

A circular clock face with Roman numerals is positioned behind the word 'Echoes'. The clock hands are thin and black, and the face is white with a subtle shadow.

Echoes *of* Time

concert season
2020-2021

Beethoven in the New World

featuring pianist

REED TETZLOFF

Thursday, September 23, 2021 at 7:30PM

Granada Presbyterian Church
950 University Drive, Coral Gables, FL 33134

About Kaleidoscope MusArt

Kaleidoscope MusArt, Inc. is a 501(c)(3) non-profit organization dedicated to promoting classical music as a relevant and evolving art form, through innovative concert programs and educational initiatives that explore links between new, rarely-heard, and well-known works while prominently featuring emerging artists and living composers.

Our goals are to:

- Make artistic experience accessible and affordable to a broad and diverse audience.
- Cultivate the appreciation of classical music among young generations.
- Support living composers through commissions and calls for scores.
- Showcase the plurality of styles found in classical music throughout time and across cultures.
- Support young artists under the age of 18 by creating and facilitating access to educational and performing opportunities.
- Contribute to building an inclusive classical music community that upholds the principles of equality, fairness, and non-discrimination.

Kaleidoscope MusArt was born out of the necessity of making contemporary piano music an integral part of the classical concert experience. Our distinctive approach to programming draws connections between standard and contemporary repertoire in thematic concerts, exploring a spectrum of stylistic and aesthetic perspectives. The format of our concerts incorporates brief presentations about the works performed, catalyzing a stronger connection between the audience and the music. By engaging young artists to perform new and rarely-heard works we aim to stimulate their continuous curiosity and active advocacy for the contemporary repertoire.

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Beethoven in the New World

September 23, 2021 at 7:30 p.m.

Granada Presbyterian Church, Coral Gables

Beethoven's majestic compositional output did not only open the door to the romanticism of the 19th century, but rather, has continuously exerted its universal influence on every generation of composers to follow, leading into the present day.

This program features Beethoven's piano sonata Op. 101 – a magnificent manifestation of his trailblazing late style – alongside three works from the 20th and 21st centuries that pay homage to Beethoven in unique ways.

The four movements of Charles Ives' "Concord" Sonata, each dedicated to a different transcendentalist author, are infused with quotations from Beethoven's works, drawing parallels between the aspiration that these philosophers shared with Beethoven to reach towards the undiscovered mysteries of nature and the sublime.

The Ten Bagatelles for piano by Jonathan Dawe, "one of our most talented and distinctive...contemporary composers" (*Seen and Heard International*), incorporate motives from Beethoven's late piano bagatelles; as Dawe describes, these motives "are regrown through compositional workings based upon fractal geometry" and "cast in recursive rhythmic patterns drawn from West-African Rhythms."

In his No. V: Three Bagatelles, Clarence Barlow, internationally esteemed pioneer of electroacoustic and computer music known for his wide-ranging musical vocabulary and interdisciplinary compositional approach, quotes and evokes various piano works by Beethoven, employing a distinctive compositional process in each movement.

We invite you to tune in for an online viewing of this concert,
via Demio on

October 9, 2021 at 5:00 p.m. EST

The program will include live introductory remarks by Reed Tetzloff as well as a Q&A with Mr. Tetzloff, Clarence Barlow, and Jonathan Dawe.

Registration is free but required.

To register, please visit: bit.ly/KMA21Demio
or scan this QR Code:



- Program -

No. V: Three Bagatelles

Clarence Barlow (b. 1945)

- I. *quarantasette estratti da un vicolo ludofilo* by Chiarenzo Barlo (2019)
- II. *KLAVIERSTÜCK Für Luise* by K.-Lorenz von Bärlöwen (1975)
- III. *Fantasy Prelude Miscibly Interfused* by Clarence F. Barlow (2020)

Ten Bagatelles for piano (2013)

Jonathan Dawe (b. 1965)

- I. Andante con moto
- II. Quarter note = 120
- III. Andante
- IV. Allegro assai
- V. Quasi allegretto
- VI. Moderato cantabile
- VII. Allegramente
- VIII. Presto
- IX. Andante amabile e con moto
- X. Andante ma non troppo

Piano Sonata in A major, Op. 101 (1816)

**Ludwig van Beethoven
(1770-1827)**

- I. *Etwas lebhaft, und mit der innigsten Empfindung.* Allegretto, ma non troppo
- II. *Lebhaft, marschmäßig.* Vivace alla marcia
- III. *Langsam und sehnsuchtsvoll.* Adagio, ma non troppo, con affetto
- IV. *Geschwind, doch nicht zu sehr, und mit Entschlossenheit.* Allegro

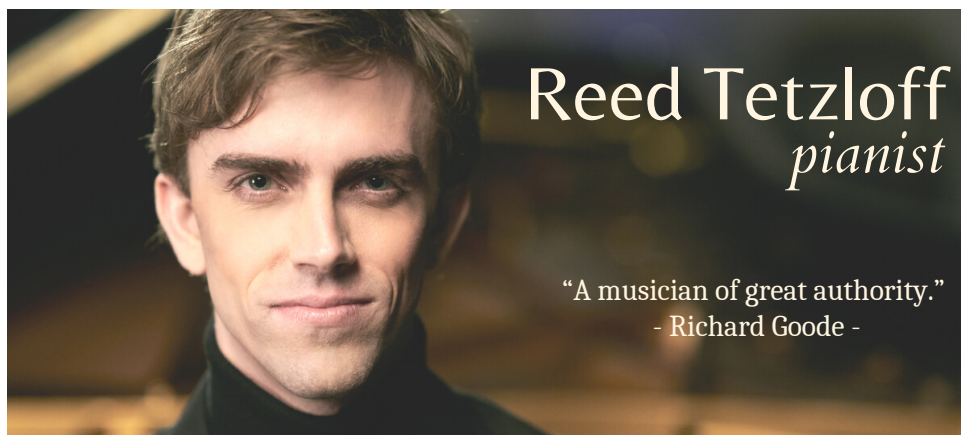
- Intermission -

Piano Sonata No. 2

Charles Ives (1874-1954)

“Concord, Mass., 1840-1860” (1920/rev. 1947)

- I. “Emerson”
- II. “Hawthorne”
- III. “The Alcotts”
- IV. “Thoreau”



Reed Tetzloff

pianist

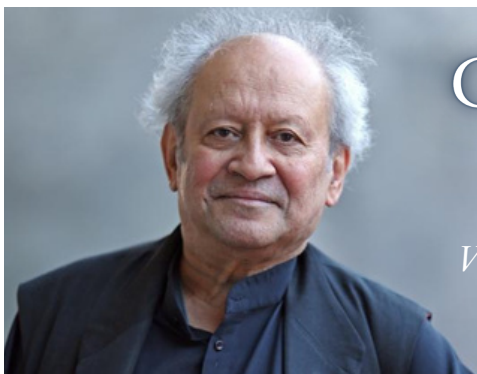
“A musician of great authority.”

- Richard Goode -

Pianist Reed Tetzloff entralls audiences with his “magical tone” (*The Cincinnati Enquirer*) and “ebullient” virtuosity (*Gramophone Magazine*). At the XV International Tchaikovsky Competition, the Russian media compared his performances to those of Van Cliburn and dubbed him “the lyric hero of the competition” (Julia Bederova, *Snob Magazine*). Tetzloff has performed concerti with multiple orchestras in the United States, Russia, and Georgia, and he gives annual recital tours in Belgium. Festival engagements have included the Northern Lights Music Festival, Grand Teton Music Festival, Beijing International Music Festival and Academy, the International Keyboard Institute and Festival, Mannes Sounds Festival, and the Young Artist World Piano Festival.

Reed Tetzloff is an insightful proponent of complex and often neglected repertoire. Ursula Oppens described his presentation of Charles Ives’ masterpiece, the “Concord” Sonata as “one of the best I have ever heard of the piece,” hailing its “utter beauty and wild intensity.” He has won prizes from the Cincinnati World Piano Competition, the Cleveland International Piano Competition, and the Tbilisi International Piano Competition. Tetzloff received career grants from the Center for Musical Excellence (CME) and from Charlotte White’s Salon de Virtuosi. In reviewing his CME-sponsored debut solo album *Sounds of Transcendence* on the Romeo Records label, Patrick Rucker of *Gramophone Magazine* extolled his “refined touch,” “rhetorical aptness,” and “fervent rapture” in music of Franck and Scriabin, and compared his rendition of Charles T. Griffes’ Sonata to that by Garrick Ohlsson. His second album, featuring piano works of Robert Schumann, was released in May 2021 on the Master Performers label.

Born in Minneapolis, Minnesota, Tetzloff began his studies with Dr. Paul Wirth. He earned his Bachelor’s and Master’s degrees at Mannes College in New York, studying at the legendary Upper West Side campus with Piano Department Chair Pavlina Dokovska. Within his first year and a half of undergraduate study, he had won the school’s two largest awards: the Concerto Competition and the Nadia Reisenberg Competition. Tetzloff is a Yamaha Artist.



Clarence Barlow

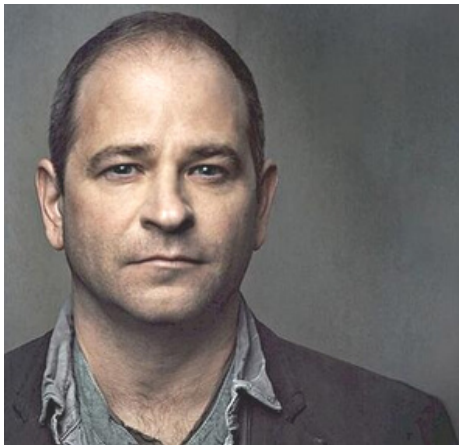
composer

*Winner of Kaleidoscope MusArt's
2020 Call for Scores
"Bagatelles for Beethoven"*

Clarence Barlow was born in 1945 of English, Portuguese and French colonial descent in Calcutta. He obtained a science degree at the Calcutta University (1965) and a Licentiate Diploma in piano at the Trinity College of Music in London. From 1968-73 he studied electronic music and composition with Herbert Eimert, Bernd Alois Zimmermann, Vinko Globokar, and Karlheinz Stockhausen at the Music University (Musikhochschule) of Cologne.

As early as 1971, he began to compose music with the help of computers and worked thereafter in computer music studios in Stockholm (EMS), Paris (IRCAM), Amsterdam (STEIM), Warsaw (Chopin Academy) and Chicago (Northwestern University). Barlow's awards include the 1980 Kranichstein Composition Prize and the 1981 Composition Prize of Cologne. Since 1982, Barlow has served on the faculty of numerous institutions: Darmstadt Summer Courses for New Music (1982-94), the Cologne University of Music, Folkwang University in Essen, The Hague Royal Conservatory, School of Music and Performing Arts ESMAE in Porto, and University of California Santa Barbara (Corwin Professor and Head of Composition). Additionally, he was the Artistic Director of the Institute of Sonology at the Royal Conservatory in The Hague (1990-1994) and has been a member of the *Académie Internationale de Musique Électroacoustique* in Bourges. He has founded and curated numerous projects and festivals, among which were *GIMIK: Initiative Musik und Informatik Köln*, which he also chaired, and the *RATIO* project at The Hague Royal Conservatory (1992- 93), which involved structured music from medieval and contemporary Europe as well as North India, the Middle and Far East.

Clarence Barlow's music has been performed across Europe, as well as in the U.S.A., Brazil, India, Japan, Australia and New Zealand. He has worked with numerous ensembles such as the South-West Radio Orchestra, Hessian Radio Orchestra, Iceland Symphony Orchestra, Ensemble Modern, Ensemble Köln, Kammerensemble Neue Musik, Ensemble Itinéraire, Ives Ensemble, Arditti Quartet, and Kronos Quartet. Barlow writes instrumental (solo, chamber, and orchestral) as well as electronic music. He has also developed music software and computer music installations, has penned music theatre pieces and radio plays, and has authored and edited articles and books on specialized music theory. His best-known books *Bus Journey to Parametron* (1980) and *On Musiquantics* (1986-2008) outline the relationship of music to mathematics, acoustics, phonetics, and computer science.



Jonathan Dawe

composer

*Winner of Kaleidoscope MusArt's
2020 Call for Scores
"Bagatelles for Beethoven"*

The highly innovative and conjured world of American composer Jonathan Dawe joins Baroque imagery with a modernist mix, cast with dynamic dramatic flair. Described as “one of our most talented and distinctive – yet little-known – contemporary composers” (*Seen and Heard International*) and cited for his “quirky, fascinating modernist variations on earlier styles” (*Time Out*), his music involves the recasting of energies and sounds of the past into decisively new expressions, through compositional workings based upon fractal geometry. His pieces and productions have been described as “music of such vitality and drama” (*New York Times*), “a brake-squealing collision of influence” (*Boston Globe*) and “provocative” (*Time Out*).

Recent operatic productions include *Nero* and *The Fall of Lehman Brothers* with BOP Ballet | Opéra | Pantomime in Montreal and an earlier production with Ensemble Echappé at The Italian Academy, New York City; and *Cracked Orlando: dramma per musica e fractals* on the ‘Beyond the Machine’ series at The Juilliard School. His instrumental works have been performed by ensembles such as the Juilliard Ensemble, Jack Quartet, and The Boston Symphony Orchestra among others.

Dawe has earned numerous awards, including two recording grants from The Copland Fund for New Music, a Koussevitzky Music Foundation Commission (Library of Congress), a NYSCA commission grant, a Fromm Foundation Grant (Harvard University), a Presser Award (Presser Foundation), The Charles Ives Scholarship (American Academy of Arts and Letters), The Bearn Prize (Columbia University), two ASCAP prizes, two BMI awards, the David Cinnamon Prize, and the Herbert Elwell Prize (Oberlin College).

Jonathan Dawe was born in Boston, Massachusetts, and studied at the Oberlin Conservatory (B.M., 1987) with Richard Hoffmann and at The Juilliard School (M.M., 1993, D.M.A., 1995) with Milton Babbitt. He is currently a member of the Graduate Studies/Doctoral Faculty at The Juilliard School.

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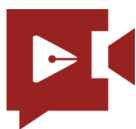


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(Reflecting donations made between June 1, 2020-May 31, 2021)

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Update from Kaleidoscope MusArt's Executive Committee about the 2021-2022 season:

Despite the numerous challenges of the past year and a half, we feel that Kaleidoscope MusArt was able to make great strides as an organization thanks to your support and the tireless work of our Board and volunteers.

Since Kaleidoscope MusArt's inception in 2015, we have always striven to bring forward stimulating concerts that explore the links between new, rarely-heard, and well-known works, while prominently featuring emerging artists and living composers. In order to carry out our artistic vision and mission at the highest possible level moving forward, we have decided to take a hiatus from presenting concerts from October 10, 2021 through the end of the 2021-22 season to focus on reformatting and refining the programs and operations of our organization.

We will miss seeing you at concerts during this time, but we look forward to being in touch as we share updates, announcements, and other content.

Stay tuned with KMA via:

- KaleidoNews -

Sign up for KMA's newsletter: www.kaleidoscopemusart.com/newsletter

- YouTube -

New performance videos from the current and previous concert seasons will be uploaded to our YouTube Channel on a monthly basis. We invite you to subscribe to our channel and turn on the notification bell, so that you do not miss any of the new content: bit.ly/YouTubeKMA

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We invite you to read our Composer Spotlight Blog,
which features composers whose works we believe
deserve to be better known.

www.kaleidoscopemusart.com/composer-spotlight



Talib Rasul Hakim
(1940 -1988)

Chou Wen-chung
(1923-2019)

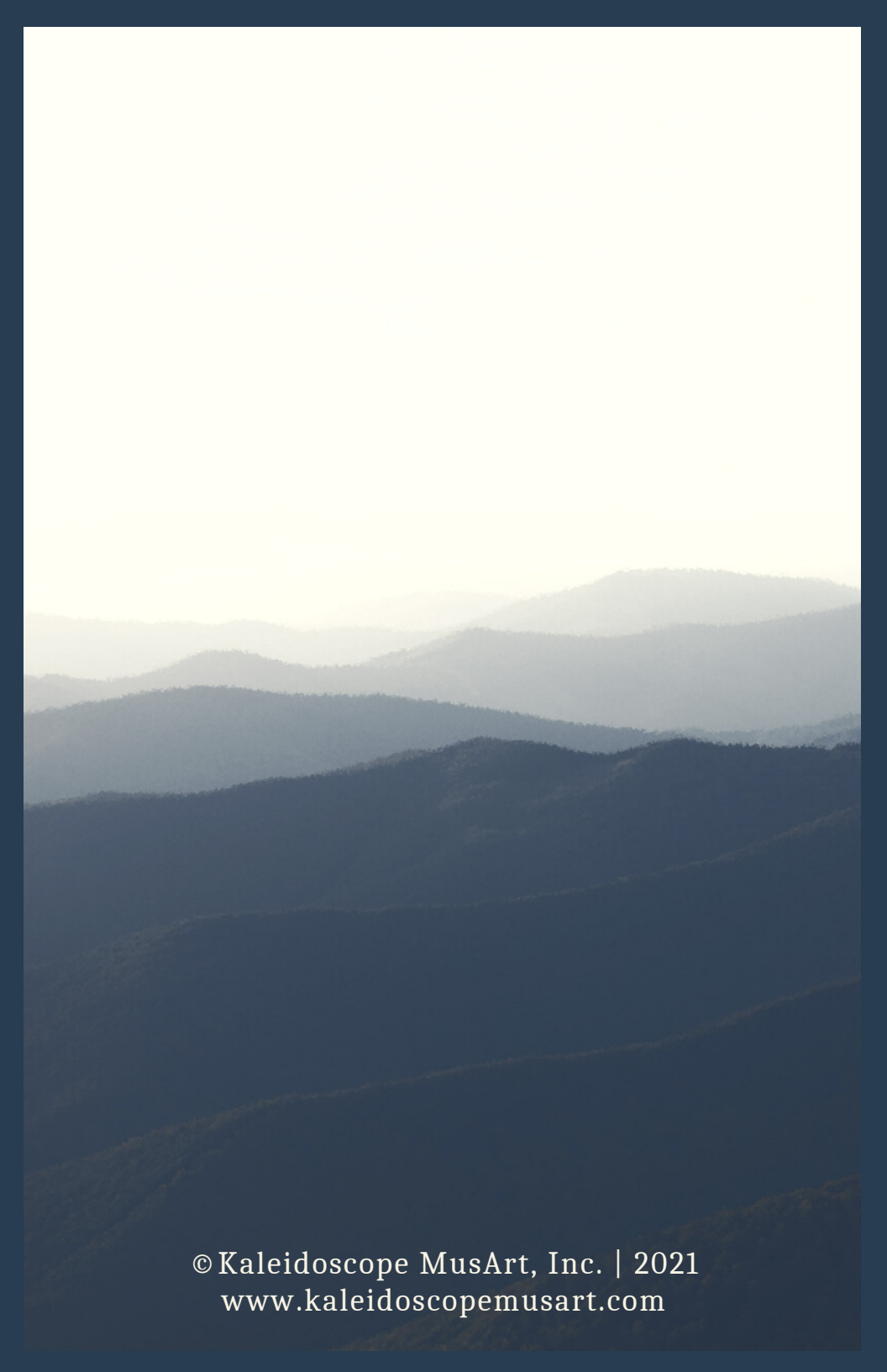


Olly Wilson
(1937 -2018)

Roque Cordero
(1917-2008)



Louis Wayne Ballard
(1931 -2007)

A landscape photograph of rolling hills and mountains under a hazy, yellowish sky. The hills are covered in dense forest, and the colors transition from dark blue in the foreground to lighter, hazy blues and yellows in the distance. The sky is a pale, uniform yellow. The entire image is framed by a dark blue border.

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