

**Primordial Fantasy:**

*Primordial Fantasy*, as a one-movement form, is essentially an essay for solo piano that I have extended into the “orchestral” domain. While the piano tends to serve as the primary “thread” of the composition, there exists a high level of integration between soloist and ensemble that creates the sense of a larger composite texture. In other words, the piece tends not to rely on the traditional concept of concerto as a conversation between soloist and orchestra, but rather is a concerto for all the forces involved.

**9 Haiku**

*9 Haiku* are a set of varied musical reflections on texts by Basho. Haiku pose a paradox in terms of scope, their concise forms revealing an entire world within. In keeping with this, some of the reflections are as long as 3 minutes, others barely 30 seconds. I chose the texts, then arranged them in a specific order based on subject (birds, moon, bells), framing them by two outer texts suggesting the beginning and end of a life journey. The first setting makes use of an actual rice planting song (Ta-ue-uta), which recurs from time to time. The last haiku is significant as it is Basho’s “death poem” - the last he ever wrote.

**5 Monochromatic Dances**

*5 Monochromatic Dances* was originally written for the Dutch recorder quartet BRISK, and is arranged here in a version for flute quartet. The term “monochromatic” refers to an artistic technique whereby a painting is done entirely in different shades of the same color. This analogy resides here both in terms of instrumentation (the 4 flutes often focused within a similar range) and gesture (each “dance” making use of only one or two ideas or means of articulation). *5 Monochromatic Dances* may be performed in its entirety, or selected movements played as a set. **Dedicated to Louis Andriessen.**

**Red Desert Triptych:**

I ultimately conceived of *Red Desert Triptych* as a veritable “symphony” for piano, so the process of composing this epic work spanned several years. The textures explored throughout are perhaps not so traditionally pianistic as they are orchestral in nature. Since each movement is fully self-contained, it is possible to perform the movements independently. However, the listener may note a motto, pure major triads embedded in a descending fifths progression, that re-occurs throughout all three movements. This motto serves as a kind of musical “signature” of mine that can be found in most every piece I’ve composed over the past decade (I think I first introduced this idea in my *Soundings* from 1993). The three movements of *Red Desert Triptych* were inspired by visits to the great national parks of Utah.

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# The Music of Michael Fiday and David Crumb

*with guest pianist*

Marcantonio Barone

Beall Concert Hall  
Saturday, October 26, 2013 | 8 p.m.



*Primordial Fantasy* (2002)

David Crumb

Marcantonio Barone, solo piano  
 Melissa Peña, oboe  
 Louis DeMartino, clarinet  
 Lydia Van Dreel, horn  
 Kathryn Lucktenberg, viola  
 Steven Pologe, cello  
 Tyler Abbott, bass  
 Laura Zaerr, harp  
 Pius Cheng, percussion  
 Sean Wagoner, percussion  
 Robert Ponto, conductor

Marcantonio Barone studied with Eleanor Sokoloff at The Curtis Institute of Music and with Leon Fleisher at The Peabody Conservatory of Music, where he was awarded the Artist Diploma in 1985. Among his other teachers were Harriet Elsom Rothstein, Taylor Redden, Susan Starr, and Leonard Shure.

Mr. Barone is a Steinway Artist. He and violinist Barbara Govatos received the 2012 Samuel Sanders Collaborative Artist Award of the Classical Recording Foundation for their recording of Beethoven's ten sonatas for violin and piano, available on the Bridge label.

from *9 Haiku* for flute and piano (2005)  
 Haiku by Matsuo Bashō (1644 – 1694)

Michael Fiday

Molly Barth, flute  
 Evan C. Paul, piano

1

The beginning of art –  
 a rice-planting song  
 in the backcountry.

2

Midfield,  
 attached to nothing,  
 the skylark singing.

3

Harvest moon –  
 walking around the pond  
 all night long.

5

Lightning –  
 and in the dark  
 the screech of  
 a night heron.

## ABOUT Fiday

Hailed as “pure magic” (American Record Guide), and “clearly structured, colorful and unflaggingly compelling work” (Philadelphia Inquirer), Michael Fiday’s music has been commissioned and performed extensively throughout the United States and Europe by a diverse range of performers such as Atlanta Symphony, American Composers Orchestra, Oakland East Bay Symphony, Percussion Ensemble of The Hague, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel.

Born in 1961, Michael Fiday first began his musical training as a violinist at age 11, turning his attention to composing only a few years later. His principal teachers in composition have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and Louis Andriessen, with whom he studied in Amsterdam under the auspices of a Fulbright Grant. Mr. Fiday is the recipient of numerous awards, grants and residencies from, among others, BMI, ASCAP, American Composers Forum, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council. He is currently Associate Professor of Composition at the College-Conservatory of Music at University of Cincinnati.

6  
Where's the moon?  
As the temple bell is –  
sunk in the sea.

9  
Sick on a journey,  
my dreams wander  
the withered fields.

from *5 Monochromatic*  
*Dances* for flute quartet (2004)

Michael Fiday

Samuel Golter, flute  
Sarah Benton, flute  
Meghan Naxer, flute  
Matthew Zavortink, flute

### INTERMISSION

*Red Desert Triptych* for piano (2011)

- 1] *Rock Cathedrals Rising*
- 2] *Dance of the Hoodoos*
- 3] *Arches (Fantasy Passacaglia and Fugue on a Theme by J.S. Bach)*

Marcantonio Barone, piano

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## ABOUT Barone

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In nearly four decades of concertizing, American pianist Marcantonio Barone has given solo recitals at the Metropolitan Museum and Weill Recital Hall in New York and the National Gallery in Washington, on the recital series of the Philadelphia Chamber Music Society, at the Ravinia Festival and San Francisco's Midsummer Mozart Festival, at the Wigmore Hall in London, the Rachmaninoff Hall of the Moscow Conservatory, and the Great Hall of the St. Petersburg Filarmoniya, and in various cities in Belgium, Germany, Austria, Italy, and Malta. In the 1980s and '90s, he frequently performed as soloist with major orchestras on four continents, in collaboration with such conductors as Sir Simon Rattle, Sergiu Comissiona, Leon Fleisher, Arthur Fiedler, Barry Tuckwell, Antonio de Almeida and Vladimir Ziva.

He has given the world premières of works for piano by David Finko, Ulysses Kay, Gerald Levinson, George Rochberg, and Andrew Rudin. As a member of Orchestra 2001, he was the pianist for the first performances of the seven volumes of George Crumb's monumental *American Songbook*. He has appeared at festivals in Great Britain, Denmark, and Russia with Orchestra 2001, introducing new American works to European audiences under the direction of James Freeman.

As a chamber musician, Barone performs annually with the Lenape Chamber Ensemble, 1807 and Friends, and the Craftsbury Chamber Players and at the Delaware Chamber Music Festival. He also appears frequently as a guest artist with the Wister Quartet.

He is head of the piano department and assistant director of the Bryn Mawr Conservatory of Music, where he has taught since 1980. He is also an Associate in Performance at Swarthmore College, where he teaches piano, keyboard musicianship, and chamber music.

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