

MEET The ModernWorks! Musicians

Madeleine Shapiro - Bio

Madeleine has presented her VOICES cello recital at colleges and universities throughout the United States. Her concerts have included numerous premiere performances of recent works for cello, and cello and electronics, many of which were written specially for her by a wide variety of American, European and Asian composers. She is a recipient of two Performance Incentive Awards from the American Composers Forum to assist in the premieres of new works. Recent appearances include a concert of works for cello and electronics at the avant-garde Logos Foundation in Ghent, Belgium and two tours of Italy with performances and masterclasses at The American Academy and the Nuovi Spazi Musicali festival in Rome; the Orsini Castle in Avezzano, and the conservatories of Parma and Castelfranco Veneto. Madeleine performs regularly at colleges and performing arts series in the East and Midwest United States. Recent appearances have included the Forefront Series at Bowling Green State University in Ohio, Rutgers University, University of Maryland and the "Solo Flights" series sponsored by the Composers Collaborative in New York City. Madeleine appeared twice in recital at the Instituto Brazil-Estados Unidos in Rio De Janiero, Brazil and participated in the 3rd and 5th International Cello Encounters, also in Rio de Janiero.

From 1974-1996, Madeleine was the cellist and co-director of The New Music Consort, an ensemble specializing in the performance of twentieth century music. With the Consort, Madeleine toured the United States and Europe, and participated in numerous premiere performances of works by such eminent composers as Milton Babbitt, John Cage, Charles Wuorinen and Mario Davidovsky as well as emerging American, European and Asian composers. In addition to its annual New York concert series, Madeleine's appearances with the Consort include such prestigious festivals as the "Making Music Together Festival" Moscow, Russia, the Ravinnia Festival(Chicago), the Aki Festival (Cleveland, Ohio), the Museum of Modern Art(New York City) and the Guggenheim Museum (New York City).

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As co-director of the Consort, Madeleine was the recipient of a number of awards and grants including the 1993 First Prize in Adventurous Programming awarded by ASCAP-Chamber Music America. Madeleine is the director of the newly formed chamber ensemble MODERNWORKS! now in its fifth season. ModernWorks! has appeared at the Sylvia and Danny Kay Playhouse (two seasons), on Sonic Boom 6,8, 9 and 10, at the American Craft Museum (two seasons), and Context Theater. The ensemble was in residence at New York University during the 2000-01 season. The ModernWorks! cello quartet, ModernCelli performed at the Rencontres d'Ensembles de Violoncelles de Beauvais, France in May, 2001.

Madeleine is presently an adjunct professor at the Mannes College of Music, New York City, where she directs the Contemporary Music Ensemble and teaches classes in the performance practice of twentieth century music. As co-director of the New Music Consort, she held the Chair of Johnson Distinguished Visiting Professor at Middlebury College, Vermont. She has also taught masterclasses in colleges and universities including University of Virginia, Charlottesville; Washington and Lee University; James Madison University, Virginia; SUNY Potsdam, University of Maryland, College Park; Manhattan School of Music, Oberlin College, CUNY Graduate Center, Furman University (N.C.), Wayne State University, New York University, The National Academy of Science, Rutgers University and Huntington College (IN).

Madeleine has recorded for New World Records, CRI, Mode and Harvestworks.

Madeleine plays a Betts cello c. 1790

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Peter Zummo - Bio

Peter Zummo has been composing since 1967 and has performed his works for solo trombone and ensemble worldwide. His work has been associated with the contemporary classical tradition, in combination with or juxtaposition to the minimal, jazz, world music, and so-called art-rock styles. He has pioneered new approaches to, and uses for, extended instrumental technique on the trombone and also uses the valve trombone, dijeridoo, euphonium, synthesizers and other electronics and his voice in performance. His many compositions for ensemble build on original melody and melodic fragments, and generate interactive situations in which musicians explore the boundaries of common and extended practice, without, however, having to act arbitrarily.

Venues for performances of Zummo's pieces have included the Brooklyn Academy of Music Next Wave Festival (Radical Filtering); City Center, Dance Theater Workshop; Interpretations Series/Merkin Hall (The Time Land Forgot), Lincoln Center Out Of Doors; Lotus Fine Aits (Semiotic Handgun); New Arts Program/Kutztown; Walker Art Center; Danspace; The Joyce Theatre; LaMama (Experimenting With Household Chemicals); New Music America; Experimental Intermedia Foundation (The Trombone That Devoured Cleveland); Boston Opera House (Fast Dream); Jacob's Pillow; Roulette (Subway Dream Music); Snug Harbor Cultural Center (music for The Passage II); The Jacques Marchais Center for Tibetan Art (Drone World and Apache Fog); St. Peters Church at Citicorp and Deep Listening Space (Default Mode), the American Center in Paris, Seibu in Tokyo, and Logos Foundation in Ghent.

Zummo is a former Harvestworks Artist In Residence, with choreographer Stephanie Skura. His work has been funded by the Mary Flagler Cary Charitable Trust, Jerome Foundation, the Helen W. Buckner Charitable Trust, the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts, Meet The Composer, The Phaedrus Foundation, The Council on the Arts and Humanities for Staten Island, including a 1999 Original Work award, and the New York Foundation for the Arts fellowship program.

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Choreographic commissions include Trisha Brown's Newark (with Donald Judd) and Lateral Pass, which won a Bessie award; David Doriman's Careful Aim, which was commissioned by the Meet The Composer's Composer/Choreographer program, and Out of Season; Risa Jaroslow's Shuffled Hearts and Great Escapes; Irene Hultman's Gruff; Randy Warshaw's Shutter, Jonathan Appels' Fields and Stars and Coco Grille, Debra Wanner's For Virginia; and numerous works with Stephanie Woodard. Zummo also performs and composes for the Downtown Ensemble and has developed and performed seminal works for many composers, including David Behrman, Jacques Bekaert, Barbara Benary, Earle Brown, Rhys Chatham, Anthony Coleman, Nicolas Collins, Philip Comer, Nick Didkovsky, Dan Froot, Jon Gibson, Daniel Goode, Peter Gordon, Tom Hamilton, William Hellemiann, Dick Higgins, Guy Klucevsek, Joan LaBarbara, Steve Lacy, Elodie Lauten, Annea Lockwood, Alvin Lucier, Jon Lurie, Phill Niblock, Jean-Francois Puvros, Johnny Reinhard, Arthur Russell, Bill Ruyie, Elizabeth Swados, Yasunao Tone and Yoshi Wada.

Zummo's principal trombone training was with Carmine Caruso; additional studies were with Stuart Dempster, James Fulkerson, Dick Griffin, Makanda Ken McIntyre, Sam Rivers, and continuing today with Rossell Rudd. Zummo holds undergraduate and graduate degrees from Wesleyan University's world music program. Influential studies there included electronic music with Alvin Lucier, western classical choral and instrumental music; Ghanaian, South Indian, Javanese and other world musics; and introductions to and performances of the work of Robert Ashley, John Cage, Takehisa Kosugi, Yasunao Tone, and Christian Wolff. Zummo, as a program associate with The New York Arts Program, is an assistant professor of music at Ohio Wesleyan University.

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Veronica Salas - Bio

Veronica Salas, viola, a native of Chile, received her B.M., M.M., and D.M.A. degrees from the Juilliard School, where she studied with Lillian Fuchs. She has appeared as soloist with the Aspen Music Festival Orchestra, the Southern California Symphony, and the Great Lakes Music Festival. In addition, she has traveled to Hong Kong, the Philippines, and Taipei where she has given recitals and master classes on State Department tours. An active performer of contemporary music, she has premiered chamber works with the Group for Contemporary Music and the New Music Consort. The principal violist of Opera Orchestra of New York and the Colonial Symphony, she is also a member of the Pierrot Consort Chamber Ensemble, and Lyrica Chamber Players. She is currently on the faculty of LI University.

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Gregor Kitzis - Bio

Gregor Kitzis, a founding member and first violinist of The Ouluska Pass Chamber Music Festival in gorgeous Saranac Lake, N.Y., has performed and recorded with orchestras including The Orchestra of St. Lukes, Blanche Moyses New England Bach Festival, Concordia, Long Island Philharmonic and Bang On A Can's Spit Orchestra, new music groups including Modern Works, Speculum Musicae, Ensemble 21, North/South Consonance, Essential Music, Common Sense, The Group For Contemporary Music, and the Crosstown, Xenakis and S.E.M Ensembles, and bands including Songs From a Random House, Gawk, Church of Betty and Voltaire playing everything from solo and chamber music recitals and Broadway Shows to rock, ragtime, Klezmer, Indian and Tango in venues ranging from Carnegie, Merkin, Avery Fischer and Alice Tully Halls to CBGB's, The Kitchen, The Knitting Factory, Saturday Night Live, Live From Lincoln Center, the David Letterman, Conan O'Brien, Rosie O'Donnell and Jay Leno Shows, and new music and jazz festivals throughout the U.S., Canada and Europe. He has worked with artists ranging from David Bowie, Anthony Braxton, Elliot Sharp and Don Byron to John Cage, Morton Feldman, Elliot Carter and George Crumb. Recent highlights include chamber music performances with National Musical Arts (membership consists mostly of principal players of the National Symphony in Washington, D.C.) and recitals of Holocaust composers in Washington, D.C., Chicago and Los Angeles presented by the National Holocaust Museum in Washington, D.C. Of his performance of Nils Vigeland's "Ives Music", The New York Times called it, "scratchier and more mistuned than even Ives would have found amusing." More recently, they wrote, "The important violin solos were excellently projected by Gregor Kitzis, sometimes with whistling purity, always with vivid presence." - Paul Griffiths, New York Times, 11/22/00. He owns an inspiring collection of old French bows featuring a Tourte, Peccatte and a Voirin and plays an old, Italian violin made by Antonio Vinaccia in 1781. None of these get to do rock gigs, though. Putting them through all the wild, electronic effects he uses might shatter the cosmos.

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