



# Beyond Bebop: Jazz, Classical and the Third Stream

The Chamber Orchestra of Philadelphia  
Annenberg Center Live Orchestra-in-Residence

**Doris Hall-Gulati** Clarinet  
**Harvey Price** Percussion  
**Meichen Liao-Barnes** Violin  
**Glenn Fischbach** Cello  
**Adam Vidiksis** Composer-in-Residence  
**Bob Craig** Host

## PROGRAM

*There will be an intermission.*

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**Wednesday, January 31 @ 7:30 PM**

Harold Prince Theatre

## PROGRAM NOTES

Schuller - *Densities I* for clarinet, vibraphone, harp and contrabass

Ravel - *Sonata for Violin and Cello*

Schnyder - *Haendel in Harlem* for violin, clarinet and cello

Schnyder - *East* for violin, cello, contrabass and harp

Riley - *Autumn Leaves 1965*

Vidiksís - World Premiere with improvised electronics

## ABOUT THE ARTISTS

### **The Chamber Orchestra of Philadelphia**

A founding resident company of the Kimmel Center for the Performing Arts, The Chamber Orchestra of Philadelphia is a 33-member professional ensemble led by Music Director Dirk Brossé. The Chamber Orchestra, founded in 1964 by Marc Mostovoy, has a well-established reputation for distinguished performances of repertoire from the Baroque period through the twenty-first century. The Chamber Orchestra's development was motivated, in part, by the desire to provide performance opportunities to young professional musicians emerging from the Curtis Institute of Music and other regional training programs, but also by a desire to make a substantial contribution to the city and the region's cultural life. In addition to presenting its own productions, The Chamber Orchestra started to develop an entrepreneurial business model by seeking other performance opportunities among the region's presenter/producer community, thereby providing supplementary employment for its members. The ensemble also championed new music, with a focus on local composers. In total, the organization has commissioned and premiered over 70 new works.

In 1994, Ignat Solzhenitsyn, a concert pianist and conducting graduate from the Curtis Institute of Music, joined the Chamber Orchestra as Assistant Conductor. In 1998, he was named Principal Conductor and, ultimately, Music Director in 2004. A conductor and composer of international acclaim, Maestro Dirk Brossé now enters his eighth season as Music Director of The Chamber Orchestra of Philadelphia. In the 2017-2018 season, the Orchestra will perform six programs from October through May at the Kimmel Center.

Over the course of the ensemble's rich and diverse history, The Chamber Orchestra has performed with such internationally acclaimed guest artists as Plácido Domingo, Luciano Pavarotti, Vladimir Ashkenazy, Mstislav Rostropovich, Isaac Stern, Rudolph Serkin, The Eroica Trio, Jean-Pierre Rampal, Romero Guitart Quartet, Julie Andrews, Bernadette Peters, Ben Folds, Branford Marsalis, Elvis Costello, Sylvia McNair, Steven Isserlis, Joseph Silverstein, Ransom Wilson, Gerard Schwarz, Jahja Ling and Nadja Salerno-Sonnenberg, among others. The ensemble travels regularly, having toured the United States, Europe and Israel.

### **Dirk Brossé (Music Director)**

Sir Dirk Brossé, born in Ghent, Belgium in 1960, is a multi-faceted composer and an internationally acclaimed conductor. He is currently Music Director of The Chamber Orchestra of Philadelphia, Music Director of the Film Festival Ghent and Music Director and Principal Conductor of the *Star Wars In Concert* World Tour.

Brossé began his music studies at the Music Conservatories of Ghent. He subsequently specialized in conducting, which he studied in Maastricht, Vienna and Cologne. He is currently Professor of Composition and Conducting at the Royal Conservatory of Music in Ghent. Brossé has conducted every leading Belgian orchestra, among them, the Brussels Philharmonic, the Royal Flemish Philharmonic, Orchestra of the Flemish Opera and the National Orchestra of Belgium. Outside his native Belgium, he has conducted the London

Symphony Orchestra, the London Philharmonic Orchestra, The Royal Philharmonic Orchestra London, l'Orchestre de la Suisse Romande, the Philharmonic Orchestra of Shanghai, the Vancouver Opera, the KBS Symphony Orchestra of South Korea, l'Orchestra de l'Opéra de Lyon, the World Symphony Orchestra (Japan), the Ulster Symphony Orchestra of Northern Ireland, the Liverpool Philharmonic, the RTE Orchestra Dublin, the Hong Kong Chinese Orchestra, the Stavanger Symphony Orchestra, Sinfonieorchester Basel, Porto Philharmonic, the Queensland Philharmonic, the City of Birmingham Symphony Orchestra, the Camerata St. Petersburg, the Hong Kong Philharmonic, the Noord Nederlands Orkest, the Rotterdam Philharmonic Orchestra and the National Orchestras of Venezuela and Ecuador.

Dirk Brossé is a versatile and prolific composer. He has written over 400 works, including concerti, oratorios, lieder, chamber music and symphonic pieces that have been performed all over the world and recorded in more than 40 countries. Among his most performed works are *La Soledad de América Latina*, written in collaboration with the Nobel Prize winner Gabriel Garcia Marquez; *Artesia*, a universal symphony for orchestra and ethnic instruments; the ethno-classical symphony *The Birth of Music*; the oratorio *Juanelo*; the lieder cycles *Landuyt Cycle* and *La vida es un Sueño*; the *War Concerto* for clarinet and orchestra; and the violin concertos *Black, White & Between*, *Sophia* and *Echoes of Silent Voices*.

Brossé has also composed extensively for cinema, television and stage. His film soundtracks include *Boerenpsalm*, *Daens* (Academy® Award Nominee, 1993), *Koko Flanel*, *Back to Utopia*, *Licht*, Stijn Coninx's *De Kavijaks*, Marian Handwerker's *Marie*, Martin Koolhoven's *Knetter*, Roland Joffé's *The Lovers*, Jaques Feyder's 1925 silent film *Visages d'Enfants*, and *Knielen op een bed violen* (Golden Calf Nominee, 2016). His score for the BBC/HBO series *Parade's End* starring Benedict Cumberbatch was nominated for an Emmy® Award. He wrote the scores for the musicals *Sacco & Vanzetti*, *Ben X*, *The Prince of Africa*, *Tintin — The Temple of the Sun* (based on Hergé's world-famous cartoon character Tintin), *Rembrandt the Musical*, *14-18 the musical*, *Pauline & Paulette* and *Musical Daens*, each time in close collaboration with stage director Frank Van Laecke.

In 2007, Dirk Brossé made his debut in the Royal Albert Hall, conducting the London Symphony Orchestra in *A Night of Music from the Movies*, featuring the music of Patrick Doyle, with guest appearances by renowned actors Emma Thompson, Sir Derek Jacobi and Kenneth Branagh.

### **Adam Vidiksis** (Composer)

Vidiksis is a composer, conductor, percussionist, improviser and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Often drawing from both acoustic and electronic sounds, his music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (*Philadelphia Weekly*), “notable”, “catchy” (WQHS), “interesting”, and “special” (*Percussive Notes*), noting that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece's shape for being caught up in each moment” (David Patrick Stearns of *The Philadelphia Inquirer*). His unique approach to composition has been praised for its “outstanding control” (*Philadelphia Weekly*) and for being “restrained” and “magical” (Local Arts Live).

Born and raised on Staten Island, the least populated borough of New York City, Vidiksis' musical studies began on the piano at age four. As a child, he could frequently be found hitting nearly everything around him in order to experience the sound it would make, soon discovering a love of creating new musical possibilities and a passion for all things percussion. As a young man, he developed a deep interest in science and technology,

an enthusiasm that has profoundly influenced his work as a musician. He is very active as a performer, teacher, conductor and composer, and is an enthusiastic advocate for new music. His music often explores sound, science and the intersection of humankind with the machines we build.

Vidiksis has written over 100 works for orchestra, chamber ensemble, electronics, voice, dance, theatre and film. He is frequently commissioned and performed throughout North America, Europe and China in recitals, festivals and major academic conferences. Vidiksis' music has won numerous awards, including recognition from the Society of Composers, Inc., American Society of Composers, Authors and Publishers, the American Composers Forum, Phindie Critics' Awards, Guthman Musical Instrument Competition, Pi Kappa Lambda, the Omaha Symphony, and Blow-Up Chicago International Arthouse Film Festival. His works are available through HoneyRock Publishing, EMPiRE and SEAMUS Records, and PARMA Licensing. Vidiksis recently was composer-in-residence at the Institute for Computer Music and Sound Technology in Zürich, and at <fidget>, an experimental music and dance venue in Philadelphia.

A devoted advocate of new music and improvisation, Vidiksis has served for nine years as the director of the Temple Composers Orchestra, and three years as a founding member on the executive board of the Impermanent Society of Philadelphia, an organization focused on promoting freely improvised live performance of experimental sound and movement. He has performed nationally and internationally as an improviser in both percussion and electronics.

As a specialist in music technology, Vidiksis has worked with many artists and ensembles, including Gene Coleman, Ge Wang, Eric Chasalow, Benjamin Broening, Toshimaru Nakamura, Network for New Music, Mari Kimura, Elainie Lillios, Paula Matthusen, Matthias Müller (SABRe), Donald Nally and the Crossing, and has presented his research at institutions throughout North America, Europe and China.

Vidiksis holds degrees from Drew University, New York University and Temple University, culminating in a doctoral degree in music composition. Vidiksis serves on the faculty of Temple University as an Assistant Professor of Music Technology. He also serves on the Composition and Percussion Performance faculty of the SPLICE Institute at Western Michigan University and as the General Manager of the Association for the Promotion of New Music in New York City.