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6) *Hot* for solo tenor and sopranino saxophone and ensemble (1989)
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ENSEMBLE DAL NIENTE:
Jack Marquardt, clarinet
Colin Oldberg, trumpet
Brett Johnson, trombone
Gregory Beyer, percussion
Mabel Kwan, piano
Mark Buchner, bass
Michael Lewanski, conductor

Total time 64:28



Ryan Muncy is a saxophonist that performs, commissions, and presents new music. His work emphasizes collaborative relationships with composers and artists of his generation and aims to reimagine the way listeners experience the saxophone through contemporary music. He is a recipient of the Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists as well as a Fulbright Fellowship and has participated in the creation of more than 100 new works for saxophone.

Since 2010, Muncy has been the executive director of Ensemble Dal Niente, a 20-member contemporary music collective described by the Chicago Tribune as "super-musicians" and "a model of what contemporary music needs, but seldom gets, to reach and engage a wider public". Under his leadership, Dal Niente became Chicago's most active local presenter of contemporary music and in 2012 was named the first-ever ensemble recipient of the Kranichstein Music Prize, awarded at the 46th International Summer Courses for New Music in Darmstadt, Germany.

Muncy is a founding member of Anubis Quartet, a multi-faceted chamber group established in 2007 with the aim of reshaping the saxophone quartet genre. During that time, the quartet has commissioned more than 40 new works and remains one of few worldwide in which all four players perform regularly on the entire battery of saxophones.

Muncy has built collaborative relationships with many composers whose works he has premiered, including Chaya Czernowin, Marcos Balter, Evan Johnson, and Mikel Kuehn. His commitment to bring new music to new audiences has led to US premieres of works by Georges Aperghis, Beat Furrer, Olga Neuwirth, James Dillon, Giorgio Netti, Enno Poppe, Dai Fujikura, and Hans Thomalla.

He performs frequently at international festivals and series, including Wien Modern, the Ecstatic Music Festival, MATA's Interval Series, Unruly Music, Festival Internacional Chihuahua, SALT New Music Festival, MusicArte Panamá, and the Ear Heart Music Series in New York as well as classical radio stations WQXR (New York) and WFMT (Chicago). Muncy performs regularly with the International Contemporary Ensemble (ICE), Talea Ensemble, and the Grant Park Symphony, and has held numerous residencies at universities across North America and abroad.

In 2012, Muncy received the Doctor of Music degree from Northwestern University's Bienen School of Music, where he studied with Frederick L. Hemke. His past teachers include John Sampen, John-Michel Goury, Jean-Yves Fourmeau, George Wolfe, Caroline Hartig, and Ron Jones.

www.ryanmuncy.com



HOT AND COLD

... "Don't rip me away from myself!" he entreated; "I'm sorry!" he shouted between his shrieks, "Don't flay me for piping!" In spite of his cries, the skin was peeled from his flesh, and his body was turned into one great wound; the blood was pouring all over him, muscles were fully exposed, his uncovered veins convulsively quivered; the palpating intestines could well be counted, and so could the organs glistening through the wall of his chest ...

Probably the hottest, and coldest, scene in Western music: Ovid's *Metamorphoses*, Book VI. Marsyas, a satyr — think hairy, hearty, panty, piggy — learns to play Minerva's aulos, a kind of double pipe. He challenges Apollo, the god of music, to a duel. Apollo, the coolest of the gods, plays his lyre, and wins. Of course. And as punishment Marsyas is bound to a tree and flayed alive. The scene's counterweight is the unspeakably tender image of nymphs, fauns, fellow satyrs, watching, listening, mouths cupped in horror, waterfalling tears drunk up by the earth, "absorbed deep into her veins and discharged back into the air." Eventually a spring, a stream, then a river, the clearest of the Phrygian channels. Myth is a cosmos of applications: Marsyas is mimesis, passion, expression, exposure; he is the risk of speaking, the catastrophe awaiting anyone who dares tangle with language, who leaves infancy (literally, "speech-less-ness") behind for the world of ceaseless synonyms—the sucker sweating for the mot juste. Apollo: number, measurement, ratio, a spherical music of concord and proportion, the comfort of coordinates. Melody/Harmony. Time/Space. Mouth/Hand. Etc. But something continues to tear at my imagination: how could Marsyas — how could anyone — have made Apollo so angry? We're talking Apollo here, calmer than the moon, mountain-top-calm. Maybe it wasn't anger at all: maybe Apollo was Marsyas' closest, best, most loving listener. Here, says Apollo: this skinless, airborne neutrality, this sharing of blood, this desperate opening, this radical resonance — this is your wish, I hear it. And so I, reason itself, cannot but grant it. Metamorphosis as an ecosystem of pneuma and noise. Satyr exhales, god calculates, faun weeps, earth drinks, earth exhales. An ecosystem of affection too, unmasking the primordial lie of preferences. "There is another thing as noisy as pain," Proust writes, "namely pleasure."

NOTES: SETH BRODSKY

TRANSLATION: OVID, *METAMORPHOSES* VI.382-400, TRANS. DAVID RAE BURN (PENGUIN, 2004)



Executive Producer: Michael Lewanski

Session Producers: Ryan Streber, Joe Clark (Donatoni)

Recording and Digital Editing Engineers: Ryan Streber www.oktavenaudio.com,
Dan Nichols (Donatoni)

Mixing and Post-Production: Ryan Streber

CD Design: MYRA & JOHN NUSSBAUM www.myramadethis.com

Photography: Chelsea Ross Photography www.chelsearossphotography.com

Notes: Seth Brodsky

Donatoni recorded at Northern Illinois University on 13 August 2012 and edited at Aphorism Audio, DeKalb IL. All other works recorded and edited at Oktaven Audio, Yonkers NY. Balter, Czernowin, and Cassidy recorded on 22 December 2012; Cheung recorded on 21 February 2013; Aperghis recorded on 24 May 2013.

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