

Thomas M. Sleeper <http://www.sleepermusic.com/index>, enjoys an active dual career as composer and conductor. Hailed by the Miami Herald "as a conductor of persuasive fluency and fiery conviction," His early musical training with Daryl F. Rauscher of the Dallas Symphony Orchestra has influenced the "charged lyricism" and "singing" qualities found in his music today. Sleeper began his professional career as a member of Fermata, a group of composer/performers who presented annual series of interdisciplinary concerts throughout the state of Texas. At age 22, he was appointed Associate Conductor of the Dallas Civic Symphony and the SMU Chamber Orchestra and Opera Theatre where he began studies with Maestro James Rives-Jones. While in graduate school at the Meadows School of the Arts, he founded Perspectives, a contemporary music ensemble, which became part of that division's curriculum.

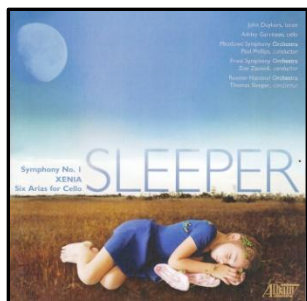
An active guest conductor in the US and abroad, he has appeared with numerous orchestras including the Central Philharmonic of China, San Juan (Argentina) Symphony Orchestra, Ruse State Philharmonic and the China-Wuhan Symphony, which appointed him Artistic Advisor in 1993.

A strong advocate of new music, Sleeper has conducted the premieres of numerous works by American composers, including Henry Brant, Carlos Surinach, Roberto Sierra, Robert Xavier Rodriguez and Thomas Ludwig. He has recorded on the Albany, Centaur, Naxos, Cane, Irida and Vienna Modern Master labels, with excellent reviews in Gramophone, Fanfare and The American Record Guide.

Sleeper's compositions have been performed throughout the USA, and in Europe, Asia and South America. Recent performances of his work include the Concerto for Alto Saxophone by Dale Underwood and Zoe Zeniodi ; XENIA by John Duykers and Zoe Zeniodi and String Quartet No. 3, by the Delray String Quartet Sleeper's music for the documentary Film ONE WATER was recorded by the Russian National Orchestra and has appeared through the world both in theaters and on television.

Sleeper currently resides in Miami, Florida, where he is Director of Orchestral Activities and Conductor of the Frost Symphony Orchestra and Opera Theater and Music Director of the Florida Youth Orchestra.

The Music



The music and notes for Artist of the Week come from Albany CD TROY 1212

Symphony No. 1

In 2000 Larry Johnson of the Sun Sentinel wrote that Thomas Sleeper's music is "tonal and melodic yet [it] avoids high-sucrose neo-Romanticism for a darker, more personal and edgy style, bristling with nervous energy." It is precisely these qualities that are evident in Symphony No. 1. Although the symphony contains four movements, the third and fourth are performed without a break. This organization reveals Sleeper's attention to form as well as the organic nature of his compositional process. The result, as Sleeper describes it, is "an architectural structure with strong individual units that

Yayasan Payung Seni Budaya Indonesia

www.artsindonesia.com

www.artsinfo.artsindonesia.com

Radio ArtsIndonesia -www.radio.artsindonesia.com

work together to create a whole larger than the sum of the parts." Symphony No. 1 was premiered on November 30, 2007 by Southern Methodist University's Meadows Symphony Orchestra and conducted by Paul Phillips. The symphony is dedicated to Sleeper's wife, visual artist Sherri Tan.

The first movement of Symphony No. 1 opens with a bass ostinato in pizzicato strings, hauntingly meandering melodies in the high woodwinds, and rich minor harmonies. These elements are the building blocks of a movement characterized by intense rhythmic drive and anxiously twisting melodies in woodwinds and brass. The movement loosely follows traditional sonata form but is overlaid with a gradual and continuous accelerando to the finish. In 2007, Olin Chism of The Dallas Morning News described the first movement as "a kind of 'beauty and the beast' musical journey...where the beast has the last word."

Sleeper describes the second movement of the symphony as "the heart of the work [and an] emotional ride with lots of push and pull throughout." Indeed, this longest movement (it lasts nearly fifteen minutes) could easily stand alone. The orchestra shifts between subdued, eerie melodies in the horns and winds that seem to rise out of hazy strings, and periods of stormy emotion and dissonance. It is a long arching Adagio in the tradition of the late romantic symphony. The movement begins and ends with a single note, the first charged with an intense longing and the last falling off into a dark resignation.

The third movement is marked Misterioso and is muted and quiet throughout. It contains melodic elements from previous movements and a sense of drive and anticipation reminiscent of the first movement. A seething cauldron of closely knit materials punctuated by distant fanfares and intense silences, it moves directly into the final movement without pause.

Movement four bursts forth from the third with a fanfare-like motive in the horns. An energetic dance, the final movement is brimming with metrical asymmetry and cascading lines. Sudden shifts between full orchestra and chamber settings create a kaleidoscopic effect before the movement settles into a more stable middle section with long sinuous lines in the strings and woodwinds. The moto perpetuo theme is hidden in the brass and gradually transforms into a return and expansion of the opening asymmetrical section propelling the symphony to its unrelenting conclusion.

The Performers

The Meadows Symphony Orchestra has earned consistent audience and critical acclaim for their thrilling concerts in Dallas. Scott Cantrell of the Dallas Morning News has repeatedly hailed their "stylish, probing, exciting and eloquent" performances. At the Meadows School of the Arts at SMU, the young musicians of the Meadows Symphony Orchestra study in undergraduate, graduate and certificate programs. These musicians, who come from the U.S. and many countries around the world, join together to present an annual concert series of outstanding quality and compelling diversity. Their recording of Luigi Dallapiccola's Piccolo Concerto for piano and orchestra has been released by Meta Records in Germany, and has drawn an enthusiastic response from European critics. Former members of the MSO hold positions in many of the major orchestras of the US and abroad.

Conductor Paul Phillips was appointed to the faculty of the Meadows School of the Arts at Southern Methodist University in Dallas in 1996 where he now serves as Professor of Music and Music Director of the Meadows Symphony Orchestra. Before joining the faculty of the Meadows School, Dr. Phillips served for 12 years as Music Director of the Eastern Connecticut Symphony Orchestra in New London. Dr. Phillips has made many recordings of music of living composers. For Centaur he recorded the world premiere compact disc of works of composer

Yayasan Payung Seni Budaya Indonesia

www.artsindonesia.com

www.artsinfo.artsindonesia.com

Radio ArtsIndonesia -www.radio.artsindonesia.com

Sydney Hodkinson performed by the Eastern Connecticut Symphony featuring soprano Renee Fleming.

Thomas M. Sleeper: Symphony No. 1
1) Meadows Symphony Orchestra, Paul Phillips

24:25
Albany TROY 1212

Six Arias for Cello and Orchestra

In 1996, Thomas Sleeper composed a song cycle for tenor David Crawford, late husband of Sleeper's friend and colleague, Lisa Crawford. *Six Arias for Cello and Orchestra* is based on that song cycle and like the original, is dedicated to Ms. Crawford. This work is scored for chamber orchestra with solo cello and each aria is self-contained and end-titled.

The arias in this collection maintain the brevity and formal simplicity of a song cycle. However, Sleeper's orchestration and inventive melodies provide a high level of emotional depth and complexity. Throughout the arias, Sleeper's rich counterpoint spotlights the winds and horns and juxtaposes those timbres against those of the cello.

The composer describes the solo cello as "functioning within the world of the orchestra rather than as a protagonist or a truly separate entity." If the diverse timbres of the orchestra represent layers of emotional and intellectual reality, the cello is perhaps the most "conscious" layer, frequently rising to the surface, but never dominating.

— Katie Womack

The Performers

The Russian National Orchestra has been in demand throughout the music world ever since its 1990 Moscow premiere. The first Russian orchestra to perform at the Vatican and in Israel, the Russian National Orchestra maintains an active international tour schedule, appearing in Europe, Asia and the Americas. Guest artists performing with the RNO on tour include conductors Vladimir Jurowski, Nicola Luisotti, Antonio Pappano, Alan Gilbert, Carlo Ponti and Patrick Summers, and soloists Martha Argerich, Yefim Bronfman, Lang Lang, Pinchas Zukerman, Sir James Galway, Joshua Bell, Itzhak Perlman, Steven Isserlis, Dmitri Hvorostovsky, Simone Kermes and Renee Fleming, among many others. Popular with radio audiences worldwide, RNO concerts are regularly aired by National Public Radio in the United States and by the European Broadcasting Union. The orchestra has made more than 60 recordings for Deutsche Grammophon and PentaTone Classics.

Ms. Garritson has performed at the Tanglewood Music Center, the Kneisel Hall Chamber Festival and the Yellow Barn Music Festival, where she worked with artists such as Mstislav Rostropovich, Janos Starker, Lynn Harrell, the Paris Trio, the Vermeer and Ying Quartets. Ms. Garritson has served as Principal Cellist of the Chicago Civic Orchestra and is currently Principal Cello of the Miami Symphony. She is Artistic Director of the Monteverdi Festival of the Arts in Tuscany, Italy and is also Adjunct Professor of Cello at Broward College in Davie, Florida. Ms. Garritson received her Doctor of Musical Arts degree in Cello Performance from the University of Miami, Coral Gables, Florida.

Thomas M. Sleeper: Six Arias for Cello and Orchestra
Russian National Orchestra, Thomas Sleeper; Ashley Garritson, cello

11:28
TROY 1212

Yayasan Payung Seni Budaya Indonesia

www.artsindonesia.com

www.artsinfo.artsindonesia.com

Radio ArtsIndonesia -www.radio.artsindonesia.com

XENIA

This orchestral song cycle is Thomas Sleeper's second collaboration with writer Jane Alison. Alison teaches in the M.F.A. programs at the University of Miami and Queens University in Charlotte and her essays and stories have appeared in the New York Times, the Washington Post, and the Boston Globe, among others. Alison is the author of several novels, including *The Love-Artist*, upon which *XENIA* is based. The *Love-Artist* examines the great Roman poet Ovid's experiences in exile. While away from Rome, Ovid spends agonizing hours pondering whether or not his work will survive him as well as questioning whether a young clairvoyant girl named Xenia will tell him what she knows.

The six songs of *XENIA* each explore a salient moment from *The Love-Artist*. In the first song *Exile*, Sleeper sets the tone of the cycle with an ominous narrative style that emphasizes key phrases in the text through imaginative orchestration. Ovid's desperate questioning – "Who will remember me? Who will still read me? Who will even know who I was?" – is highlighted in the final lines of *Exile* over rumbling timpani with dramatic low strings. Ovid's pleas are recalled in the final song, *Calling*, after being transformed by the journey through the song cycle. The perspective of the singer changes as needed between narrator, Xenia and Ovid. Sleeper uses liberal amounts of text painting. One can literally hear Xenia bursting forth from the sea in the *The Girl Under Water* or Carus being swallowed in dust in *What Will Become of Carus*.

Sleeper describes Alison's writing as "full of inter-weavings and complex layerings" and his vocal and orchestral score effectively mirror these elements. Throughout the work, the orchestra illuminates and supports the sprechstimme-like vocal part with motivic and harmonic material that appears sometimes in cooperation with the tenor, and other times as disconnected psychological commentary. A blending of traditional notation and tonalities and other compositional approaches is apparent throughout the work.

XENIA's vocal part, which was written specifically for John Duykers, highlights the tenor's musical and theatrical prowess. Sleeper also wrote this work for conductor Zoe Zeniodi. In addition to *XENIA*, Zeniodi premiered Sleeper's *Translucence* for Trombone and Orchestra and his fifth opera, *The Sisters Antipodes*.

The Performers

The Frost Symphony Orchestra has had the distinction of performing with some of the most celebrated conductors and soloists of our century including Pierre Monteux, Leopold Stokowski, Gregor Piatigorsky, Jasha Heifitz and Arthur Rubenstein. American Record Guide called the world premiere of Surinach's *Symphonic Melismas* the most auspicious premiere by the UM Symphony since 1956, when Andre Kostelanitz conducted the premiere of William Schumann's *New England Triptych* here." The FSO regularly performs with the world's great artists on Festival Miami and presents the standard orchestral literature as well as new works that will enter the repertoire. The FSO now has eight compact discs out on the Centaur, Cane and Albany labels with excellent reviews in Gramophone, Fanfare and American Record Guide. Former members of the FSO hold positions in prestigious ensembles and also serve as arts administrators, teachers, and conductors throughout the world.

Zoo Zenlodl Is Music Director of the Broward Symphony Orchestra and Associate Conductor for the Frost Symphony Orchestra. She is also the Associate Guest Conductor for the Alhambra Orchestra in Honda and has appeared as guest conductor with the New Philharmonic (Florida) and the National Youth Orchestra of Spain (JONDE). In addition to the standard repertoire, Ms. Zeniodi has championed new works by living composers including Thomas Sleeper, Frank Ticheli and Charles Liu. Born in Athens, Ms. Zeniodi began playing the piano at the age of

Yayasan Payung Seni Budaya Indonesia

www.artsindonesia.com

www.artsinfo.artsindonesia.com

Radio ArtsIndonesia -www.radio.artsindonesia.com

six and has studied with prominent musicians, including Ida Rosenkranz-Margaritis, John Blakely in

London and Hartmut Holl in Salzburg. Ms. Zeniodi's studies led to a Piano Soloist Diploma (Athens), a Bachelor Degree in Music and a Master Degree in Piano Performance (Royal College of Music) and a Postgraduate Diploma in Vocal Accompaniment (Mozarteum).

Tenor John Duykers made his professional operatic debut with Seattle Opera in 1966. Since then he has appeared with most of the leading opera companies of the world including The Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Los Angeles Opera, Netherlands Opera and Opera de Marseilles. He is particularly well known for his performances of contemporary music, having sung in 121 contemporary operas including 72 world premieres. Among these, in 1987 he created the role of Mao Tse Tung in John Adams' Nixon in China that was premiered with Houston Grand Opera and he has performed throughout the world. His recordings include John Adams' Nixon in China (Nonesuch), Lou Harrison's Perilous Chapel and Rapunzel (New Albion Records) and Erling Wold's MORDAKE (Starkland Records).

Thomas M. Sleeper: Xenia

26:18

Frost Symphony Orchestra Zoe Zeniod; John Duykers, tenor Albany

TROY 1212

This program is heard on www.radio.artsindonesia.com four times a week on Friday, Saturday, Monday and Tuesday. For times, please check the daily program schedule on the Radio ArtsIndonesia website

Radio ArtsIndonesia is a service of the non-profit Indonesian foundation, **Yayasan Payung Seni Budaya Indonesia** (Umbrella for the Arts in Indonesian Foundation). The objective of the foundation is to support the arts in Indonesia. The foundation does this through its weekly *Newsletter on the Arts*, its website, www.artsindonesia.com and *Radio ArtsIndonesia* (www.radio.artsindonesia.com). Radio ArtsIndonesia provides a vehicle to the world for Indonesian composers, musical groups, soloist and music from the late 20th and early 21st centuries.

Yayasan Payung Seni Budaya Indonesia

www.artsindonesia.com

www.artsinfo.artsindonesia.com

Radio ArtsIndonesia -www.radio.artsindonesia.com

Page 5 of 5