

JAY REISE

Professor of Music Composition, University of Pennsylvania

Selected Works (with premieres and selected performances)

- The Flight of the Red Sea Swallow (Ballad for Violin and Piano)* (2011) (17:00)
Maria Bachmann, violin, Jon Klibonoff, piano; March 2011, Philadelphia
- Lunahuaná* for percussion, 2 players (2010) (8:00) - September 2010, Philadelphia
- Rasputin* - opera in two acts (1988) (2 hrs.) Libretto by the composer. Revised 2008, Helikon Opera, Moscow 2008-11. Opéra de Massy, Paris 2010. Scheduled Saaremaa Festival, Estonia, July 2012. Commissioned by Beverly Sills and the New York City Opera 1988.
- Arrangements of Scriabin Etudes for left hand alone* (2007-09) (Op. 2 No. 1, Op. 8 Nos. 11 & 12) Gary Graffman on tour - USA, Europe and Asia (Op. 2 No. 1)
- The River Within (Concerto for Violin and Orchestra)* (26:00) Maria Bachmann, violin; Orchestra 2001, 2008 (Recorded Innova 745)
- Concerto for Horn and 7 Instruments* (27:00) Adam Unsworth, Network for New Music 2006
- Powers That Be* for piano quintet (28:00) Cassatt Quartet, Marc-André Hamelin; Philadelphia 2005; Commissioned by the Barlow Foundation
- Across the Horizons* (clarinet, violin, cello, and piano) (23:00) Four Horizons, 2004 (Recorded Albany TROY 1004)
- Open Night* Poem-Caprice for six instruments, (17:00) Kimmel Center Fresh Ink, 2003 (Recorded Albany TROY 1004)
- Jisei (Japanese Death Songs)* (voice and shakuhachi) (11:00) M. Kimula & C. Yomei 2003
- Memory Refrains for String Quartet* (28:00) Cassatt Quartet 2002 (Recorded Albany TROY 1004)
- Three Pictures from The Devil in the Flesh for Two Pianos* (12:00) 2002; Jerome Lowenthal and Ursula Oppens
- Yellowstone Rhythms for Bassoon and 10 Players* (2001) (17:00); Charles Ullery, bassoon, Network for New Music, 2001.
Version for bassoon and piano (Recorded Albany TROY 665)
- Concerto for Cello and 13 Instruments* (32:00) (2000); Ulrich Boeckheler, cello; Orchestra 2001 (Recorded CRI CD 899)
- Satori* (1994) (9:00) Jody Karin Applebaum, soprano; Marc-André Hamelin, piano, 2001 (Recorded Albany TROY665)
- Six Pictures from The Devil in the Flesh* for piano, (16:00) (2000) Marc-André Hamelin, piano (Recorded Albany TROY665)
- The Selfish Giant* (Choreographic tone-poem in six scenes for orchestra) (26:00)
Commissioned by the Philharmonia Orchestra (London) 1997, Djong Yu, conductor
- Duo Rhythmosmos for violin*, (23:00) Commissioned by the Network for New Music, Philadelphia, 1994 (Recorded Centaur CRC 2598)
- Sonata Rhythmosmos* for piano, (12:00) Commissioned by Mari Akagi, tours in Japan and US, 1993-94 (Recorded Albany TROY 665)
- Trio Rhythmosmos*, violin, cello, piano (18:00) Premiere by Mobius Trio, Spoleto, Charleston, S.C. 1993 (Recorded Centaur CRC 2598) - Also Mexico City, 1995
- Rhythmic Garlands* for piano, (18:00) James Primosch, Curtis Institute, 1992; Jerome Lowenthal, Cleveland Institute; Juilliard NYC; Curtis Institute (Recorded Centaur CRC 2598)
- Sinfonietta for Wind Quintet* (15:00) Commissioned by the St. Paul Chamber Orchestra (1986)
- Symphony No. 3* (22:00) Long Island Philharmonic Orchestra 1983
- Symphony No. 2* (25:00) Syracuse Symphony Orchestra, 1980; Philadelphia Orchestra 1984
- Symphony of Voices* (16:00) New Hampshire Symphony, Neva Pilgrim soprano, James Bolle conductor, 1978; Grand Teton Music Festival Orchestra, 1983

Publisher Theodore Presser Co. (Merion Music, BMI)

Discography (*Denotes an all-Reise CD)

The River Within: Concerto for Violin and Orchestra (Innova 745)
 **Jay Reise Chamber Music* (Albany TROY 1004) 2008
 **The Devil in the Flesh and Other Pieces* (Albany TROY665) 2004
 **Rhythmic Garlands and Other Pieces* (Centaur CRC 2598) 2003
Concerto for Cello and 13 Instruments (CRI 899) 2002
Chesapeake Rhythms CRI 760 (CD) (1997)
Six Preludes for Piano Gary Chapman, piano - CRS 3862 (LP) (1984)

Selected Awards, Fellowships, Residencies

John Simon Guggenheim Memorial Foundation Fellowship, Moscow Conservatory/Union of Composers, Barlow Foundation, Aaron Copland Recording Foundation, Bellagio, Camargo Foundation, Japan/US Creative Arts Fellowship, National Endowment for the Arts (2), Rockefeller Foundation, Fromm Foundation, University of Hong Kong among others.

Articles

"Context, Choice and Issues of Perceived Determinism in Music", *Indeterminacy: The Mapped, the Navigable, and the Uncharted*, Jose V. Cipurut (Ed.), MIT Press, p. 241-266, 2009
 Review: "Hilary Hahn se presenta en Lima Perú", *Ópera Perú*, June 29, 2009, www.operaperu.com
 "Lukas Foss: Ways of Looking at Music", *The A.W. Mellon Lectures in the Fine Arts: Fifty Years*; Ed. Judy Metro, National Gallery of Art, Center of Advanced Study in the Visual Arts, Washington 2002, p. 152-155
 "The Phonograph Behind the Door: Some Thoughts on Musical Literacy" [with Peter J. Rabinowitz], *Reading World Literature*, edited by Sarah Lawall (University of Texas Press, p. 319-340) 1994
 "Doctrine of Despair: Zimmermann's *Die Soldaten*", *Opera News*, September, 1991
 "Late Scriabin: Some Principles Behind the Style", *19th Century Music*, Spring, 1983, pp. 220-231. Reprinted in *The Journal of the Scriabin Society of America*, Winter 1996-97, pp. 29-46
 "Rochberg the Progressive", *Perspectives of New Music*, 1980-81, p. 395-407

Addresses at The Wharton School, University of Pennsylvania

"Principles in the Business of Orchestrating Musical Performance: A Composer's Perspective" - to SEI Center for Advanced Studies in Management, Prof. Jerry Wind, Director, October, 2011
 "Music Composition - Creative Business?" - to MKTG 892 "Creativity", Wharton graduate course taught by Prof. Jerry Wind, 2011
 "Orchestration - Networking Beyond the Orchestra" - to SEI Center, 2007
 "Fusions" - to SEI Center, 2001

Teaching Positions

University of Pennsylvania - Professor 1986-
 Assoc. Prof. 1986-89; Asst. Prof. 1980-86
 Hamilton College - Asst. Prof. 1976-80

Prominent Students

Melinda Wagner - Pulitzer Prize 1999
 Jennifer Higdon - Pulitzer Prize 2010, Grammy Awards (2)

Oswaldo Golijov - MacArthur Foundation, Grammy Award
Ricardo Zohn-Muldoon - finalist, Pulitzer Prize 2011

Education M.A. (Music composition) University of Pennsylvania (1975)
A.B. Hamilton College (English literature) (1972)
Tanglewood (Berkshire Music Center) (1975)
Private study in composition with Jimmy Giuffre (1968-70)

Jay Reise - Selected Reviews

Rasputin Opera in Two Acts "The score is often beautiful, even flamboyant...a very fine show, which certainly deserves to experience a much wider international distribution." - *ForumOpera.com* (Performance at Opéra de Massy, Paris)

"Reise's score...serve[s] quite nicely to underline and reinforce the dramatic events on stage. Especially effective is Reise's use of traditional tonality -- including quotes from Pyotr Tchaikovsky's ballet "Swan Lake" and the Russian imperial hymn -- for the music of Nicholas and Alexandra, as well as atonal dissonance to conjure up what he calls, in a program note, the brutal and chaotic new world of the 20th century'." - *Moscow Times* (Performance at Helikon Opera, Moscow)

"The new opera is a spellbinding, challenging and profoundly beautiful creation."
- *The Washington Times*

" audaciously colorful opera" - *Philadelphia City Paper*

Lunahuaná "Typical of the Penn-based composer, his choice of notes was elegant and, more important with percussion, his ear for timbre was incredibly precise. This short, winning piece doesn't take easy ways out." - *Philadelphia Inquirer*

The River Within (Concerto for Violin and Orchestra) "... fluidity and mastery that creates an optimum showcase for his attractive thematic ideas." *Philadelphia Inquirer*

Memory Refrains "One hesitates to burden any recent composition with the designation "masterpiece", but *Memory Refrains* is surely music that deserves to be taken up by other major quartets so as to become a post-Romantic repertoire staple." *Philadelphia Music Makers*

The Devil in the Flesh and Other Pieces (Recording featuring Marc-André Hamelin)

"*Satori* ...with its starlit rotations and seemingly suspended atmosphere, makes a striking impression. *Six Pictures from The Devil in the Flesh..* [is] a fine group of virtuoso pieces...[with] a riotously sizzling finale." - *American Record Guide*

Yellowstone Rhythms for Bassoon and 10 Players

"... nature in its most songful state." - *Philadelphia Inquirer*

Powers That Be

"... the kind of transcendence that lets you know you're in the presence of greatness."
- *Journal of the Scriabin Society of America*

The Selfish Giant Choreographic Tone Poem based on the story by Oscar Wilde

"It had epic quality. The full organ, the rolling timps and the squabbling brass at the start had weight. A clumsy giant's angry dissonances were peeled back to reveal strings pulling anguished chords." - *Evening Standard* (London)

Open Night - Poem-Caprice for Six Players "...magnetism was immediate in the heart-grabbing opening violin solo of the sextet... the piece unfolds with a reasoning that's hard to explain but great to feel ... melodic lines of almost Wagnerian breadth... inflected with the kind of emotional eventfulness that doesn't require a slow buildup.." - *The Philadelphia Inquirer*

Transcription of Scriabin Etude Op. 2 No. 1 for left hand "Jay Reise's skillful transcription was such that it lacked nothing of the original sounds. That took quite a bit of doing by Reise, and indeed a good deal more from pianist Gary Graffman. Yet it all worked out beautifully." – *The San Francisco Classical Voice*

Jay Reise - Bio

Award-winning composer Jay Reise wrote both the music and libretto for his opera *Rasputin* which was commissioned by the late Beverly Sills and premiered by the New York City Opera in 1988. It was described in *The Washington Times* as "a spellbinding, challenging and profoundly beautiful creation." *Rasputin* was given its highly successful Russian premiere in Moscow by the Helikon Opera in September and is now being performed in repertory. The opera was premiered in France in December 2010 by Opéra de Massy and has been selected for participation in the Saaremaa Festival (Estonia) in 2012.

Reise's Oscar Wilde-based ballet fairy-tale *The Selfish Giant* was commissioned and premiered by the Philharmonia Orchestra in London in 1997. Other recent works include *The River Within (Concerto for Violin and Orchestra)* (2008) premiered by Maria Bachmann and Orchestra 2001; the *Concerto for Horn and 7 Instruments* (2006), commissioned and premiered by Adam Unsworth and the Network for New Music; and the piano quintet *Powers That Be* (2005), commissioned by the Barlow Foundation and premiered by the Cassatt Quartet and Marc-André Hamelin.

Reise was born in 1950 in New York City and has lived in Philadelphia since he was appointed to the music faculty at the University of Pennsylvania in 1980. In 1978-80 he composed his first two symphonies supported by grants from the National Endowment for the Arts and a Guggenheim fellowship. *Symphony of Voices* was premiered at the Monadnock Festival, and his *Second Symphony* was premiered by the Syracuse Symphony, conducted by Christopher Keene, and performed subsequently by the Philadelphia Orchestra. His *Third Symphony* was supported by the Dietrich and Rockefeller Foundations and premiered by the Long Island Philharmonic. Other awards and fellowships have come from the Fromm Foundation, Bellagio, the Camargo Foundation, the Aaron Copland Fund for Music and twice from the National Endowment for the Arts.

The music of Jay Reise music has been performed widely both in the United States and internationally including an all-Reise retrospective concert in Moscow in 2000. He has been a recipient of the US-Japan Creative Arts Fellowship and has served as Director of Contemporary Music at the Grand Teton Music Festival.

The recipient of many commissions, prizes and fellowships including the Guggenheim Foundation, the Rockefeller Foundation, the National Endowment for the Arts, Barlow Foundation, Copland Recording Fund, and the Koussevitzky Tanglewood prize in Composition, his teachers included George Crumb, Jimmy Giuffre, Adrian L'Armand, and Richard Wernick, His music has been performed widely both in the United States and abroad including all-Reise retrospective concerts in Moscow and Philadelphia.

Reise works with a technique that he calls "rhythmic polyphony" in which rhythmic motives are developed within the phrase such that the cadence point is implied rhythmically as well as through harmonic and contrapuntal means. This technique has been a part of his music since 1990.

Music essayist Peter Rabinowitz has written of Reise's recent music, "His work is firmly in the Western tradition. But because of the fresh perspectives offered by his study of Indian music, he has been able to rethink some specific problems facing contemporary Western art music...Reise's study of

rhythm has allowed him to think of phrasing (and cadence) in a new way." Critic Andrew Quint has written of the CD *Jay Reise: Chamber Music*, "Jay Reise writes music that is intensely engaging. It deploys traditional classical forms with assurance, yet it possesses a spontaneous organicity that derives in part from the composer's interest in jazz and the rhythms of South Indian music. This is essential listening for any fan of contemporary music, and chamber music aficionados in general."

Among his recordings are the violin concerto *The River Within* with soloist Maria Bachmann (Innova 745) and *The Devil in the Flesh and Other Pieces* (Albany) with pianist Marc-André Hamelin.

Reise's articles have appeared in *Opera News*, *Nineteenth-Century Music*, *Perspectives of New Music*, as well as the volumes of essays *Indeterminacy: The Mapped, the Navigable, and the Uncharted*, and *Reading World Literature*.

Jay Reise is Professor of Music Composition at the University of Pennsylvania and the past president of Orchestra 2001. His music is published by Merion Music/Theodore Presser Co.