

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Faculty Recital: Works by Maurice Wright

Charles Abramovic, piano

Sean Bailey, clarinet

Chen Chen, violoncello

Daniel Espie, piano

Chelsea Meynig, flute

Joyce Lindorff, harpsichord

Monday, October 20, 2025 at 7:30 PM

Rock Hall Auditorium

1715 North Broad Street

Philadelphia, PA 19122

Program

Sonata for flute and piano (2017)

II. hopelessly optimistic

III. with renewed energy

Chelsea Meynig, flute

Daniel Espie, piano

Sonata Cycle (2024)*

FALL!

I. Equinox

II. Rondo

III. Festivity

WINTER

I. Chill

II. Diversion

III. Long night

SPRINGS

I. Ahead

II. Warming

III. Prayer

SUMMER

I. Coming in

II. Bloom

III. Summers end

Charles Abramovic, piano

Intermission

Six Pieces for Harpsichord (2019)*

- I. Broken Chords
- II. Unequal Voices
- III. Suspended
- IV. Playing A Game
- V. Ancient Procession
- VI. Fugue

Joyce Lindorff, harpsichord

Four Modern Scenes (2025)*

- I. Souvenir
- II. Antique
- III. Sneaky
- IV. Stomp

Chelsea Meynig, flute
Sean Bailey, clarinet
Chen Chen, violoncello
Daniel Espie, piano

**premiere*

The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

Twenty-fifth performance of the 2025-2026 season.

About the Composer

MAURICE WRIGHT was born October 17, 1949 in Front Royal, Virginia. He received a Bachelor of Arts degree from Duke University and master's and doctoral degrees from Columbia University. He received the Charles Ives Scholarship from the American Academy of Arts and Letters in 1977 and their Recording Award in 1988.

Outstanding ensembles have commissioned and performed his work, including the Seiji Ozawa Matsumoto Festival, the Philadelphia Orchestra, the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet, the Philadelphia Classical Symphony, and the Riverside Symphony (New York City.) He is the Laura Carnell Professor of Music Composition at Temple University.

“As superbly as the [Emerson String Quartet] played, of more lasting importance...was the local premiere of Maurice Wright's Quartet (1983), a work that proceeds purposefully, colorfully, tunefully, painting novel soundscapes and using syntax an audience won't have to wait half a century to unravel. In short, a stimulating, satisfying work that should fit snugly into the literature. It courts its listeners without compromise; it imparts a desire for—but doesn't require—further hearings in order to be enjoyed.”

Los Angeles Times 2/84

About the Performers

CHARLES ABRAMOVIC has won critical acclaim for his international performances as a soloist, chamber musician, and collaborator with leading instrumentalists and singers. He has performed a vast repertoire not only on the piano, but also the harpsichord and fortepiano. Abramovic made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then, he has appeared as soloist with numerous orchestras, including the Baltimore Symphony, the Colorado Philharmonic, the Florida Philharmonic, and the Nebraska Chamber Orchestra. He has given solo recitals throughout the United States, France and Yugoslavia. He has also appeared at major international festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen and Vancouver.

Abramovic has performed often with such stellar artists as Midori, Sarah Chang, Robert McDuffie, Viktoria Mullova, Kim Kashkashian, Mimi Stillman and Jeffrey Khaner. His recording of the solo piano works of Delius for DTR recordings has been widely praised. He has recorded for EMI Classics with violinist Sarah Chang, and Avie Recordings with Philadelphia Orchestra principal flutist Jeffrey Khaner. Actively involved with contemporary music, he has also recorded works of Milton Babbitt, Joseph Schwantner, Gunther Schuller and others for Albany Records, CRI, Bridge, and Naxos.

Abramovic has taught at Temple since 1988. He is an active part of the musical life of Philadelphia, performing with numerous organizations in the city. He is a core member of the Dolce Suono Ensemble and performs often with Network for New Music and Orchestra 2001. In 1997 he received the Career Development Grant from the Philadelphia Musical Fund Society, and in 2003 received the Creative Achievement Award from Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen.

Multi-instrumentalist **SEAN BAILEY** enjoys an active, interdisciplinary musical career in the Philadelphia area. Sean has performed and/or recorded alongside a spectrum of notable artists and institutions; highlights include (as an ensemble player) the Philadelphia Orchestra, Philadelphia Ballet Orchestra, Opera Philadelphia, the Jazz Orchestra of Philadelphia, Andrea Bocelli, Hugh Jackman, and The Who; as a jazz soloist with greats including Randy Brecker, Jimmy Heath, Christian McBride, and Terrell Stafford; and, as a session musician and contributing creative improviser for commercials and film scores for studios including Google, Hilton, Legendary Pictures, and Signature Films. An avid chamber musician, Sean is a member of, or collaborator with, new music ensembles including the Bowerbird Arcana ensemble, Network for New Music, Orchestra 2001, Relâche, and Revolution Winds. As a guest leader of the Philly POPS Sax Quartet, he has performed his own arrangements on live broadcast television, and he has presented original works at regional and national electroacoustic music conferences. Sean holds teaching posts on clarinet, flute, saxophone, music technology, audio production, and arts entrepreneurship at a number of universities, and he has published numerous recordings as an audio engineer, along with written works through the Audio Engineering Society and the Rutgers Library system, where in 2021 he was awarded a grant to author a free, open-source textbook on arts entrepreneurship. Sean received a PhD from Temple University, where his dissertation explored musical improvisation, machine learning, and generative composition.

Cellist **CHEN** is the principal cellist of the South Florida Symphony Orchestra and has performed on iconic stages including Buckingham Palace, Wigmore Hall, the Kennedy Center, and Alice Tully Hall. A dynamic chamber musician, she has collaborated with Itzhak Perlman, Yo-Yo Ma, Steven Isserlis, Alisa Weilerstein, and members of the Tokyo, Takács, and Chilingirian Quartets.

She also performs with the Venice, York and Lancaster Symphony Orchestras and appeared in the past with the Reading, Fairfax, and Rhode Island Philharmonics. Her playing is featured on the Grammy-nominated *World on a String* (BCM&D Records) and the York Symphony's *From Canvas to Concert Hall* (Centaur Records).

Chen holds a D.M.A. from Temple University and is on the faculty at Drexel University.

Philadelphia-based pianist **DANIEL ESPIE** has been performing internationally for over fifteen years. He received his MMus from the Royal Academy of Music London in 2017 and his BM from Temple University's Boyer College of Music and Dance in 2013.

Daniel is active in the Philadelphia musical theater community, having served as the Associate Music Director for the Walnut Street Theatre's productions of *Rocky the Musical* (2022), *The Little Mermaid* (2021) and *Young Frankenstein* (2019), and Music Director for the University of the Art's productions of *Promenade* (2021) and *The Wild Party* (2019). He conducted productions of *Mary Poppins* (2022) at Quintessence Theatre and *Head Over Heels* (2023) at Theatre Horizon. He recently finished an extended run as Associate Music Director of the Arden Theatre's production of Stephen Sondheim's *Assassins* (2023) and the Wilma Theater's production of the new opera, *Hilma* (2024).

Accolades include the Jacobs Music Steinway Award (2013) and the Dr. Millard E. Gladfelter Tribute Scholarship (2012). Daniel placed in the Delius Prize at the Royal Academy of Music (2015) and was the 2018 recipient of the Williamson Foundation Grant to continue studies in piano repertoire with Steven Smith of Penn State University.

JOYCE LINDORFF is Professor of Keyboard Studies at the Boyer College and Honorary Professor at the Shanghai and China Conservatories. Long a champion of new music for the harpsichord, she earned rave reviews for her performances throughout the US, Europe, Russia, Japan and China, receiving solo recitalist awards from the Pro Musicis Foundation (France) and the National Endowment for the Arts (US). Based in New York for many years, she performed as keyboardist with the New York Philharmonic, Orchestra of St. Luke's and New York Chamber Symphony. Her chamber performances include Hesperus, Tempesta di Mare, Newberry Consort, Charbonnier Viol Ensemble, and Waverly Consort. *The New York Times* wrote of a solo recital, "brilliant music, brilliantly played . . . one of the most appealing recitals of the season," and *Continuo Magazine* called her playing "absolutely breathtaking." Dr. Lindorff earned a DMA at Juilliard as a pupil of Albert Fuller, MM at the U. of Southern California, and BA at Sarah Lawrence College. Recent seasons include performances in Beijing, Amsterdam, Kraków, Hong Kong and Philippines, and she has recorded for the Titanic, Centaur, CRI, Serenus, Digitech, BCM&D, Affetto and Paladino labels.

CHELSEA MEYNIG is recognized for her rich and versatile tone, as well as captivating narrative power in her playing. She is principal flute of The Revolution Winds and the ENA Ensemble, as well as a member of Network for New Music. Chelsea frequently works with composers premiering and recording new music. She has appeared on several recordings as a soloist and chamber musician. Chelsea frequently performs with The Chamber Orchestra of Philadelphia, The Philly Pops, The Capital Philharmonic, The Ocean City Pops and other regional orchestras. Most Recently Chelsea played the world premiere of “Hope is the thing with feathers” for solo flute and narrator written by Heidi Jacob. In addition, Chelsea has toured internationally and domestically, performing as a soloist, orchestra member and chamber musician. Her performances have ranged from as close to home as Philadelphia’s Kimmel Center and New York’s Carnegie Hall to as far as Sydney and Perth Australia.

Chelsea graduated from Temple University with her Master’s Degree in 2016 where she studied with David Cramer. Since then, Chelsea has had the opportunity to study in international Masterclasses with Lorna McGhee, William Bennett, and Denis Bouriakov. In 2014 Chelsea graduated from Shenandoah Conservatory where she studied with Jonathan Snowden, one of Britain’s première flute players, as well as Frances Lapp Averitt. Her previous primary teacher was Margaret Newcomb.

Program Notes

Sonata for flute and piano (2017)

The *Sonata for flute and piano* is a song about hardship, injustice, and escapism. Sometimes the quiet sound of the low flute submerges beneath the sound of the forte piano. Sometimes gentle voices are drowned out by the clamor of louder sounds, but balance and harmony are often within reach. This work recomposes a number of folk melodies—singing of toil, loss, a longing for a better place, and a celebration of nonsense. The flute *Sonata* was commissioned by Chelsea Meynig.

Sonata Cycle (2024)

Composed over a year (from fall 2023 to summer 2024), *Sonata Cycle's* twelve-movements comprise a reflection on the contrasting characters of the seasons (and the university calendar!)

Some movements are quite short.

Six Pieces For Harpsichord (2019)

The titles of the *Six Pieces* tell most of the story of this suite, which is meant to convey my love for the sound of the harpsichord. Although the pieces sound diatonic at times, they move through all 12 notes with surprising frequency. The suite includes two canons (one at the second, the other at the major third) over a free bass voice. The fugue has an inverted answer and indulges in circular episodes leading higher and higher before almost collapsing! Perhaps that is how the chords came to be broken. *Six Pieces* was commissioned by Joyce Zankel Lindorff.

Four Modern Scenes (2025)

Souvenir was composed while returning from a trip to the Seiji Ozawa Matsumoto Festival in the Japanese Alps. The beauty of that serene setting (tall trees, clear water) was animated by hearing performances of Brahms' 3rd and 4th symphonies. The memory of my experience there still haunts me.

Antique employs the characteristic rhythm of the siciliano. It is a canon at the major third below, with a free bass line that endeavors to moderate the harmony of the conflicting canonic voices above.

Sneaky was written almost a year after the other movements and slipped in before the ending. It scampers about, leaving little evidence that it was ever there.

Stomp depicts the progress that comes about from pushing ahead through heat and cold, wind and rain, and the meanness of indifference. It is (obviously) insistent and colorful.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu