

## Support ÆPEX Contemporary Performance

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Your support will fund a year of new performances in Ann Arbor, Detroit, Kalamazoo and elsewhere in Michigan!

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Your support will help more Michiganders connect with our programming through free concerts, community engagement events, and ÆPEX Access broadcasts across the state!

Your support will enable ÆPEX to raise the voices of more underrepresented and rarely performed twentieth and twenty-first century composers from around the world!

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**ÆPEX Contemporary Performance is a 501(c)(3) Nonprofit Organization headquartered in Ypsilanti, MI**

## ÆPEX Contemporary Performance

Garrett Schumann, Executive Director · Kevin Fitzgerald, Music Director

Presents:

# Two Generations

Saturday, May 20 · 3 PM  
McIntosh Theatre · The University of Michigan

### **Selections from *City Nights***

- I. Night in the City
- IV. Reach for Sanity

Alice Ping Yee Ho (b. 1960)

### **“Ilitarukous” from *Leino Songs***

Kaija Saariaho (b. 1952)

### ***Every Night When The Sun Goes In***

Traditional Irish Folk Song  
“as sung by Mrs. Effie Mitchell” – Burnsville N.C.

### ***The Seal Man***

Rebecca Clarke (1866-1979)

### ***Night Dances***

- I. The Crickets Sang
- II. Some Things Are Dark
- III. Song
- IV. Sleep, mourner, sleep!
- V. A Spider sewed at Night
- VI. Sonnet

Juliana Hall (b. 1958)

Amy Petrongelli, Soprano · Blair Salter, Piano

## PAUSE

### ***Dérive 2*** 2016)

Pierre Boulez (1925-

Andreas Oeste, English Horn · Edward Sundra, Clarinet · Daniel Fendrick, Bassoon · Daniel Brottman, Horn · Paula Su, Violin · Erin Napier, Viola · Andrew Bader, Cello · Celia van der Bogert, Harp · Griffin Harvey, Marimba · Karl Ronnenburg, Vibraphone · Annie Jeng, Piano

Kevin Fitzgerald, Conductor

## Artist Biographies:

Lauded in the New York Times for her “admirable fluidity,” soprano **Amy Petrongelli** revels in singing music of all different periods and styles. Recent solo performances include the Faure *Requiem* under the baton of Dr. Joseph Flummerfelt, recitals for the inaugural *En Español: Music of the Hispanosphere* festival at the University of Michigan, as well as Margie in the world premiere of Laura Kaminsky’s opera, *Some Light Emerges* with the Houston Grand Opera. An avid recitalist, Amy has appeared on the Casement Fund Recital Series in Brooklyn, NY, at The Block in Muskegon, MI, and the Contemporary Undercurrent of Song Project (CUSP) in Princeton, NJ. In 2015, Amy helped to found the contemporary music ensemble Khemia, with whom she has toured South America and the Midwest to help promote the music of underrepresented composers. Amy is an alumna of the Tanglewood Music Center, New Music on the Point, and the Fall Island Vocal Arts Seminar. A passionate educator, Amy has maintained a successful private studio since 2005, and has taught at the University of Michigan, the University of Akron, Eastern Michigan University, and Saginaw Valley State University. She holds degrees from Central Michigan University and the University of Michigan, and recently completed a DMA in Voice Performance at Michigan, where she studied with Carmen Pelton.

Collaborative pianist **Blair Salter** is a versatile performer and music director who has worked at prestigious opera companies and young artist programs throughout the United States and Canada. A graduate of San Francisco Opera’s Merola Young Artist Program and the Glimmerglass Festival, Blair currently serves as a guest coach for Michigan Opera Theatre in Detroit and will be joining the Houston Grand Opera Studio as a pianist and vocal coach for the 2017/2018 season. Recent performances include the University of Michigan Opera’s production of Britten’s *A Midsummer Night’s Dream*, the workshop performance of Bright Sheng’s *Dream of the Red Chamber*, and her debut at the Kennedy Center in Washington, D.C. as part of the center’s Conservatory Project. An advocate of contemporary music, she collaborated with Philip Glass in a workshop on the second act of his opera *Appomattox* at the Glimmerglass Festival. Blair has also appeared in residence with the Khemia Ensemble at the Avaloch Farms Music Institute, Michigan State University, and Tufts University. She has had the pleasure of working with world-class conductors such as Kathleen Kelly, Joseph Colaneri, March Morash, Eric Melear, and Timothy Vernon. A passionate advocate for art song, Blair has worked as a fellow at the Fall Island Vocal Arts Seminar and as vocal coach at the CoOPERative Program. This past spring, Blair completed her DMA in Collaborative Piano at the University of Michigan where she studied with Martin Katz.

Conductor **Kevin Fitzgerald** is Music Director and Co-Founder of ÆPEX Contemporary Performance. Dedicated to the dissemination of twentieth and twenty first century music in our culture, Kevin has premiered two dozen works for various ensembles. In 2015, Kevin made his European debut with the Lucerne Festival Academy Orchestra in the culminating concert of their annual masterclass with Matthias Pintscher, Music Director of Ensemble Intercontemporain. Kevin has performed with several professional ensembles and served as guest conductor for the Ridgefield Symphony Orchestra and the Eastern Festival Orchestra and Chamber Music Michigan. This year, Kevin won second place in the Royal Northern College of Music’s Junior Fellows in Conducting Competition. Kevin studied conducting with Ken Kiesler, Brad Lubman and Mark Scatterday. Kevin earned degrees at the University of Michigan and Eastman School of Music where he conducted the University Symphony Orchestra, University Percussion Ensemble, Eastman Wind Orchestra and Eastman Brass Guild, respectively.

## Program Note for *Dérive 2*:

Boulez’s *Dérive 2* has a long and interesting history. Boulez began composing the work sometime in the mid 1990’s and the “first draft” was completed in 1998. This version was not published but it was premiered in Switzerland at the Lucerne Festival in 2002. In 2006, Boulez expanded the piece considerably and this version was published for public performances. The version you are hearing today is the final version of the work, which was completed in 2009 and is dedicated to American composer Elliott Carter.

It is important to note that *Dérive 2* is a “sequel” piece to a shorter work for a similar ensemble titled *Dérive*. Boulez frequently expands or develops earlier pieces into larger forms. Examples of “sequel” pieces can be found in *Incises* for piano, which became *Sur Incises* for ensemble, and movements from *Notations* for piano were expanded and orchestrated into *Notations* for orchestra. In reverse, Boulez also extracts smaller sections from larger works and converts them into stand-alone pieces. This is true of his *Improvisation sur Mallarmé 1 and 2* which are originally from his large choral-orchestral work *Pli-Selon-Pli* and *Memorialé* for flute and ensemble which is a reduction of his massive electro-accoustic work ...*explosante-fixe*...

What does “Dérive” mean? Boulez explains:

*“...Dérive means a ‘deviation’ ... a ‘deviation’ in this case on some chords and rhythms from another of my compositions. Dérive, in French, means [literally] Déviation d’un avion ... an airplane ‘deviating’ or ‘drifting’ from its course in response to a wind or air current ... or, by analogy, d’une chose qui est le jouet ... the deviation or drifting of any object which is the plaything of events.”*

Boulez’s concept of objects drifting off course and causing new events may illuminate the music you are about to hear in *Dérive 2*. The piece is made up of many short sections, each with its own tempo and feeling. There is always a shift in time or drifting of tempo that occurs which link the sections together. A “deviation” in this case also refers to how all of the rhythms and pitches in this music are related to one another, although it may not be obvious on first hearing. We hope that variety of instrumental colors, contrasts in musical expression and sheer virtuosity demonstrated in this piece will dazzle you.

- Kevin Fitzgerald

## **About ÆPEX Contemporary Performance**

ÆPEX Contemporary Performance is a nonprofit concert presenting organization dedicated to performing the music of underrepresented and rarely performed twentieth and twenty-first century composers for audiences across Michigan. Including our debut in December 2015, ÆPEX has presented thirteen concerts and community music events at a variety of venues in Ann Arbor, Detroit, Kalamazoo, and Ypsilanti.

ÆPEX’s programming features locally hired musicians, as well as renowned performers from around the country, in an effort to strengthen Michigan’s statewide arts economy, and to further make Michigan a national destination for the arts and music.

ÆPEX’s motto is, “Hear Different”, meaning our performances invite you to experience, enjoy, and be inspired by music unavailable on any other concert series in Michigan.