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COLUMBIA UNIVERSITY'S
ITALIAN ACADEMY FOR ADVANCED STUDIES
PRESENTS ITS
SPRING 2012 CONCERT SEASON:

COUNTER)INDUCTION
Helmut Lachenmann, Luigi Nono,
Arnold Schoenberg
With guest narrator Paula Robison
Sunday, March 4, at 6 PM

EMANUELE ARCIULI, piano
Morton Feldman, Peter Garland,
Marcello Panni, Giacinto Scelsi
Sunday, March 25, at 6 PM

TENET
Monteverdi Solos and Duets
Jolle Greenleaf and Molly Quinn, sopranos
Alexander Woods and Daniel Lee, violin

**Hank Heijink and Daniel Swenberg, theorbo
 Avi Stein, harpsichord
 Friday, May 4, at 7 PM**

**AMP NEW MUSIC
 Gregory Cornelius, Giacinto Scelsi and
 the U.S. premiere of Luigi Nono's *Quando
 Stanno Morendo: Diario Polacco No. 2*
 With Ekmeles Vocal Ensemble
 Wednesday, May 9, at 8 PM**

IN THE TEATRO OF THE ITALIAN ACADEMY
 1161 AMSTERDAM AVENUE, NYC

New York, NY— January 20, 2012 — The Spring 2012 concert series at Columbia University's Italian Academy for Advanced Studies will commence on Sunday, March 4, 2012 at 6 PM when the acclaimed contemporary-music ensemble counter)induction will present a program of works to include Luigi Nono's string quartet *Fragmente—Stille, an Diotima* and Arnold Schoenberg's *Ode to Napoleon* with guest narrator Paula Robison. The program will also feature Helmut Lachenmann's *Dal Niente*.

The season continues on Sunday, March 25, at 6 PM with a recital by Italian pianist Emanuele Arciuli, whose program will feature works for solo piano by Morton Feldman, Peter Garland, Marcello Panni, and Giacinto Scelsi. Arciuli, a leading pianist of contemporary music and winner of the prestigious Abbiati Prize for best performer in 2011, is author of *Piano Music in the United States*, a book published in Italy in 2010.

On Friday, May 4, at 7 PM the early-music group TENET will perform a program of Monteverdi solos and duets, "Uno + One" featuring sopranos Jolle Greenleaf and Molly Quinn accompanied by violin, theorbo and harpsichord. In a rave review for the *New York Times* earlier this year Allan Kozinn wrote, "Ms. Greenleaf and Molly Quinn played off each other beautifully in the soprano duets...."

On Wednesday, May 9, at 8 PM, AMP New Music will perform the New York premiere of Luigi Nono's *Quando Stanno Morendo* for female voices, bass flute, cello and live electronics along with a new work by Gregory Cornelius and Giacinto Scelsi's *Sauh I & II*. The concert will feature the Ekmeles Vocal Ensemble (Jeffrey Gavett, Director).

Admission to the concerts is free with the exception of the May 4 concert by TENET, for which tickets are \$30, \$20 for students and seniors (available at www.tenetnyc.com). The Italian Academy is located at 1161 Amsterdam Avenue between 116th and 118th Streets. For information call 212 854 1623, email rw2115@columbia.edu, or see our website, www.italianacademy.columbia.edu.

In its twelve years of virtuosic performances and daring programming, the composer/performer collective **counter)induction** has established itself as a force of excellence in contemporary music. Hailed by *The New York Times* for its "fiery ensemble virtuosity" and for its "first-rate performances" by *The Washington Post*, counter)induction has given critically-acclaimed performances at Miller Theatre, Merkin Concert Hall, and the Philadelphia Chamber Music Society. **counter)induction** is the winner of an ASCAP/Chamber Music America Award for Adventurous Programming and has headlined numerous festivals, including the Music at the Anthology Festival, Boston Conservatory New Music Week, the Columbia Music Scholarship Conference, and most recently the 2010 Conference of the International Consortium for Auditory Display.

Since emerging in 1998 from a series of collaborations between composers at the University of Pennsylvania and performers at the Juilliard School, **counter)induction** has premiered numerous pieces by both established and younger emerging American composers; including Eric Moe, Suzanne Sorkin, Ursula Mamlok, and Lee Hyla. counter)induction has also widely promoted the music of international composers not often heard in America, including Jukka Tiensuu, Bernhard Gander, Gilbert Amy, Dai Fujikura and Vinko Globokar. From Beijing to Boston, from Yale University to Rochester's Strong Museum of Play, **counter)induction** inspires audiences of every age and background. With over a decade of teaching experience, ensemble members have led many interactive programs ranging from kindergarten classes that explore the world of sound to workshops with emerging composers from Williams College, the University of Pennsylvania, Boston Conservatory, and George Washington University.

Last year Italian pianist **Emanuele Arciuli** was awarded the most prestigious music prize in Italy, the Franco Abbiati, as best soloist of the year. He has established himself as one of the most original and interesting performers of the new concert scene. His repertoire goes from Bach to contemporary music, with a special relationship to the United States. He is highly esteemed by American composers and maintains close and fruitful

collaborations with many of them. He gives regular recitals at major music institutions and festivals, among these La Scala, Maggio Musicale Fiorentino, Teatro San Carlo (Naples), Verona Arena, La Fenice (Venice), the Rai National Symphony Orchestra, Berliner Festwochen, Milano Musica, Torino Settembre Musica, Brescia and Bergamo International Piano Festival, Teatro Carlo Fenice (Genoa), Miller Theater (New York), Indianapolis Symphony Orchestra, Saint Petersburg Philharmonic Orchestra, Orquestra Sinfônica Brasileira (Rio de Janeiro), and Miami Piano Festival. Among the composers who have written for Arciuli are Michael Nyman (Piano Concerto n. 2), George Crumb (*Eine Kleine Mitternachtmusik*), Lorenzo Ferrero (Concerto n. 2 for piano and orchestra), Filippo Del Corno (*Not in my name* for piano and orchestra), Michele dall'Ongaro (Concerto n. 2), Carlo Boccadoro (*Achrome* for piano and orchestra), Brent Michael Davids (Mohicans) and Louis W. Ballard (Cherokee). In 2008, he played Louis W. Ballard's *Indiana Concerto* with the Indianapolis Symphony Orchestra. *Round Midnight Variations*, a group of 16 compositions that in 2001 were written expressly for Arciuli, has gained much interest by international critics and can be considered one of the most significant contemporary piano collections. Involved composers include Babbitt, Rzewski, Torke, Daugherty, Bolcom and Harbison. He has recorded many CDs for Chandos, Bridge, Vai and Stradivarius. Arciuli has published a book on contemporary piano music in Italy and the United States. Recently, the Italian culture channel RaiRadioTre included Arciuli in its series of ten transmissions presenting contemporary Italian interpreters.

Arciuli is professor at the Conservatory in Bari and frequent guest professor at the College Conservatory of Music in Cincinnati and other American universities. He will present a solo recital at the Italian Academy in the Spring season 2012.

“Mr. Arciuli addressed what proved a hefty program with an ironclad technique as well as unflagging energy and imagination.” Allan Kozinn - *The New York Times*

TENET is one of New York's preeminent vocal ensembles. Under artistic director Jolle Greenleaf, TENET is winning acclaim for its innovative programming, virtuosic singing and command of repertoire that spans the Middle Ages to the present. TENET features distinguished soloists who shine in one-voice-to-a-part singing and as joined voices in small ensembles. TENET is ensemble in residence at the historic St. Ignatius of Antioch Episcopal Church on New York City's Upper West Side. During the 2009-2010 season TENET presented critically acclaimed performances from Claudio Monteverdi's dazzling collection of sacred music, *Selva Morale e Spirituale*, and an eclectic program featuring music by the Renaissance master Nicolas Gombert and 20th century groundbreaker Francis Poulenc. TENET celebrated the Christmas season with a free program that is becoming a New York City holiday favorite and was featured in Rockefeller University's elite concert series.

TENET made its Miller Theatre at Columbia University debut in the 2010-2011 season on the prestigious Early Music Series, in a program featuring J.S. Bach and his illustrious predecessors. TENET repeated its hit performance of Monteverdi's *Selva Morale*, partnered with period brass ensemble Spiritus Collective in a concert of early German

baroque music, and was led by noted organist and choirmaster John Scott in a program of musical tributes and elegies from the Renaissance through the 20th century. TENET also explored works from Renaissance Spain in a special program commemorating the 400th anniversary of the death of Tomás Luis de Victoria.

Highlights of the 2011–2012 season include the much-anticipated launch of *A Feast for the Senses*, TENET's first CD, to be released at a concert of the program in October. TENET combines with The Clarion Society for *A Hymn to the Virgin* in December, and will be singing music from Renaissance Italy at the Metropolitan Museum of Art next February. Finally, TENET combines with New York Polyphony and Spiritus Collective at the Five Boroughs Music Festival next April to honor the 400th anniversary of Giovanni Gabrieli's death.

TENET also continues its annual, standing-room-only tradition of performing Monteverdi's *Vespers* in January—this time with a variation on their usual offering to include works by both Monteverdi and Gabrieli, and two added performances. Plus, it begins two exciting new traditions with ODES: a celebration of music for St. Cecilia on November 22nd at Trinity Church Wall Street, and TENEbrae: French Baroque music written for Holy Week in March, featuring the exquisite work of François Couperin.

“Simply put, the performance was sensational!” —Steve Smith, *New York Times*

“They seemed happy throughout their lovely set because they were singing: sheer joy for the listener.” —James Oestreich, *New York Times*

AMP is a new music group based in New York City that grapples with experimental, electroacoustic, gestural, or situational compositional trends in the context (for the perspective) of a broader musical modernism. Without fixed ensemble, we draw from the rich new music scene in New York to organically develop a few concerts each year, each usually featuring a particular composer or nexus of compositions. Co-Director and Founder is Adam Mirza; co-director, Gregory Cornelius; Artistic Consultant, Michael Ibrahim. <http://www.ampmusic.org/>

Ekmeles is a vocal ensemble dedicated to the performance of new and rarely-heard works, and gems of the historical avant garde. New York is home to a vibrant instrumental New Music scene, with a relative paucity of vocal music. Ekmeles was founded to fill the gap by presenting new a cappella repertoire for solo voices, and by collaborating with these instrumental ensembles. Director Jeffrey Gavett brings a hybrid vision to the group: he is an accomplished ensemble singer and performer of new works, and holds degrees from Westminster Choir College and Manhattan School of Music's Contemporary Performance Program. He has assembled a virtuoso group of colleagues

who bring their own diverse backgrounds to bear on the unique challenges of this essential and neglected repertoire. <http://ekmeles.com>

The Italian Academy was created in 1991 on the basis of a charter signed by the President of the Republic of Italy and the President of Columbia University. It was conceived as a center for advanced research in areas relating to Italian culture, science and society. It was also intended to provide a locus for collaborative projects between senior Italian and American scholars, particularly those open to interdisciplinary research. Given its international scope and its long-standing commitment to all aspects of Italian culture and society, Columbia was seen as an especially appropriate context for such a venture. Funding for the Academy came from an endowment established at Columbia in 1991 by the Republic of Italy; since then, a variety of foundations and private donors have provided other endowments and gifts.

McKim Mead and White's 1927 Casa Italiana, elegantly reconstructed by Italo Rota and Sam White in 1993, is the home of the Academy. It provides an exceptional series of offices for the Academy's Fellows, as well as housing a library and a magnificent theater, in Neo-Renaissance style, in which major academic, theatrical and musical events regularly take place.

At the core of the work of the Academy lies its Fellowship Program. Fellowships are open to scholars at the post-doctoral level and above who wish to devote a semester or a full academic year to genuinely innovative work. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and Neuroscience, in which scholars in both the humanities and the sciences work together in assessing the significance of the latest developments in genetics and the neurosciences for the humanities, and vice-versa.

The Academy also serves as the chief reference point in the United States (as well as a frequent meeting place) for all links between the worlds of higher education in Italy and the US. Furthermore, its theater, library, and other public spaces offer important locations for a variety of performances, concerts and exhibitions designed to enhance cultural relations between the Republic of Italy and the artistic, political, and academic communities of New York and the United States.

www.italianacademy.columbia.edu