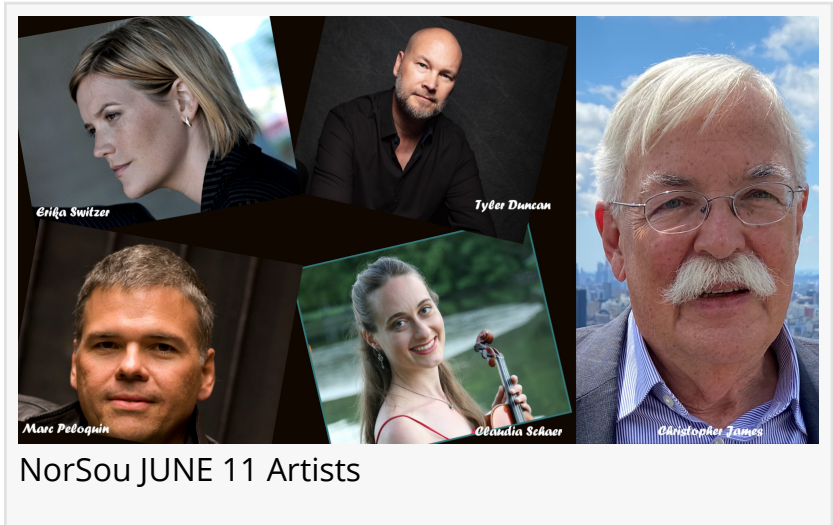


Christopher James: Four Premieres - June 11 2024 @ 8 PM at the DiMenna Center in New York City

North/South Consonance presents a free-admission concert highlighting the work of Christopher James. The composer will introduce his works to the audience.

NEW YORK, NEW YORK, USA, May 28, 2024 /EINPresswire.com/ -- The [North/South Chamber Orchestra](#) under the direction of Max Lifchitz will devote its upcoming JUNE 11 concert to the music of New York City-based composer [Christopher James](#).



Joining the ensemble will be Tyler Duncan, violinist Claudia Schaer and pianists Erika Switzer and Marc Peloquin.

The in-person event will start at 8 PM and will conclude around 9:30 PM.



An attractive and substantial work... one admired Mr. James' use of chromaticism, which seemed both yearning and temperate, his sense of the epic, and his idiomatic writing for strings"
New York Times

The composer will attend the event and introduce his works to the audience.

The concert will be held at the acoustically superior DiMenna Center for Classical Music (450 West 37th St; New York, NY 10018).

Seating is limited. First come, first served.

Christopher James has been accorded recognition by the

American Academy of Arts and Letters, ASCAP, the International Double Reed Society, and New Music USA. He studied with David Diamond and Milton Babbitt at The Juilliard School, earning the Doctor of Musical Arts degree in 1987. His extensive catalog includes over forty full-scale works and a number of smaller works written in a variety of media. His First String Quartet was

performed by the Juilliard String Quartet at the Library of Congress in 1987, and broadcast by National Public Radio. James' orchestral composition Lohengrin Follies was presented in a 1989 Carnegie Hall concert of the New Music Orchestral Project, conducted by Jorge Mester. A highly praised recording of his bassoon concerto featuring [Carolyn Beck](#) and the North/South Chamber Orchestra under the direction of Max Lifchitz was recently released on the North/South Recordings label.

The following four works by Mr. James will be performed:

Labyrinths for violin and piano was composed especially for the occasion at the request of violinist Claudia Schaer and pianist Marc Peloquin. Based largely on derivations from the Pythagorean Lambdoma, an array of super particular ratios (1/2, 2/3, 3/4, 4/5, etc.) and their inverses (2/1, 3/2, 4/3, 5/4, etc.), the work's aesthetic is one of abstract contemplation while concluding with a rapt and technically challenging elegy for violin alone.

The Songs of the Tragic Generation were composed as a 70th birthday tribute for the late David Del Tredici. Based on poetry by Oscar Wilde, Arthur Symons, Lionel Johnson, Ernest Dowson, and John Davidson. William Butler Yeats' 1922 essay entitled "The Tragic Generation of English Poets" contains reminiscences of their unhappy and often brief lives. The songs run an emotional gamut, from lyrical reflection to blazing passion. They will be performed by baritone Duncan Tyler and pianist Erika Switzer.

Sextet explores the myriad possibilities for instrumental combinations inherent in the unusual ensemble consisting of violin, viola, cello, clarinet, horn and piano. Its opening movement begins with a mysterious slow introduction that sets the stage for the ensuing athletic Allegro which displays instrumental brilliance and is full of surprises and dramatic contrasts. An inward-looking slow middle movement is interrupted by a wildly emotive central section that recalls of the violent episode in the second movement of Schubert's great A Major sonata, D. 959. The closing movement opens genially and acquires momentum as several subordinate themes are introduced and developed. A long, gradual accelerando whips up excitement, culminating in an emphatic close.

The Concerto Grosso for string ensemble follows the fast-slow-fast three movement design typical of the Baroque genre. The music sets in opposition two differently constituted string quintets, which sometimes go their separate ways and at other times unite in concert. The first movement is massive, contrapuntal, and stylistically wildly eclectic, including baroque, classical, romantic and modern references, cheek by jowl. The second movement is a heartfelt lament. The finale is a spirited romp that features some breakdown fiddling and a wild ride with many twists and turns, concluding on an affirmative high note.

Tyler Duncan, baritone, has received prizes from, among others, the Naumburg, the Joy in Singing and Munich's ARD competitions. With a voice described by the press as "honey-coloured and warm, yet robust and commanding" as well as "a powerful voice and dramatic conviction"

Mr. Duncan has appeared on stages throughout Europe, the US and his native Canada.

Violinist Claudia Schaer trained at The Juilliard School before earning a doctorate in performance from The University at Stony Brook, SUNY. Described by the press as a “rock-solid performer” and praised for her “outstanding musicianship” Schaer has appeared as soloist and chamber musician at numerous international festivals throughout Europe, the US and China.

Erika Switzer is an accomplished pianist who collaborates regularly in major concert settings around the world. Her performances have been called “precise and lucid” by the New York Times, while Le Monde described her as “one of the best collaborative pianists ever heard; her sound is deep, her interpretation intelligent, refined, and captivating.” Switzer holds a doctorate from The Juilliard School and serves on the music faculty at Bard College.

Pianist Marc Peloquin was praised by the New York Times for his “energetic approach that yielded a performance that was refreshing and alive. Individual lines rang out with remarkable definition and clarity...” His recordings of works by Otto Luening and David del Tredici are available on the Naxos label.

Max Lifchitz is active as composer, pianist, and conductor. He was awarded first prize in the 1976 International Gaudeamus Competition for Performers of Twentieth Century Music held in Holland. The San Francisco Chronicle described him as "a stunning, ultra-sensitive pianist" while The New York Times praised Mr. Lifchitz for his "clean, measured and sensitive performances." The American Record Guide remarked, “Mr. Lifchitz is as good on the podium as he is behind the piano.”

Active since 1980, North/South Consonance, Inc. is devoted to the promotion of music by composers from the Americas and the world. Its activities are made possible, in part, with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs; as well as grants from the Music Performance Fund, the BMI Foundation and the generosity of numerous individual donors.

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