

American Modern Ensemble performs BLUE at SubCulture featuring “powerhouse pianists” Stephen Gosling and Blair McMillen, March 3 at 8pm

AME celebrates the release of its groundbreaking new album of all-American piano duos, *Powerhouse Pianists II*. Gosling and McMillen perform tracks from the album including works by Amanda Harberg, Robert Paterson and Frederic Rzewski. Their AME compatriots step in for the rest of the program that includes works by Margaret Brouwer, George Crumb and Laura Kaminsky.

Now in its 10th season, [American Modern Ensemble](#) continues to spotlight American music via lively thematic programming, performing the widest possible repertoire, particularly by living composers. Says *Seen and Heard International* on the groundbreaking American Modern Ensemble, “Listening to and watching the musicians for the American Modern Ensemble is like experiencing a ‘perfect ten’ dance team.”

With this fascinating exploration of “blue,” the most musical hue, American Modern Ensemble celebrates the release of its groundbreaking new CD of all-American piano duos, [Powerhouse Pianists II](#), featuring pianists Stephen Gosling and Blair McMillen who will be on hand at Subculture (45 Bleecker Street) on **Tuesday, March 3, 2015, at 8pm** to perform Amanda Harberg’s pulsating *Tenement Rhapsody*, Robert Paterson’s powerful *Deep Blue Ocean*, and Frederic Rzewski’s raging industrial masterpiece *Winnsboro Cotton Mill Blues* from *Four North American Ballads*. Fellow AME members complete the program, which includes Margaret Brouwer’s onomatopoeic sound poem *Lonely Lake*, George Crumb’s ethereal take on whale songs *Vox Balanae*, and Laura Kaminsky’s synesthetic expedition *Full Range of Blue*.

The March 3 program opens with Margaret Brouwer’s *Lonely Lake*, an homage to a reflective walk in the woods in the first light of dawn to a tranquil Canadian lake. *Lonely Lake* progresses through musical development of the birdcalls and swimming motifs into busy daytime activities, and ends with the sounds of loons at dusk. George Crumb’s haunting *Vox Balaenae*, first performed in 1971, draws its inspiration from the recordings of whale songs.

Who: American Modern Ensemble
Sato Moughalian, flute
Benjamin Fingland, clarinet
Regi Papa, violin
Raman Ramakrishnan, cello
Stephen Gosling, piano
Blair McMillen, piano
Matt Ward, percussion
Robert Paterson, conductor

Where: Subculture (45 Bleecker St, New York, NY)

When: Tuesday, March 3, 2015, at 8:00 – 10:30pm

Program:

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| Margaret Brouwer | <i>Lonely Lake</i> |
| George Crumb | <i>Vox Balanae</i> |
| Amanda Harberg | <i>Tenement Rhapsody</i> |
| Laura Kaminsky | <i>The Full Range of Blue</i> |
| Robert Paterson | <i>Deep Blue Ocean</i> |
| Frederic Rzewski | <i>Winnsboro Cotton Mill Blues</i> |

Tickets: \$20 Advance/\$30 Day of Show. Available at www.subculturenewyork.com or (212)533-5470.

In *Tenement Rhapsody*, a swinging take on mass transit, composer Amanda Harberg takes full advantage of the 176 keys available to her to capture the swirl of activities and personalities that flow underneath New York City. Laura Kaminsky, who has often been called to write music in response to the environment, explores “blueness” in natural settings of British Columbia and the Washington Cascades in *The Full Range of Blue*.

Deep Blue Ocean, a powerful and poetic three-movement rumination on the sea by AME Artistic Director Robert Paterson, opens the disc with intense waves of resonance holding up tinkling rising patterns that burst into block chords, punctuating the pastoral subaquatic scenes. This work was inspired by the 2010 oil spill in the Gulf of Mexico.

The performance closes with a two-piano arrangement of Frederic Rzewski’s reflection on the role of technology in shaping human experience, “Winnsboro Cotton Mill Blues” from *Four North American Ballads*.

American Modern Ensemble is marking its 10th anniversary in 2014-2015 which spotlights American music via lively thematic programming, performing the widest possible repertoire, particularly by living composers. AME is proud of our audience base that is far and wide. AME always includes on-stage chats with featured composers, presents premieres, and conducts three annual competitions for young, emerging and professional composers. Winners all get a premiere performance in New York City with a recording, videography, and cash prizes. Every concert enables audience members to mingle with both composers and performers in an intimate, fun, and relaxed setting.

Founded in New York City in 2005 by Robert Paterson and Victoria Paterson, AME is a dynamic, creative force in the modern music scene. Robert serves as artistic director as well as house composer, and Victoria is Executive Director as well as one of the violinists on the roster. With a world-class ensemble made up of NYC's finest, AME is "simply first-rate" (*The New York Times*). AME has performed over 150 living composers in venues ranging from Lincoln Center to The Roulette, and has "consistently demonstrated a flair for inventive programming" (*Steve Smith, Time Out New York*). AME programs both cutting edge and traditional works, presenting unique, engaging events that encourage dialogue between artists and audiences. Sold out crowds at Merkin Hall, Dimenna Center, the Rubin Museum, SubCulture and many other venues are a winning testament to AME's tremendous fan base and ever expanding popularity. AME has done and continues to do educational and outreach concerts and residencies at universities such as the CUNY Graduate Center, Princeton, Yale, Adelphi, James Madison, Lafayette, and many more. Recent collaborations include the Cutting Edge Concerts New Music Festival, Prototype Opera Festival, American Opera Projects, the Dance Theater of Harlem, and the Talujon percussion ensemble. AME presents thematic programs using a robust combination of instrumentalists, vocalists, and conductors.

For more information, visit www.americanmodernensemble.org.

Hailed as the "the dynamic duo of contemporary pianists" who "share a messianic devotion to modern music" by *The New York Times*, pianists **Stephen Gosling** and **Blair McMillen** apply the full force of their artistry to seven shining examples of music for two pianos by living American composers on [*Powerhouse Pianists II*](#), available March 3 on the American Modern Recordings (AMR) label.

STEPHEN GOSLING, pianist, is a ubiquitous presence on the New York new music scene, and has also performed throughout the U.S., Europe, Latin America and Asia. His playing has been hailed as "brilliant," "electric," and "luminous and poised" (*New York Times*), possessing "utter clarity and conviction" (*Washington Post*) and "extraordinary virtuosity" (*Houston Chronicle*). A native of Sheffield, England, Mr. Gosling received his BM, MM and DMA degrees from The Juilliard School where he was awarded the Mennin Prize for Outstanding Leadership and Excellence in Music, and the Sony Elevated Standards Fellowship.

BLAIR MCMILLEN has established himself as one of the most versatile and sought-after pianists today. The *New York Times* has described him as "riveting," "prodigiously accomplished and exciting," and as one of the piano's "brilliant stars." Blair McMillen leads a multifarious musical life as pianist, chamber musician, conductor, and improviser. He thrives on playing a wide variety of musical styles: from medieval keyboard manuscripts to improvisation-based music of all types; from Classical/Romantic-era piano repertoire to the music of young 21st-century composers. McMillen has premiered hundreds of new works both as a soloist and with numerous ensembles. McMillen holds degrees from Oberlin College, the Juilliard School, and the Manhattan School of Music. He lives in New York City, and has served on the music faculty at Bard College and Conservatory since 2005. www.blairmcmillen.com/

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