Viola Tango Rock Concerto, for viola, electronic viola, dancer, and orchestra has already enjoyed many performances throughout Europe and the Americas played by Maxim Vengerov, for whom it was written, and conducted by the composer. Other recent projects include a cello concerto for Mischa Maisky, commissioned by the Lucerne Symphony, Israel Philharmonic and London Philharmonic orchestras, and a trumpet concerto for Sergei Nakariakov.

For Continuum's 2007 portrait concert Yusupov composed Haqqoni – Crossroads No. 4, with a commission from Eduard Agudayev in memory of Eduard Nektalov, a diamond dealer and prominent member of the Queens Bukharian community who was brutally murdered two years before. The composition is also a memorial to Yusupov's mother.

Concerning the title, Yusupov provides a statement by the musicologist Ted Levin, from a CD of Bukharian music:

Haqqoni (from the Arabic: haqq, "absolute truth," connoting "the absolute," or God; in Hebrew it relates to the word hoqq, "law") is a vocal genre of Bukharian music. It is particular to Bukhara, and is sung by Bukharian Jews, as well as Moslems. Unlike most Bukharian music, haqqoni is unmetered and is sung a cappella, with couplets performed antiphonally by two, or occasionally three singers. Singers hold their hands to the side of their mouths or use a plate, held or gently waved at an oblique angle to the mouth, to regulate and direct their voices.

The purpose of haqqoni is to appeal to God and to facilitate inner purification: to renounce the physical world and become immersed in an inner world. In both musical style and texts, the haqqoni genre demonstrates the strong influence of Sufi ideals, and indeed haqqoni were formerly performed in the Bukharian khanaqa (dervish meeting places), as well as in the bazaar-I shab (night bazaar) and in other popular gathering places. They are still performed as a part of funeral ceremonies and commemorations of the dead, now more frequently among Jews than Moslems. A haqqoni is sung in the home just before the body of the deceased is removed to the cemetery. Haqqoni are also sung during social evenings in private homes as an expression of a singer's inner feelings. Each singer strives for maximum self-expression in order to create the desired spiritual atmosphere. The singers may sing from a single text or combine different texts that provide the proper imagery.

The recorded sound material at the beginning of this piece is the voice of Yusupov's maternal grandfather, singing at a Passover seder. The middle sections are haqqoni, sung at funerals by the outstanding Bukharian singers Menashe Abramov and Roshel Badalbayev. The final section is the voice of Yusupov's paternal grandfather, performing a Sabbath blessing of the wine.

Francis Schwartz: Daimon II

Francis Schwartz born in Philadelphia in 1940, he grew up in Texas where he studied with the eminent pianist Patricio Gutierrez. He then received B.S. and M.S. degrees from The Juilliard School and a Ph.D. with highest honors from the University of Paris. During his 33 years at the University of Puerto Rico, he was Dean of Humanities, professor of composition, and held other major academic and administrative positions. As director of cultural activities for that prestigious institution he made it an international center. He lectures regularly abroad and in the United States on polyart; his seminar at the University of Paris had a great impact on European intellectual circles. His music and polyartistic creations have been performed in the major capitals of Europe and the Americas. Schwartz has written works for some of the world's outstanding artists and ensembles such as Andres Segovia, Gary Karr, Pierre-Yves Artaud, Continuum, The New Juilliard Ensemble, Arioso Trio, 2E2M of Paris, LIM de Madrid, and the Casals Festival, among many others. He currently pursues an international career while residing in Sarasota, Florida.

Schwartz's compositions include fully-composed instrumental and vocal compositions, but he has devoted particular energy to works involving his listeners, which he initiated in 1968 with his multi-sensorial music-theater piece Auschwitz. His polyartistic creation Mon Oeuf, a miniature theater-sculpture with electronic sounds, aromas, temperature

manipulations and tactile stimulations was premiered in 1979 at the Pompidou Center and later installed at the Museum of Modern Art in Paris. Mon Oeuf has been hailed as a daring achievement in contemporary art. Cosmos, an "intercontinental polyartistic event" performed at the University of Puerto Rico, included musical contributions telephoned live from around the world and broadcast to the audience. Mr. Schwartz says, "The intentional, spontaneous recruitment of the people in attendance is an act of sharing which maintains the respected status of the performing artists while eliminating the barrier of inaccessibility". Daimon II, which was composed for Continuum in 1986, is based on the nineteenth-century painting "The Wake" ("El Velorio") by the Puerto Rican master Francisco Oller. (Oller, who studied in Courbet's atelier in Paris, was a close friend and collaborator of Cezanne and Pissarro. Two of his works are in the Louvre.) The painting was a vivid cry of protest against the ignorance perpetuated in early twentieth century Puerto Rico by an alliance of the rich and the clergy. It is set in a poverty-stricken shanty in the countryside. A dead baby lies on a table, while around it the revelers, carrying out to the fullest the superstitions surrounding death, have reduced themselves to an abysmal depth of drunkenness and lechery, while an old man, apparently the only person with true dignity, looks on the scene in contempt. Daimon II (the name is Greek for divinity or god) utilizes vocal and instrumental sounds, visual stimuli, and the dynamic incorporation of the public to recreate the almost surrealistic undercurrent of Oller's painting.

Continuum's concerts are researched and directed by Cheryl Seltzer and Joel Sachs. Program notes copyright ©2010 by Continuum.