

Pierrot

Ensemble Series

Vol. 1

Matthew Pellegrino
Per Christian Arnesen
Aaron Price
Stephen Yip
Paul Reale
Mei-Fang Lin





Matthew Pellegrino

Originally from Long Island, NY, Matthew John Pellegrino is a composer and classically trained oboist. Matt takes inspiration from the sciences, visual arts, and literature. In his work he strives to write honest music with a unique energy and lyricism that honors his artistic influences and background. He has experience writing large ensemble pieces, chamber and solo instrumental music, art songs and choral music, as well as scores for film and other media. Matt has had collaborative experience with the Fredonia dance program, film studio, and the animation department. He has had performances by the Fredonia State University Wind Ensemble, West Islip High School Orchestra, and the Mezzo-Blasto Clarinet Quartet. Matt is



currently pursuing his Bachelor's Degree at Fredonia State University and his primary teachers have been Dr. Rob Deemer, Dr. Sean Doyle, and Dr. Karl Boelter.

what if ...

Written during the summer and fall of 2015, *what if ...* is a piece that seeks to explore one moment of music to its fullest as both a micro and macro idea. The piece was inspired by a question that my teacher would ask me whenever

he sensed me getting stuck in my own music. He would refer to it as a game, saying, "Well why don't you play the 'What if' game with your materials this week?" This compositional exercise is the goal of the piece; to utilize about 2 seconds of sound to generate an entire piece.

An arched mirror form is achieved through constant variation on the opening idea. After transforming the opening motif through a few different guises the original, somewhat simple idea becomes harmonically warped and

sounds like a different flavor of the old idea. After venturing far away from where it began, the original idea ultimately seeks to return to the sound of the beginning, but fails to make a complete return due to the musical processes that it endures. Much like a coming of age story where the hero is exposed to some kind of trauma, even returning to a familiar setting cannot take away the newly gained knowledge or undo the transformation that they have endured.



Per Christian Arnesen

Per Christian Arnesen was born in 1966 in Oslo, Norway, and resides in Hvasser, Norway. He studied philosophy and law at the University in Oslo, with degrees in both subjects. By profession he is a judge in the District Court in Stavanger, Norway. He started to compose music at the age of 12, and studied music, arranging, harmony and composition in college. Mostly he is self-taught as a composer, though Arnesen has taken lessons in conducting with the Norwegian conductor Kjell Seim. He plays clarinet, contrabass and electric bass, and has wide experience in arranging popular music for different band instrumentations of woodwinds and brass.

Arnesen has composed chamber music for strings, sinfoniettas, wind and chamber ensembles, piano, big band and symphonic band. His clarinet



quintet *Clarimorphose* (1991) has been performed several times in Norway, and also in Lithuania and Los Angeles. His published march for symphonic band, *Annis Aureus Norwegicus* (Norsk Musikkforlag AS 2014), was composed for the bicentennial anniversary of the Norwegian constitution, and had its premiere in September 2014.

In 2007 Arnesen established and conducted *Vestfold Sinfonietta*, a professional chamber orchestra of twenty three musicians, together with

the international clarinet soloist, Roger Arve Vigulf, and Ole Böhn, the former concertmaster at The Norwegian National Opera Orchestra in Oslo.

Arnesen is a member of Tono, the Norwegian collection society/performing rights organization. His works is available through the Music Information Centre in Norway/Music Norway, and the publisher Norsk Musikkforlag AS, Oslo.

Seven Fragments for Pierrot

Ensemble

Seven Fragments for Pierrot Ensemble was first composed in 1995–1996, with the title *Seven Fragments for Small Chamber Ensemble*. It was then written for piano, clarinet, double bass and percussion (vibraphone, triangle, chimes and rototoms or octobans), and had its first performance in 1996, at the famous “Aula” in Oslo, Norway. In 2016 the work was revised for the Ablaze Records Pierrot Ensemble Series.



Aaron Price

Aaron Nathan Price is a composer, clarinetist, and arranger based in Manchester, Connecticut. He is the Artistic Director and Co-Founder of Connecticut Summerfest, and Director of Woodwind Studies at the MusicMakers International Academy. His works and performances have been heard in the United States, France, Italy, Spain, Switzerland, Thailand, and the United Arab Emirates. Notably, Aaron has been commissioned to write several new works by various summer music festivals, including the Valencia International Performance Academy (VIPA) Festival (Valencia, Spain), Imani Winds Chamber Music Festival (New York City), Zodiac Festival (Valdeblore, France), Talis Festival (Saas-Fee, Switzerland), soundSCAPE Festival (Maccagno, Italy) and the Atlantic



Music Festival (Waterville, Maine). His compositions and arrangements have been honored with performances by many talented ensembles, including Apple Orange Pair, The Aubarra Clarinet Duo, Khorikos, and the Foot in the Door Contemporary Ensemble.

Aaron earned his Master of Music (M.M.) in Composition at The Hartt School, where he studied with Dr. Gilda Lyons, Dr. Robert Carl, and Dr. Larry Alan Smith. Previously, Aaron graduated magna cum laude from the University

of Connecticut, earning his Bachelor of Music (B.M.) in Composition with a Minor in the Spanish Language. While attending the University of Connecticut, Aaron studied Composition with Dr. Kenneth Fuchs, Earl MacDonald, and Dr. Arthur Kreiger, as well as Clarinet with Curt Blood. Aaron also studied Clarinet at the Conservatorio Profesional de Música Joaquín Villatoro in Jerez de la Frontera, Spain.

www.AaronPriceMusic.com

Aboard the Phantom Train

Aboard the Phantom Train (2014) explores the mythological notion of a supernatural railway car which guides departed souls away from the mortal realm. Throughout the piece, a passenger aboard the phantom train gawks out the window as it passes through vibrant landscapes to distant stations along its celestial route. *Aboard the Phantom Train* was written for and first performed at the Atlantic Music Festival in Waterville, Maine by members of their contemporary music ensemble.



Stephen Yip

Stephen Yip's music has been described as postmodernist in style, with Asian roots, expressing the inner colors of an advanced spatial sense. ...

Yip was born in Hong Kong and now lives in the United States. He received his Doctor of Musical Arts (D.M.A.) at Rice University and Bachelor of Fine Arts (B.F.A.) at the Hong Kong Academy for Performing Arts. He has studied with Law Wing-fai, Clarence Mak, and Arthur Gottschalk. Yip has attended major music festivals, including: Aspen Music Festival, Asian Composers' League, ISCM World Music Days, Chinese Composers' Festival, IMPULS Ensemble Akademie, Luxembourg, the International Summer Course for New Music, Darmstadt, Germany, and Wellesley Composers Conference. Residencies



include: the Atlantic Centre for the Arts, Yaddo Colony, and MacDowell Colony.

Yip's works have been performed in Asia, Europe, and America. He has received several composition prizes, including the Salvatore Martirano Memorial Composition Award, the Taiwan Music Center International Composition Prize, the Robert Avalon International Prize, the Singapore International Composition Competition for Chinese Orchestra, and the 2010 Alvarez Chamber Orchestra Freestyle Composition Competition, London, England. He was also selected to participate in the ALEA III International Composition Competition. His works

are recorded by the ERM-Media, PARMA, Capstone, North South Recording, Ablaze Records, ATMA Classique, and Beauport Classical labels.

Yip is a member of the SCI, NACUSA, and ASCAP. Currently, he is on the music faculty at Houston Community College and works as a freelance composer.

Insight II (2015)

This piece was inspired by three major Buddhist ideas: Non-objectivity, Idealness, Non-attachment as the basis of the composition.

Although many urban cities are associated with the hustle and bustle of

busy people, there are many different perceptions or insights to see, to touch or to listen to. Through such attention, all things around us take on a new perspective in order to reach another dimension introspectively.

Some key concepts and ideas that gave rise to *Insight II* are:

- "to see " instead of "to watch", "to listen" instead of "to hear", or "to think" instead of "to follow".
- Finding simplicity in complexity
- Finding peace and quiet in a noisy space
- Finding color in the ashes

Paul Reale

Paul Reale was born in 1943 and was educated in music from the age of four, his primary teachers being Marguerite Rathbun, a student of Paderewski, and Kyrienna Siloti, daughter of Alexander Siloti, an intimate of Liszt. After a career as a piano prodigy, he attended Columbia College, majoring in English Literature and Chemistry, graduating in 1963. Private study with Chou Wen-Chung led to an invitation to enroll in the Graduate Music Program at Columbia, and ultimately in the PhD. Program at University of Pennsylvania, where Reale studied with George Rochberg and George Crumb.

Between 1969 and 2004 Reale was Professor of Music at UCLA, where he was awarded the Luckman Prize in 1995. While at UCLA he wrote compositions for every performance ensemble and instructor, acquiring valuable professional skill.

Reale is the recipient of six awards from the National Endowment for the Arts, the Beeler Prize for wind ensemble



composition, and commissions from the Jerome Foundation, Ahmanson Organ Trust, and Definiens Ensemble. His music is published by Carl Fischer Inc., Theodore Presser, Laurendale Associates, and Yelton Rhodes. After winning the New Ariel Competition in 2009, his composition, *The Waste Land (Piano Sonata No. 6)* was recorded by Jeffrey Jacob for New Ariel Records.

Other recordings include *Seven Deadly Sins*, *Chamber Music for Violin and Piano*, Naxos; the *Music & Arts* CDs, Cinnabar Records; *Piano Celebration Vol. 2*, *Music for 2 Pianos and Piano 4-Hands*, MSR Classics. A review of the *Seven Deadly Sins* and an interview appeared in the May-June 2015 issue of *Fanfare* Magazine.

Le Bonheur de Vivre

Like most of my pieces from the last fifteen years, *Le Bonheur de Vivre* is deeply rooted in the soil of popular American culture.

This time the titles of the movements have distinct references to movie titles or famous quotes from films. In this work, the music could almost be imagined as underscoring the action of a movie, something I have studiously avoided in the past.

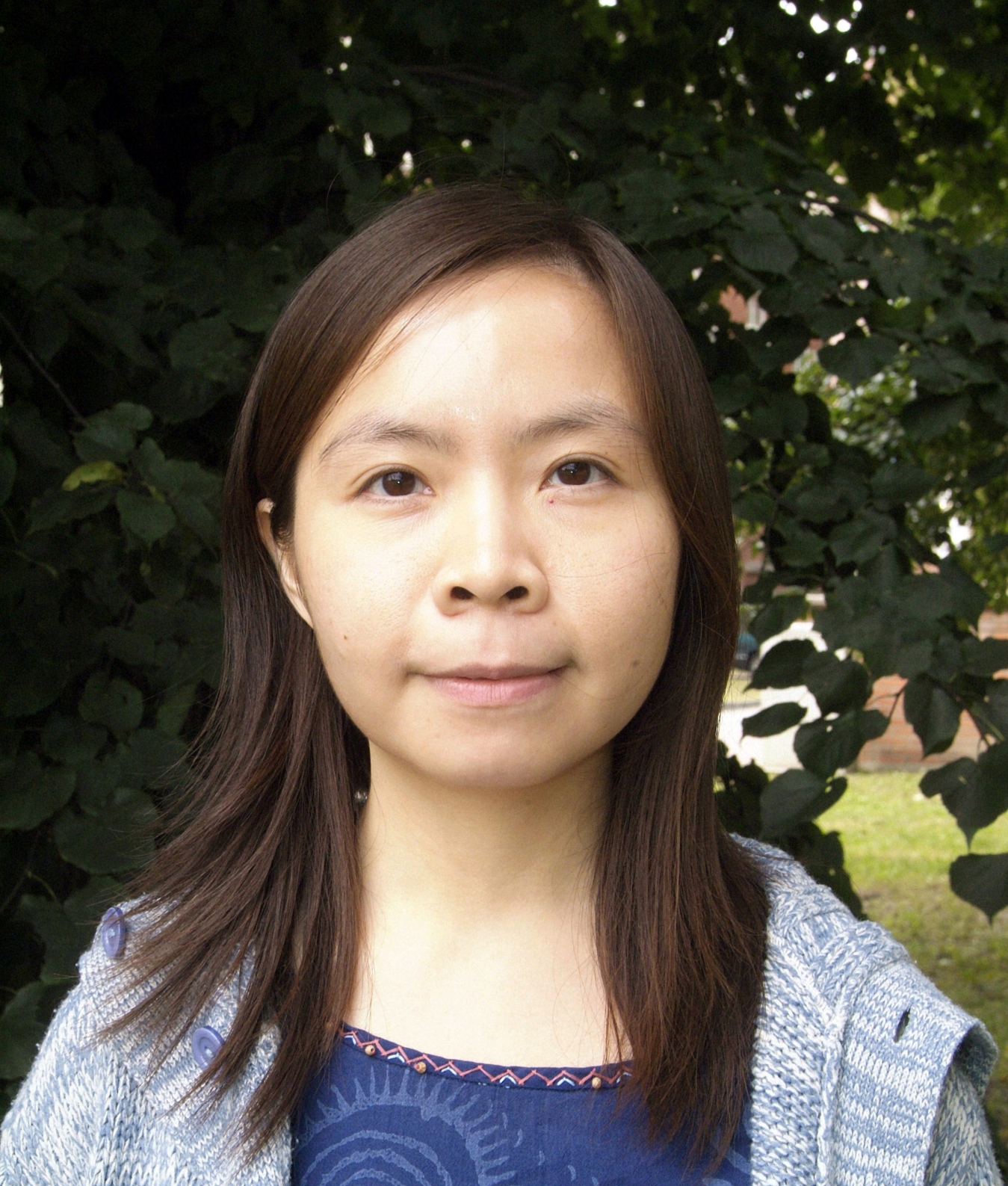
The Big Parade, the title of Movement I is the title of an extremely famous silent film, which to me is emblematic of how civilians look at war. Movement II, *Queen Kelly Lives*, refers to the extravagant visual world, created by Von Stroheim in his film, *Queen Kelly*, a classic ruin, even before the completion of the film (which did not occur).

The Finale is really preceded by an entr'acte, "I thought you died, man," a mock-serious tombstone for the basic foolishness of preoccupations with mortality. The title refers to a line uttered by the Jon Voight character in Hal Ashby's *Coming Home*. That character—consumed by inveterate

rage over his paraplegic condition, brought about by participation in a war of lost values (Vietnam)—wheels through the hospital ward, obliquely confronting a fellow soldier with that rage. Sympathy and alienation coexist in that moment for that character: life and death are so close.

Zeze's Cartoon Cafe, the title of Movement IV refers to Zeze Confrey, composer of *Dizzy Fingers*, *Kitten on the Keys*, and other "piano novelties" that always reminded me of cartoon music.

The main title refers to the 1907 painting by Matisse, long hidden in the Barnes Collection in Philadelphia, which shares the fanfare of modernism with Picasso's *Les Femmes d'Alger*. Looking at this totally festive work has always made me feel glad to be alive. I hope that my modest efforts can convey a fraction of the intensity in the joy of life revealed in that picture.



Mei-Fang Lin

Mei-Fang Lin is currently an Associate Professor of Composition at Texas Tech University. Lin received her Ph.D. in composition from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign, where she also taught as Visiting Assistant Professor of Composition from 2007–2009. From 2002–2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one-year computer music course "Cursus

de Composition" at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley's George Ladd Paris Prize. Lin's music has won awards and honors from the Città di Udine International Composition Competition, the Musica Domani International Competition, the American Composers Forum, the Seoul International Competition for Composers, the Fifth House Ensemble Composer Competition, the Bourges Competition, the Look & Listen Festival, the Pierre Schaeffer Competition, the SCI/ASCAP Student Commission Competition, the Luigi Russolo Competition, Prix SCRIME, NACUSA, and the Music Taipei Composition Competition, among others. Her music has been performed and broadcast internationally in over thirty countries in the world.

L'Image Reconstituée

L'Image Reconstituée consists of four movements. All of the movements are based on a series of chord progressions that are not revealed until the last movement. The first movement begins with a juxtaposition of contradicting musical gestures with deliberately hidden harmonic identity. This movement is entitled *L'Objet Inconnu (The Unknown Object)*.

The second movement, called *Une Espace de Vague (A Space of Waves)*, utilizes the acoustic phenomena of sound waves and the physical nature of ocean waves as a physical model. As if to simulate the ebbs and flows of ocean waves, individual notes that form the above-mentioned chords oscillate at specific given intervals in their own

speeds, resulting in an ocean of sonic waves.

The third movement *L'Ombre Qui Ne Suit Pas (Shadow That Does Not Follow)* initially introduces the clarinet as the principal voice, while the other instruments imitate or echo its melodic fragments. Throughout the movement, one witnesses a gradual breakdown of this hierarchy, and these instruments begin to break away from their original roles. This growing clash in the ensemble eventually leads to the climax of the movement, symbolized by unpredictable piano clusters and chaotic exchanges between the instruments.

After the chaos, the identity of the chord progressions is finally revealed in the last movement entitled *Prototype*.

1	<i>what if...</i>	Matthew Pellegrino Petr Pomkla, flute; Petr Vysloužil, clarinet/bass clarinet; Šárka Králová, piano; Lukáš Krejčí, drum set; Marie Petříková, violin; Pavel Šabacký, cello	8:13
2	<i>Seven Fragments for Pierrot Ensemble</i>	Per Christian Arnesen Petr Pomkla, flute; Emil Drápela, clarinet; Šárka Králová, piano; Petr Hladík, percussion; Marie Petříková, violin; Pavel Šabacký, cello	9:11
3	<i>Aboard the Phantom Train</i>	Aaron Price Petr Pomkla, flute; Emil Drápela, clarinet; Šárka Králová, piano; Marie Petříková, violin; Pavel Šabacký, cello	5:07
4	<i>Insight II</i>	Stephen Yip Martina Venc-Matušínská, flute; Lukáš Daňhel, bass clarinet; Vladimír Halíček, piano; Pavel Wallinger, violin; Eva Koválová, cello	6:30
5–8	<i>Le Bonheur de Vivre</i>	Paul Reale	
	I. <i>The Big Parade</i>	Lukáš Daňhel, clarinet; Ladislav Doležal, piano; Katarína Madariová, cello	5:39
	II. <i>Queen Kelly Lives</i>		5:36
	III. <i>"I thought you died, man."</i>		1:20
	IV. <i>Zež's Cartoon Café</i>		3:02
9–12	<i>L'Image Reconstituée</i>	Mei-Fang Lin	
	I. <i>L'Objet Inconnu</i>	Petr Pomkla, flute; Emil Drápela, clarinet; Šárka Králová, piano; Marie Petříková, violin; Pavel Šabacký, cello	0:53
	II. <i>Une Espace de Vague</i>		1:44
	III. <i>L'Ombre Qui Ne Suit Pas</i>		1:33
	IV. <i>Prototype</i>		0:58

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— Daniel Coombs

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