Rushes

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Michael Gordon | Rushes Ensemble

Rushes

Composer Michael Gordon

Rushes Ensemble

Dana Jessen
Michael Harley
Jeffrey Lynman
Rachael Elliott
Saxton Rose
Lynn Hileman
Maye Stone

Rushes is commissioned by the New Music Bassoon Fund.

Duration: 1 hour, no intermission.
In consideration of both audience and performers, please turn off all electronic devices.
The taking of photographs or videos and the use of recording equipment are not permitted.
No food or drink is permitted in the theater.

March 29, 2014 / 8:00 p.m.
Alexander Kasser Theater

Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

The 2013/14 season is made possible in part by funds from:

- The National Endowment for the Arts
- The New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts
- Discover Jersey Arts
- Mid Atlantic Arts Foundation
- National Dance Project (NDP) of the New England Foundation for the Arts
- The Andrew W. Mellon Foundation

Alison and James T. Cirenza
The Honorable Mary Mochary
To view our complete season and for more information, visit peakperfs.org.
Michael Gordon, composer

Michael Gordon writes music that merges subtle rhythmic invention with incredible power and subtle rhythmic invention with incredible power and seamless shifting from one instrument to the next. This architectural movement
During that Thursday afternoon, we explored a myriad of sounds, and my living room was filled with an architectural movement sound, which runs throughout the entire piece of music, is a technique that I first used in 1988: a percussion work for six amplified snaipers. I imagined entering these waves of moving sound and embarking on a journey through a stark monochromatic landscape that slowly revealed its hidden colors.

Rachael Elliott lives in Durham, NC, where she teaches bassoon at Duke University and leads a community bassoon band. She is a founding member of the new music group Clogs, with whom she has toured throughout the United States, Canada, Europe, and Australia and recorded five albums. Other ensembles include Dark in the Song, the Chiaroscuro (flute, bassoon, and piano). Harley enjoys a diverse career as a teacher, performer, and music advocate. At the University of South Carolina he teaches bassoon and occasional courses in music history and contemporary music, coaches chamber music, and serves as artistic director of the award-winning Southern Exposure New Music Series. Harley is a founding member of the acclaimed chamber orchestra Alarm Will Sound (AWS), called "new music luminaries" and "one of the most vital and original ensembles on the American musical scene" (New York Times). A versatile musician, Harley has been featured as a soloist with AWS and as a bassoonist and singer. He has played in diverse venues on five continents, ranging from nightclubs and bars (Le Poisson Rouge and the Ritz in NYC) to Lincoln Center, Carnegie Hall, Walt Disney Concert Hall, the Barbican, and the Hermitage Theatre (St. Petersburg) and with groups including theindy rock group Dirty Projectors and the orchestras of Chicago, Columbus, Fort Wayne, and South Bend, the South Carolina Philharmonic, and the Long Bay Symphony (Myrtle Beach), where he is principal bassoon. Current chamber projects include the chamber music collective Dark in the Song, the experimental chamber ensemble Litticus, and Trio Chiaroscuro (flute, bassoon, and piano). Harley has degrees from the Eastman School of Music (DMA), the Cincinnati College-Conservatory of Music (MM), and Goshen College (BA, English and music). His teachers include John Hunt, William Wriston, and Gwendoline Wriston. He lives in Columbus, SC, with his wife, flutist Jennifer Parker-Harley, and daughters Ella and Lucia. Lin Hileman is dedicated to reinvigorating concert music through the performance of post-classical contemporary and experimental music, orchestral and chamber music, and electronic and acoustic works. She has performed as a soloist and chamber musician throughout the United States, the UK, and Latin America and as a guest bassoonist with Alarm Will Sound, Alarm VA, Clogs, and the Vermont Contemporary Music Ensemble. Hileman makes up one half of the bassoon duo Tiptoe and is a member of the contemporary bassoon collectives Dark in the Song and Rushes Ensemble. Equally at home with traditional repertoire, she is principal bassoonist of the Binghamton Philharmonic Orchestra and bassoonist with the Swanawana Chamber Music Festival. She has performed with the Rochester Philharmonic Orchestra and the Syracuse and New Haven Symphony Orchestras. She is a frequent performer at the annual International Double Reed Society conference. Hileman is currently a freelance professor of bassoon at the Western Carolina University, where she also is co-director of the WVU Summer Double Reed Camp and a member of the Laureate Wind Quintet. She holds degrees from the University of Michigan–Ann Arbor (BM), Yale University (MM), and the Eastman School of Music (DMA), where she was awarded the Andrew G. Bogiages Memorial Prize in Bassoon in 2004. Her teachers have included John Hunt, K. David Van Hoesen, Frank Morelli, Christopher Millard, and Richard Beene.

Dana Jessen is high in demand as a chamber musician, improviser, and new music specialist. She is the founder of Splinter Reeds, a San Francisco-based reed quintet, and has performed with prominent groups such as the San Francisco Contemporary Music Players, Ensemble Dal Niente, Cape Cod Reed Quintet, Callithumpian Consort, Anthony Braxton’s Tri-Centric Orchestra, and the Amsterdam Contemporary Ensemble. As founder and artistic director of the new music ensemble Stone, Jessen has performed at Carnegie Hall, the Kennedy Center, in the Casals Festival, and on tours to Europe and throughout Latin America. Rose studied at the Cincinnati College--Conservatory of Music and graduated with highest honors from the Conservatorium van Amsterdam, studied at the Conservatorio di Musica "La Sapienza", and earned a BM in music education from SUNY Potsdam in 2001. Her teachers include Kristin Wolle Jensen, Michael Kroth, Barry Davis, and Frank Wangler.

Years ago I pursed my lips and blew into a bassoon, and felt the entire instrument buzz as I droned on into the very first reeds.

Gordon has been commissioned by Lincoln Center, Carnegie Hall, the BBC Proms, the Brooklyn Academy of Music, Settembre Musica, the Holland Music Festival, the Dresden Festival, and the Sydney 2000 Olympic Games. Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles to major orchestral works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mystical introspection and brutal directness. His orchestral and chamber works include Rewriting Beethoven’s Seventh Symphony, Sunshine of Your Love, Platinumium, Industry, The Sad Park, and Trance, among others. Works for theater and opera include What to Wear, Acapnetta, LOST Objects, and Van Gogh. He also has had numerous collaborations with artists in other media, most frequently with filmmaker Bill Morrison and Ridge Theater.