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Metropolis Ensemble

presents

Renderings

Season Opening Concert and Celebration

Metropolis Ensemble

Andrew Cyr, Artistic Director / Conductor

September 15, 2011

Angel Orensanz Center

New York City

metropolisensemble.org

EVENING PROGRAM

Metropolis Ensemble

Andrew Cyr, Artistic Director/Conductor

WORLD PREMIERE

Raymond J. Lustig: Compose Thyself *

for chamber orchestra, soprano, and vocal quartet

Jolle Greenleaf, soprano

TENET, vocal ensemble

WORLD PREMIERE

Vivian Fung: Violin Concerto **

for chamber orchestra and violin

Kristin Lee, solo violin

Intermission

ENCORE PERFORMANCE

W.A. Mozart/Timothy Andres: Piano Concerto No. 26 "Coronation" ***

for chamber orchestra and piano

Timothy Andres, solo piano

Major support for Renderings has been generously provided by The Richard Salomon Family Foundation

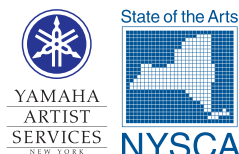
* 2011 Metropolis Ensemble commission with funds provided by NYSCA

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GIVING BACK: EDUCATION UPDATES

As part of our mission, we strive to engage the community of Metropolis Ensemble composers and performing artists to bring the arts to underserved communities. Youth Works, our education and outreach program fosters creativity and self-expression through teaching the art and craft of music composition to public school children in New York City. Through Youth Works, Metropolis Ensemble has developed innovative ways to fully engage young people in music helping them make it themselves.

Youth Works provides the only music-related programming at TEAK, an organization which provides educational resources to assist disadvantaged students achieve their dreams of attending college, our Youth Works fellow, Brad Balliet, taught young people to produce a recording of their own hip-hop music.

At P.S. 11, in Chelsea, Youth Works supplements the school's arts education curriculum by working with a self-selected group of students to learn how to compose their own musical works, showing by example that the art of music is a viable means of expression for everyone, not only "professionals." The children's compositions are woven into a musical work by the Youth Works fellow and performed for the entire school community at the end of the year.

One of these students proved to be exceptionally talented and thrived under the mentorship of Youth Works fellow, Brad Balliet. Zachary Detrick, age 11, composed a musical suite based on the Mad Hatter Tea Party scene in *Alice in Wonderland*. Metropolis Ensemble performed excerpts from this work at its Benefit concert last year. With coaching from Brad and other Metropolis Ensemble musicians, Zachary had the honor of a Carnegie Hall debut for his composition *Five Duets for Flute and Bassoon*. He now attends the Special Music School at The Kaufman Center.

Music education can work to make a tremendous impact in the life of a young person. We invite you to get involved and help us continue to offer creative programs in the arts to children and families in our local communities. Please consider making a tax-deductible gift towards these important and meaningful programs.



WELCOME TO RENDERINGS

Notes by Andrew Cyr, Artistic Director and Conductor

I want to welcome you to the opening concert of Metropolis Ensemble's sixth season. In many ways, tonight's program exemplifies why I founded Metropolis Ensemble. In Mozart's and Bach's time, indeed in any time up until the latter half of the 19th century, most concerts given were by definition a 'new music' concert. Of course, what helped their audiences was that every new piece performed, whatever its novel features, nevertheless was enveloped in a historical context that audiences understood and appreciated. While we can never reverse the tide of history, Metropolis Ensemble strives to create a context for new music that is engaging and relevant, and that represents a celebration of creativity and discovery, of traditions past and present making conversation through art.

The program for Renderings began about four years ago, when I commissioned composer Ray Lustig to create a new work around a fragment of a lost Bach cantata. Vivian Fung's Violin Concerto was also a work whose idea has been slow-cooking for several years, but initiated first at the suggestion of Metropolis Ensemble violinist Kristin Lee. Last summer, Kristin even traveled to Bali with Vivian to experience first hand some of the colors and rhythms that have inspired Vivian's writing. Finally Timothy Andres' re-imagining of Mozart's "Coronation" Concerto which you will hear tonight is an encore performance (we first commissioned and premiered the work in 2010). Last week, Metropolis Ensemble recorded two CD's worth of music of the music of Vivian Fung and Timothy Andres, including this work. Fresh in our fingers and ears, we also felt it fit perfectly with the spirit of tonight's concert.

Lastly, you may have noticed that we are revisiting our Take a Seat experiment in seating tonight which we first tried out in May of 2010 in this very room. Rather than having your seat fixed throughout the performance, we encourage you to dive in and move your seat during intermission or even during pauses between pieces to see whether you can change your aural and visual perspective of the performance. I invite you to embrace the fluidity of the format we are offering. Think of this gorgeous hall as your living room! Just to warn you, to accommodate us all, we might have to move some furniture around which you may be sitting on. Thanks in advance for your understanding! I hope you enjoy the performances and I thank you for all your support.

PROGRAM NOTES

Notes by Edward Sien

The compositions featured on today's program are unified by the theme of adaptation. To paraphrase Tolstoy, however, each composer adapts in his or her own way.

The composers of the Baroque era, typically required to produce on an annual basis a musical output that contemporary composers might find sufficient for a lifetime of work, not infrequently made expedient use of a handy source of ready musical material - their own work.

J.S. Bach, though of course a tremendously fertile composer, considered musical material to be a gift from God, and was a frequent adapter of his own work for new use. Musical fragments, melodies, and even entire works were imaginatively recycled. Not a few of Bach's sacred cantatas in fact had their origin in secular cantatas merely set to different and often quite divergent words with few musical changes.

Fragments of Bach's work, left unfinished by the composer for whatever reason, buried and forgotten for generations in private and public libraries around the world, continue to be unearthed to this day. Composer Raymond J. Lustig, an ardent admirer of Bach's music, has long been fascinated by these partial and fragmentary works which, owing to their unfinished nature, are known only to Bach scholars and generally never performed.

Of one of these pieces, the cantata "O angenehme Melodei," BWV 210a, only the soprano part still exists today. Mr. Lustig, in the spirit of adaptation well-known during the Baroque, has made the soprano part of this cantata the core of an all new work woven around Bach's melodic line. Mr. Lustig has set his version of the cantata to an English translation, much as Bach's audience would have heard his work in their vernacular German. The soprano sings Bach's music and Mr.



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PROGRAM NOTES CONTINUED

Lustig fills in the other voices and musical support, using a colorful orchestration, including a toy piano and musical wine glasses. In this ebullient composition, Mr. Lustig also invokes musical references to such composers as Aaron Copland and Igor Stravinsky, themselves tutelary spirits of musical adaptation.

With her Violin Concerto, Vivian Fung joins the many composers - Claude Debussy, Benjamin Britten, Lou Harrison, and Colin McPhee among them - who have been entranced by the shimmering sounds of the Balinese gamelan.

A gamelan is an orchestra native to Indonesia made up in large part of metallophones of various kinds, from small xylophone-like instruments to large gongs. These instruments play together in highly organized interlocking melodic and ornamental lines. Balinese music for gamelan, in contrast to its stately Javanese cousin, is filled with a vibrant energy that many composers have found inspiring and sought to emulate in their musical works.

About her concerto, Ms. Fung writes:

"My Violin Concerto brings together the influence that non-Western traditional music has had on me, especially Balinese gamelan music, and my friendship with violinist Kristin Lee. The initial idea for the work began during rehearsals for the premiere of my Piano Concerto in 2009, in which Kristin was the concertmaster of Metropolis Ensemble. Ever so enthusiastic, she suggested how it would be wonderful for me to write a concerto for her.

I started to think seriously about the concerto in the summer of 2010 at the same time as I was preparing for a tour of Bali with the Balinese gamelan with which I have performed for the past three years. The concerto draws on the sights, sounds, and memories of Bali that have remained in my heart from the tour, as well as my getting to know Kristin and her extraordinary musicianship, a firebrand virtuosity joined by searing lyricism."

Adapting gamelan-like forms and sonorities, the concerto is in one continuous movement with several sections. It starts off high and soft, with bird-like whistles in the strings and culminating in an increasingly driving transition. The first fast section begins with odd-meters and jaunting rhythms in the solo part. A "ghostly" slow section follows, featuring eerie harmonic string writing. Eventually the music accelerates into a second fast section with the solo violin displaying virtuosic moto perpetuo passages. At the climax of this section, an involved cadenza grows toward one of the highest pitches on the violin with the instruction, "play like a rock star." In the penultimate section of the concerto, the soloist is repeatedly interrupted by the orchestra while quoting from a Javanese folksong called Puspawarna. Eventually, the full texture of this melodic section subsides and the concerto ends as it began, with birdlike whistles fading into ascending glissandi.

Wolfgang Amadeus Mozart, despite his renowned facility, was not shy of adapting his own or other composers' work as necessary. His cantata Davidde Penitente, for example, adapts music from his own unfinished Mass in C-minor set to new words, and he made his own arrangements of older composers' work, such as his colorful version of Handel's Messiah.

Strangely, in the "Coronation" Concerto, one of Mozart's most popular piano concertos, much of the solo part was left unfinished by the composer, mostly in the left hand. There is in fact no other Mozart piano concerto of which so much of the solo part was left unfinished by the composer.

Inspired by the spirit of adaptation, Metropolis Ensemble commissioned Timothy Andres to compose new music for the left hand part as well as an entirely new solo cadenza. The existing orchestral parts have been left untouched and are played in full. The result is a kind of contemporary conversation about the history of the piano concerto, using Mozart's work as its central point of focus. Both familiar and uncannily new, the work is a collaboration through the ages that creates something fresh, unprecedented, and salutary.

THE PERFORMERS CONTINUED

METROPOLIS ENSEMBLE ARTISTS APPEARING TONIGHT:

Lance Suzuki, Flute	Violin	Viola
James Austin Smith, Oboe	Owen Dalby	Dave Auerbach
Carl Oswald, Oboe	Amalia Hall	Phil Kramp
Carlos Cordeiro, Clarinet	Sheryl Hwangbo	Eric Nowlin
Rebekah Heller, Bassoon	Emilie-Anne Gendron	
Adrian Morejon, Bassoon	Siwoo Kim	Cello
Danielle Rose Kuhlmann,	Kristin Lee	Na-Young Baek
Horn	Sean Lee *	Hiro Matsuo
Leelanee Sterrett, Horn	Miho Saegusa	
Paul Murphy, Trumpet	Emily Smith	Bass
Jeff Missal, Trumpet	Elly Suh	Rachel Calin
Britton Matthews, Percussion	Emma Sutton	
Sean Statser, Percussion	Tema Watstein	
Bridget Kibbey, Harp	* Concertmaster	
Conor Hanick, Piano		

THE PERFORMERS CONTINUED

Kristin Lee, solo violin

Kristin Lee is recognized one of the most accomplished artists of her generation, and has been praised by *The Strad* for her “rare stylistic aptness” and “mastery of tone and rare mood in a performer of any age.” A violinist of remarkable versatility and impeccable technique, Ms. Lee enjoys a vibrant career as soloist, recitalist, and chamber musician.



She performs regularly at Lincoln Center as a member of Chamber Music Society Two, and is a member of the ground-breaking Metropolis Ensemble. Since her explosive concerto debut with Orchestra Atlanta at the age of 10, she has appeared as soloist with major orchestras throughout the U.S. and abroad, including the Saint Louis Symphony, Rochester Philharmonic, New Jersey Symphony, New Mexico Symphony, Modesto Symphony, Albany Symphony, Macon Symphony, Westchester Philharmonic, Alexandria Symphony, Ural Philharmonic of Russia, Pusan Philharmonic, and the Korea Broadcast Symphony. Ms. Lee has appeared in the world's finest halls, including Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Kimmel Center, the Metropolitan Museum and Steinway Hall's Salon de Virtuosi in New York, the Louvre Museum in Paris, and Korea's Kumho Art Gallery. She has also been featured on the Ravinia Festival's Rising Stars Series, and has toured throughout northern Italy.

Upcoming projects include a newly commissioned violin concerto written for Ms. Lee and the Metropolis Ensemble by acclaimed Chinese-Canadian composer Vivian Fung, which premieres in September 2011 and will be recorded for the Naxos label. The 2011-2012 season also includes Ms. Lee's Philadelphia recital debut on Astral's series, performances of Mozart's Sinfonia Concertante with the NOVA Philharmonic and renowned violinist/violist Daniel Philips, and solo performances with the New Jersey Symphony and the LaGrange Symphony. As a member of Chamber Music Society Two, she performs in Alice Tully Hall, Boston's Isabella Stewart Gardner Museum, Chicago's Harris Hall, and at Drew University in New Jersey.

An accomplished chamber musician, Ms. Lee has shared the stage with many of the world's foremost artists, including Itzhak Perlman, Franz Helmerson, Shmuel Ashkenasi, Roberto Diaz, and the Orion String Quartet. She has also participated at the Ravinia Festival's Steans Institute, the Music@Menlo International Program, the Perlman Music Program's Chamber Music Workshop, and at the Sarasota Music Festival.

Ms. Lee's performances have been broadcast on WQXR in New York, on Bob Sherman's “Young Artists Showcase,” and with guitarist Mattias Jacobsson on Annie Bergen's “The Office Hours.” Other broadcasts include PBS's “Live from Lincoln Center,” the Kennedy Center Honors, and a guest artist performance on WFMT Chicago's Rising Stars series. She also appeared on a nationally broadcast PBS documentary entitled “PBS in Shanghai,” which chronicled a historic, cross-cultural exchange between the Perlman Music Program and Shanghai Conservatory.

Ms. Lee's many honors include the SYLFF Fellowship, Dorothy DeLay Scholarship, and the Excellent Achievement in Musicianship Award from the Pre-College Division of The Juilliard School, and awards from the Atlanta Jewish Community Competition in 1996, Aspen Music Festival's Violin Competition, the New Jersey Young Artist's Competition, and the Salon de Virtuosi Scholarship Foundation. Ms. Lee is the unprecedented First Prize winner of three concerto competitions at The Juilliard School: in the Pre-College Division in 1997 and 1999, and in the College Division in 2007.

Born in Seoul, Ms. Lee began studying the violin at the age of five, and within just one year won First Prize at the prestigious Korea Times Violin Competition. In 1995, she moved to the United States and continued her musical studies under Sonja Foster. Two years later, she became a student of Catherine Cho and the legendary Dorothy DeLay in The Juilliard School's Pre-College Division.

In January 2000, she was chosen to study with Itzhak Perlman, after he heard her perform Mendelssohn's Violin Concerto with Juilliard's Pre-College Symphony Orchestra. In May 2010, Ms. Lee earned a Master's degree from The Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein, and served as an assistant teacher for Mr. Perlman's studio as a Starling Fellow. She joined the Queens College faculty in the fall of 2010.

Learn more at violinistkristinlee.com

TAKE A SEAT

When you arrive at the concert, you will be handed your chair and given the opportunity to sit anywhere in the Angel Orensanz Center you like... and try a different location after intermission!



ABOUT METROPOLIS ENSEMBLE

Metropolis Ensemble brings today's most innovative composers together with outstanding artists to create inspiring new experiences for audiences and music lovers. Led by Grammy-nominated conductor Andrew Cyr, Metropolis Ensemble is a professional chamber orchestra and ensemble dedicated to making classical music in its most contemporary forms.

Founded in 2006, Metropolis Ensemble has quickly established a reputation of presenting “new music played with the same kind of panache and bravura we usually experience only in performances of standard repertoire”

(Esa-Pekka Salonen) and has commissioned 65 new works of music from a dynamic mix of emerging composers. Metropolis Ensemble is becoming a leading producer of unique, innovative concert experiences and this summer celebrated its Lincoln Center debut, presenting the New York premiere of Tan Dun's multimedia Martial Arts Trilogy.

Metropolis Ensemble has also appeared with the Wordless Music Series, Lincoln Center's Out of Doors Festival, Celebrate Brooklyn!, (le) Poisson Rouge, Carnegie Hall's Weill Music Institute, and in radio broadcasts by National Public Radio, WNYC, WQXR, and Q2 Radio.

In 2010, Metropolis Ensemble was proud to receive a classical nomination in the 53rd Annual Grammy Awards for Avi Avital (soloist) and Andrew Cyr (conductor) for Avner Dorman's Mandolin Concerto, part of their first studio album of all of Avner Dorman's chamber concertos, made in collaboration with David Frost, 2010 Grammy-winner “Producer of the Year”. This September, Metropolis Ensemble will partner with David Frost again to record the debut orchestral albums of composers Timothy Andres (Nonesuch) and Vivian Fung (NAXOS).

Metropolis Ensemble is equally dedicated to making a difference in our local community and offers innovative music programs to some of New York's most underserved populations. Its education and outreach program Youth Works collaborates with cultural organizations, nonprofit partners, and schools such as The Teak Fellowship, PS11 and PS11 Programs in Lower Manhattan, and the GrandFamily Apartments in South Bronx to offer programs to young people which foster creativity and expression through music.



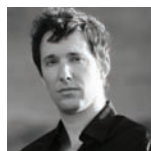
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LEADERSHIP

Andrew Cyr, artistic director / conductor

Grammy-nominated conductor Andrew Cyr is a leader in the rapidly growing contemporary music scene. His enthusiasm for fostering the outstanding musicians and composers of a new generation and for connecting them with new audiences led him to create Metropolis Ensemble in 2006.



Cyr has appeared in performances at Lincoln Center, Carnegie Hall, The Kimmel Center, (Le) Poisson Rouge, and, in 2008, made his debut with the Wordless Music Series, sharing the stage with indie-rock sensation Deerhoof and conducting a remix of The Rite of Spring to a live audience of 10,000 people, also broadcast live on National Public Radio. In April of 2011, Cyr made his conducting debut at Kimmel Center's Verizon Hall as part of ?uestlove and The Roots' Philly-Paris Lockdown at the Philadelphia International Festival of the Arts.

Cyr's work leading Metropolis Ensemble in their first studio album, which featured Avner Dorman's Concertos, earned him a classical nomination in the 53rd Annual Grammy Awards along with Avi Avital (soloist) for Avner Dorman's Mandolin Concerto. The album was released on the NAXOS label and was made in collaboration with Grammy-winner "Classical Producer of the Year" David Frost. Next season, Cyr will lead Metropolis Ensemble in two new studio albums in collaboration with David Frost, featuring the music of Timothy Andres and Vivian Fung.

Cyr is a native of Fort Kent, Maine, and holds music degrees in trumpet, organ, and conducting from Bates College, the French National Conservatory (Etudes Supérieures), and Westminster Choir College. His primary musical mentors include Dr. Joseph Flummerfelt, Kenneth Kiesler, Pierre Grandmaison, and Kynan Johns. Cyr's work as conductor has been described by Esa-Pekka Salonen (Conductor, London Philharmonia) as "...precise, rhythmically incisive and fluid. He made complex new pieces sound natural and organic."

Learn more at metropolisensemble.org/about

ABOUT 'wichcraft

Tom Colicchio, Sisha Ortuzar and Jeffrey Zurofsky created 'wichcraft in 2003. What began as a small sandwich shop in a 19th Street storefront has grown into a family of restaurants serving high quality, handmade ingredients in flavorful and unexpected combinations daily. With 14 locations in New York City, one in Las Vegas and one in San Francisco, 'wichcraft offers eat-in seating, take-out, delivery and catering service. Guests can now enjoy cocktails and snacks at the Southwest Porch in Bryant Park and a full bar at the West Chelsea and Lincoln Center locations.



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THE PERFORMERS CONTINUED

"An exciting soprano soloist... beautifully accurate and stylish..." Ms. Greenleaf is also the artistic director of the virtuoso one-voice-per-part ensemble TENET, where she creates programs, directs and sings in performances of repertoire spanning the middle ages to the present day. TENET's programming has been lauded by the New York Times as "smart, varied and not entirely early."

Learn more at jollegreenleaf.com

Craig Phillips, bass

Praised for his "handsome, elegant bass" (New York Times) bass-baritone Craig Phillips has performed on opera stages and in concert halls across the U.S. Notable engagements include Argenio in Handel's Imeneo with Glimmerglass Opera, Nardo in New York City Opera's La finta giardiniera and Pirate King in Pirates of Penzance with Nashville Opera. As a concert soloist, Mr. Phillips' credits include Messiah with Washington National Cathedral; St. Matthew Passion with The Washington Bach Consort; and Stravinsky's Requiem Canticles with Gotham City Orchestra. Mr. Phillips is a founding member of the acclaimed classical vocal quartet New York Polyphony. The ensemble's most recent CD Tudor City was featured on NPR's All Things Considered and spent three weeks in the Top 10 of Billboard magazine's classical album chart. A new CD featuring music of the Flemish Renaissance will be released internationally on BIS Records Spring 2012.



Learn more at craig-phillips.com

Molly Quinn, soprano

Soprano Molly Quinn has gained a reputation for her thoughtful interpretations of a wide variety of repertoires. While being an avid performer of Monteverdi, Purcell, Bach and their contemporaries, Miss Quinn is equally at home in other repertoires, and has been praised for her "radiant sweetness" in Mahler's fourth symphony by the New York Times, and as part of Merkin Concert Hall's Ecstatic Music Festival. Upcoming performances this season include Buxtehude's Jesu Membra Nostris at Saint Thomas Fifth Avenue, and Bach's B Minor Mass with Seraphic Fire. Miss Quinn is a longtime member of the Trinity Wall Street Choir, and can be seen throughout their concert season as a soloist and ensemble member. Miss Quinn is a native of Chapel Hill North Carolina, and completed both her Bachelors and Masters Degrees in Vocal Performance at the Cincinnati College Conservatory of Music.



Learn more at mollyquinn.com

Geoffrey Williams, countertenor

Geoffrey Williams (countertenor) hails from the Midwest and began his musical life as a treble in the American Boychoir. He is in growing demand as an early music specialist throughout the United States, performing regularly with Vox Vocal Ensemble, Early Music New York, and the Clarion Music Society. He is founding member and artistic director of the acclaimed male classical quartet New York Polyphony. Their current CD, Tudor City, has been featured on American Public Radio's New Classical Tracks, WNYC's Choral Fixation and NPR's All Things Considered. Praised for a "rich, natural sound that's larger and more complex than the sum of its parts" (National Public Radio), the four men deliver dynamic performances in a wide range of styles. A devoted church musician, Geoffrey is a graduate of Westminster Choir College, a former member of the Washington National Cathedral Choir and is currently a Gentleman of the Choir of Men and Boys at Saint Thomas Church Fifth Avenue.



Learn more at geoffreydwilliams.com

THE PERFORMERS

TENET, guest vocal ensemble

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. 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.



Learn more at tenetnyc.com classical quartet New York Polyphony. Their current CD, *Tudor City*, has been featured on American Public Radio's *New Classical Tracks*, WNYC's *Choral Fixation* and NPR's *All Things Considered*. Praised for a "rich, natural sound that's larger and more complex than the sum of its parts" (National Public Radio), the four men deliver dynamic performances in a wide range of styles. A devoted church musician, Geoffrey is a graduate of Westminster Choir College, a former member of the Washington National Cathedral Choir and is currently a Gentleman of the Choir of Men and Boys at Saint Thomas Church Fifth Avenue.

Learn more at tenetnyc.com

Philip Anderson, tenor

Hailed for his "voice of liquid warmth and easy stage presence," tenor Philip Anderson has been a soloist with many of the finest music ensembles in the United States including Chatham Baroque, Mark Morris Dance Group, Orchestra of St. Luke's, and Piffaro. In New York he sings regularly with Artek, My Lord Chamberlain's Consort, TENET, and is the parish cantor at the Church of St. Ignatius Loyola. This season he tours Europe and the US with the Philip Glass Ensemble in *Einstein on the Beach*. In 2007 he appeared on Broadway in *Coram Boy*. His many recordings include the Grammy Award nominated *O Magnum Mysterium* with The Tiffany Consort. When not singing he can be found in his vegetable garden in North Salem, NY.



Jolle Greenleaf, soprano

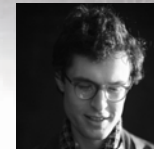
Hailed as a "golden soprano" and called "a major force in the New York early music-scene" by the New York Times, Jolle Greenleaf is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Handel, Haydn, Purcell, Mozart and, most notably, Claudio Monteverdi. Her performances have earned raves from the Oregonian, "[Greenleaf] sang with purity an beguiling naturalness," and the New York Times, who called her



THE COMPOSERS

Timothy Andres, composer / solo piano

Timothy Andres (b. 1985, Palo Alto, CA) is a composer and pianist. He grew up in rural Connecticut and lives in Brooklyn, NY. His compositions meld a classical-music upbringing with diverse interests in the natural world, graphic arts, technology, cooking, and photography. He has been praised for his "acute ear" by the New York Times's Anthony Tommasini and "stubborn nose" by the New Yorker's Alex Ross.



An avid pianist from an early age, Timothy (Timo for short) performs widely, focusing especially on music by his contemporaries. "New music cannot be intimidating when played with this degree of skill and zest," proclaimed Boston Globe critic Richard Dyer. Andres recently played solo concerts at Strathmore Performing Arts Center and on the Wordless Music Series at Miller Theater, and performed his solo piano piece *How can I live in your world of ideas?* on the Los Angeles Philharmonic's *Green Umbrella* series; the Los Angeles Times's Mark Swed pronounced it "irresistible". In the 2011-12 season, Andres will join the Waterloo-Cedar Falls Symphony in his re-composition of Mozart's Piano Concerto No. 26, K. 537; he also plays the work with Jeffrey Kahane and the Los Angeles Chamber Orchestra, alongside a new work commissioned by the LACO.

Timo's debut album, *Shy and Mighty*, was released by Nonesuch in May 2010. The disc features ten interrelated pieces for two pianos, performed by Timo and co-pianist David Kaplan. An immediate critical success, Alex Ross wrote in the *New Yorker* that *Shy and Mighty* "achieves an unhurried grandeur that has rarely been felt in American music since John Adams came on the scene... more mighty than shy, [Andres] sounds like himself." Andres joined jazz pianist and Carnegie Hall's 2010-11 composer-in-residence, Brad Mehldau, to perform sections of *Shy and Mighty* at Carnegie Hall's Zankel Hall in March 2011; he also joined Mehldau and friends for the premiere of Mehldau's Carnegie Hall-commissioned *Rock and Roll Dances*.

Recent works include *Trade Winds*, commissioned by Carnegie Hall for Ensemble ACJW; *Family Plays*, a short song cycle for Gabriel Kahane; *It takes a long time to become a good composer*, a companion suite to Schumann's *Kreisleriana*; a re-imagined version of Mozart's Piano Concerto no. 26 for Metropolitan Ensemble with original left hand and cadenzas; an Ives-inspired work for ACME Quartet; an octet for New World Symphony chamber players; a "double concerto" for violinist-violist Owen Dalby and the Albany Symphony; and a chamber orchestra work for the Los Angeles Philharmonic, which was conducted by John Adams.

Timo earned both his bachelor's and master's degrees from Yale. In addition to music, he gravitated toward visual arts, and moonlights as a professional graphic and web designer. He first studied composition during high school at Juilliard's Pre-College division, and has since worked with Martin Bresnick, Ingram Marshall, Aaron Jay Kernis, and Chris Theofanidis. Eleanor Hancock was his piano teacher for many years; later, he studied with Frederic Chiu. Timo is one sixth of the *Sleeping Giant* composers' collective, and performs regularly with the Ted Hearne Band and ACME. He has received awards from the American Academy of Arts and Letters, BMI, and ASCAP, as well as grants from Meet the Composer and the American Music Center.

An avid cyclist, Timo can often be sighted commuting astride his 1983 Mercian.

Learn more at andres.com

THE COMPOSERS CONTINUED

Vivian Fung, composer

Vivian Fung has distinguished herself among the foremost composers of her generation. Since earning her doctorate from The Juilliard School in 2002, Fung has increasingly embraced non-classical influences, including jazz and non-Western sources such as Indonesian gamelan and folk songs from the minority regions of China. The New York Times has described her work as “evocative,” and The Strad hails her Uighur-influenced music as “vital as encountering Steve Reich or the Kronos for the first time.” Chicago Tribune described Fung’s most recent work Yunnan Folk Songs as conveying “a winning rawness that went beyond exoticism.”



Highlights of Fung’s recent world premieres include: Yunnan Folk Songs by Fulcrum Point New Music Project in Chicago; new choral works by the acclaimed Suwon Civic Chorale in South Korea; Chant by pianist Margaret Leng Tan at the Museum of Modern Art in New York; Piano Concerto Dreamscapes by pianist Jenny Lin with Metropolis Ensemble in New York City; and the standing-ovation premiere of her String Quartet No. 2 commissioned by the Shanghai Quartet for its 25th anniversary season.

Fung’s upcoming projects include a composer spotlight at Americas Society in NYC featuring her works performed by the rising stars of Canadian music; a new violin concerto for violinist Kristin Lee and the Grammy-nominated Metropolis Ensemble in New York City; the world premiere of a new work for full orchestra led by Gerard Schwarz to celebrate the Eastern Music Festival’s 50th anniversary; and her Pizzicato for String Quartet for the Chamber Music Society of Lincoln Center’s Opening Night program, Fireworks! this coming September 2011.

Fung has traveled extensively for her work. In 2004, she traveled to Bali, Indonesia as part of the Asia Pacific Performance Exchange Program, sponsored by the UCLA Center for Intercultural Performance. In summer 2010, as an ensemble member of Gamelan Dharma Swara, she completed a performance tour of Bali including competing in the Bali Arts Festival.

Fung’s music has been commercially released on the Telarc, Cedille, and Signpost labels. She has an impressive body of compositions commissioned and performed by such ensembles as the Seattle Symphony, San José Chamber Orchestra, Edmonton Symphony Orchestra, American String Quartet, Afiara String Quartet, Escher String Quartet, Music from China, and American Opera Projects to name a few.

Fung has been composer-in-residence of the Music in the Loft chamber music series in Chicago, the San José Chamber Orchestra, and the Billings Symphony. She has also completed residencies at the MacDowell, Yaddo, and Banff arts colonies as well as two residencies at the Atlantic Center for the Arts. Fung is the 2010 New York Foundation for the Arts’ Gregory Millard fellow. She has received numerous awards and grants from ASCAP, BMI, American Music Center, American Composers’ Forum, and the Canada Council for the Arts.

Born in Edmonton, Canada, Vivian Fung began composition studies with composer Violet Archer. Other early influences include her mentors David Diamond, Narcis Bonet, and Robert Beaser. Fung is affiliated with The Juilliard School and is an associate composer of the Canadian Music Centre.

Fung’s works have increasingly become part of the core repertoire. Recognized by the New York Times as “the most memorable part” of the Ying Quartet’s concert at Weill Recital Hall, Fung’s Pizzicato was part of the quartet’s repertory for two seasons. Her Glimpses for prepared piano is being embraced by a diverse group of pianists, including Margaret Leng Tan and Vicky Chow. After the world premiere of Fung’s String Quartet No. 2 by the Shanghai Quartet at the Freer Gallery in Washington D.C., the Shanghais have included the work on their roster, including giving the Canadian premiere at the Edmonton Chamber Music Society this past March.

Learn more at vivianfung.net

THE COMPOSERS CONTINUED

Ray Lustig, composer

“Lustig is writing music charged with intensity and leavened with intelligence,” wrote the American Academy of Arts and Letters in awarding composer Raymond J. Lustig its prestigious Charles Ives Fellowship. Having recently completed his MM and DMA at the Juilliard School, Lustig has also won ASCAP’s Rudolf Nissim Prize for his orchestral work UNSTUCK, the Juilliard Orchestra competition, and the New Juilliard Ensemble competition, and has received commissions from The Academy (A Program of Carnegie Hall, the Juilliard School, and The Weill Music Institute), Metropolis Ensemble, the New York City Ballet’s Choreographic Institute, and the American Music Center’s Live Music for Dance Project.



Lustig’s music has been presented in venues ranging from New York City clubs and galleries to major concert halls and festivals around the world—from Le Poisson Rouge and the Stone to Lincoln Center’s Alice Tully Hall and the Ecole Normale in Paris. Other venues include New York’s 92nd Street Y and Symphony Space, the Bowling Green New Music Festival, the Norfolk and Caramoor summer music festivals, the European American Musical Alliance in Paris, the New York City Ballet’s Choreographic Institute, Angel Orensanz Center, the Juilliard Beyond the Machine Festival, Yale University, Columbia University, Barnard College, Bard College, and Oberlin College and Conservatory.

Performers have included the Juilliard Symphony, the Bowling Green Philharmonia, Metropolis Ensemble, American Opera Projects, the New Juilliard Ensemble, the Da Capo Chamber Players, Avian Music, Orchestra Insonica, Duo Noire, Opera on Tap, and counter)induction. Metropolis Ensemble has chosen him as their 2010-2011 Wet Ink Composer, and will build their season’s programming around his music. He is also part of Blind Ear Music, a real-time composing collective including Jakub Ciupinski, Cristina Spinei, Ryan Francis, and Adam Schoenberg.

Lustig’s UNSTUCK, for orchestra, was released last winter on Albany Records, with Emily Freeman Brown conducting the Bowling Green Philharmonia. Avian Music has recorded his YOU CATCHING? for ensemble and narrator. His music has been used for dance at the New York City Ballet’s Choreographic Institute, the Juilliard School’s Composers and Choreographers concert, and Barnard College’s Spring Dances concert. He has collaborated with choreographers Yass Hakoshima, Peter Quantz, Melissa Barak, and Brynt Beitman.

Lustig’s teachers have included John Corigliano, Robert Beaser, Samuel Adler, Sebastian Currier, Jonathan Kramer, Derek Bermel, Philip Lasser, Pia Gilbert, Conrad Cummings, and Shirish Korde.

He is currently at work on an opera inspired by the tragic story of pioneering obstetrician Ignaz Semmelweis, in collaboration with librettists Matt Gray and Matthew Doherty, medical script consultant Sherwin Nuland, MD, and American Opera Projects.

Passionate about sharing the joy of music with future generations from all backgrounds, he has taught in New York City’s public schools and community centers as part of outreach programs with Carnegie Hall, Metropolis Ensemble, and the Juilliard School.

Also a published researcher in molecular biology, Lustig is deeply inspired by science, nature, and the mind. He has helped to co-found and develop the Juilliard Weill Cornell Music and Medicine Initiative, a new collaborative project between The Juilliard School and Weill Cornell Medical College that explores the many intersections of music, the sciences, and the healing arts.

Born in Tokyo and raised in Queens, New York, Lustig received his B.A. from Holy Cross College, where his interests were divided between piano, composition, and biology. He studied cell division, the cell skeleton, and cell polarity at Columbia University and Massachusetts General Hospital before beginning his graduate studies in composition at Juilliard. He lives in New York City and teaches at the Juilliard School.

Learn more at raymondlustig.com