



# THIRD SOUND HEARD IN HAVANA





Spencer Topel, Kati Agócs, Ingrid Arauco, Christopher Wendell Jones, Kai-Young Chan, Jeremy Gill, Amadeus Regucera, Michael Harrison, Cindy Cox, and Jennifer Higdon



#### SPENCER TOPEL (1979)

<i>Details on the Strasbourg Rosace</i> (2014)	[11.51]
1 Detail I	[4.00]
2 Detail II	[2.11]
3 Detail V	[3.22]
4 Detail IX	[2.18]

#### KATI AGÓCS (1975)

5 <i>Immutable Dreams: II. Microconcerto</i> [in memoriam György Ligeti] (2007)	[5.28]
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#### INGRID ARAUCO (1957)

6 <i>Fantasy-Quartet</i> (2001)	[10.36]
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#### CHRISTOPHER WENDELL JONES (1969)

7 <i>a crowd of twisted things</i> (2011)	[8.11]
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#### KAI-YOUNG CHAN (1989)

8 <i>Mieko</i> (2014)	[4.59]
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#### JEREMY GILL (1975)

<i>Paeon, Epitaph, and Dithyramb</i> (2008)	[10.59]
9 I. Paeon	[3.56]
10 II. Epitaph	[2.49]
11 III. Dithyramb	[4.14]

#### AMADEUS REGUCERA (1984)

12 <i>Inexpressible</i> (v. 2) (2013)	[8.24]
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#### MICHAEL HARRISON (1959)

13 <i>Radians Phase II</i> (2015)	[9.04]
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#### CINDY COX (1961)

14 <i>Wave: I. quietly urgent</i> (2009)	[4.21]
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#### JENNIFER HIGDON (1962)

15 <i>Smash</i> (2006)	[4.37]
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TOTAL TIME:	[78.33]
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#### THIRD SOUND

Sooyun Kim, flute  
Romie de Guise-Langlois, clarinet  
Karen Kim, violin  
Michael Nicolas, cello  
Orion Weiss, piano  
Patrick Castillo, composer & managing director

Recorded April 29–30, May 4, 2016, Sear Studio, New York, NY  
Engineer: Ryan Streber

#### CREDITS

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Innova is supported by an endowment from the McKnight Foundation.





Since 1975, the American Composers Forum (ACF) has been a beacon for contemporary composers in the effort to showcase new work and promote its value and importance in our culture. From its home base in St. Paul, Minnesota, it has supported thousands of individuals across the country through grant programs, residencies, performances—and equally important—distribution of recordings through the nationally recognized *innova*® label. As an organization, its role is to nurture a full ecosystem of musical creativity generated by living composers.

An extraordinary invitation arrived in 2014 from Guido López Gavilán, President of UNEAC (*La Unión de Escritores y Artistas de Cuba*) to present a full concert of new American music at the twenty-eighth Havana Contemporary Music Festival. We had sponsored a composer trip to Cuba the previous year, but they were only able to enjoy the experience as observers. This time we were invited to bring musicians to actually *share* our music in a concert setting. It was an opportunity like no other—the first of its kind since the 1959 revolution—to experience and *participate* in one of the most celebrated, renowned, and legendary musical cultures on the planet.

The field of new American music is impossible to classify or define. Even if we narrow it down somewhat by including the word *classical*, there is a wide spectrum of musical styles, aesthetics and backgrounds that fall under that umbrella. With a membership base of about 2,000 individuals, ACF has never been a tastemaker. It has chosen instead to take on the great challenge—and joy—of showcasing a diversity of aesthetics, styles and backgrounds in an effort to represent the wide spectrum of creativity in this country. Indeed, if we are to take the *ecosystem of creativity* literally, we must by definition have a broad lens. In partnership with Third Sound, the choice of ten composers for this historic delegation was not easy—but we are confident the program represents American voices at their best.

I would like to take this opportunity to thank the intrepid and generous patrons who joined us on this trip. With the help of Project Por Amor and its resourceful leader Sage Lewis, we enjoyed a remarkable week of curated activities that included lectures, tours, demonstrations, concerts and late night adventures. They were a notable group of smart and curious people and we are grateful for their willingness to join and support this trip. It was an honor, privilege and absolute delight as the President of ACF to lead this group in such an extraordinary adventure.

*Jon Nuechterlein*  
John Nuechterlein  
President of ACF 2004–2018



### THIRD SOUND: HEARD IN HAVANA

In November 2015, the American Composers Forum sent a delegation of composers and performers to Havana, Cuba, to present a program of contemporary American music at the Festival de Música Contemporánea de La Habana (Havana Contemporary Music Festival). The performing ensemble was newly formed New York City-based quintet Third Sound. ACF and Third Sound held a national call for scores to select the music to be presented and received over 400 submissions; ten works were chosen, and all ten composers traveled to Havana as part of the artist delegation. The program of their music, presented in Havana's eighteenth-century Basílica Menor de San Francisco de Asís, offered a unique snapshot of the vitality and diversity of the contemporary American musical landscape.

The concert moreover represented an historic occasion: against the sociopolitical backdrop of normalizing relations between the United States and Cuba, Third Sound presented the first concert entirely comprising contemporary American music, and with all composers in attendance, to take place in Cuba since before the Cuban Revolution. As part of its festival residency, Third Sound also performed works by Cuban composers Eduardo Martín, Wilma Alba Cal, and Guido López-Gavilán, which it subsequently performed in the United States.

This album features the ten works presented during the Havana residency, all written since 2001 and representing a diverse group of composers from across the United States. The program encompasses a broad spectrum of modern musical aesthetics, reflecting the dynamism of American composition in the twenty-first century.

**SPENCER TOPEL** is an artist combining sound, installation, and architecture. He was educated at The Juilliard School and Cornell University and later joined the faculty at Dartmouth College as a professor of music. There he collaborated with sculptor and installation artist Soo Sunny Park on several projects including Capturing Resonance for the DeCordova Museum and Sculpture Park. This intersectional work led Topel to develop a body of work over the past ten years combining sound, sculpture, and performance.

Topel's work has been presented at many of America's premiere music and art institutions, including the The Barnes Foundation, Drawing Center NY, The Arts Club of Chicago, DeCordova Museum and Sculpture Park, FLUX Quartet, Aspen Contemporary Ensemble, the Oregon Symphony, and the Juilliard Symphony. Notable collaborations include ongoing work with cellist Seth Parker Woods, FIGURA Ensemble (Copenhagen), and the Meitar Ensemble (Tel Aviv).

Recent premieres and exhibitions include *Clouds and Horses* (NIME 2018) for Pauline Oliveros, *ICED BODIES: Ice Music* for Chicago (The Arts Club of Chicago, Hopkins Center), *Echoic Memory I, II* (The drawing Center NY; Estonian Music Days 2016, Tallinn), *Vox Nihilii* (HAU, Finkenau), String Quartet (FLUX Quartet), *Callings*

(TonBurst Ensemble, Chosen Vale Festival, FIGURA Ensemble), and *Details on the Strasbourg Rosace* (Third Sound, Meitar Ensemble).

### Details on the Strasbourg Rosace (2014)

*Details on the Strasbourg Rosace* is a composition exploring the proportions and transitions of fine-grain structure within sections of the stained glass rosace within the Strasbourg Cathedral, which repeat across the entire form of the window. Musically this translates into a replication of harmonic design, defined by the relationship between darkness, represented as pitch-less noise, and white full-spectrum light, represented by Alexander Scriabin's iconic mystic chord. Colors, in turn, organize as combinations of transpositions and compliments of the mystic chord. The overall effect of this process is to translate visual awe of the window into a sonic experience.

—Spencer Topel

The music of **KATI AGÓCS** has been honoured and performed worldwide, delivering visceral power and otherworldly lyricism with soulful directness. She is a Guggenheim Fellow and a recipient of the Arts and Letters Award, the lifetime achievement award in music composition from The American Academy of Arts and Letters. Her orchestral/vocal album *The Debrecen Passion* was one of The Boston Globe's Top Ten Classical Recordings of 2016. The title track was nominated for Classical Composition of the Year in the 2017 Juno Awards, the Canadian equivalent of the Grammy Awards. Kati Agócs was born in Windsor, Canada of Hungarian and American parents. She earned doctoral and Masters degrees from the Juilliard School, studying with Milton Babbitt, and serves on the composition faculty of the New England Conservatory.

### Immutable Dreams: II. Microconcerto [in memoriam György Ligeti] (2007)

*Microconcerto [in memoriam György Ligeti]* is the second movement of *Immutable Dreams*, a three-movement work for pierrot ensemble commissioned in 2007 by The Jerome Foundation for The Da Capo Chamber Players. *Microconcerto* is a tribute to my Hungarian roots and to György Ligeti's influence, written in the aftermath of the composer's passing. The overarching theme of the work as a whole is memorialization; the title *Immutable Dreams* comes from my final conversation with a friend. Six minutes in duration, *Microconcerto* is a miniature piano concerto that treats the violin, cello, flute, and clarinet as an "orchestra" behind the piano—supporting, highlighting, and occasionally rising to the foreground. The piano part is characterized by parallelism—specifically the interval of a sixth plus an octave—and by a cadenza culminating in a conversation between the hands. Third Sound gave the Cuban premiere of *Microconcerto* in November 2015 at the Havana Contemporary Music Festival, and later performed all of *Immutable Dreams* at National Sawdust in New York.

—Kati Agócs



**INGRID ARAUCO'S** music “opens virtuosity to an inspection that reveals wit, passion, and deep aspiration” (*The Philadelphia Inquirer*). Arauco's principal teachers were Robert Hall Lewis at Goucher College, and George Crumb, George Rochberg, Richard Wernick, and C. Jane Wilkinson at the University of Pennsylvania. She has received awards or fellowships from the American Guild of Organists, Yaddo, and the MacDowell Colony, and commissions from Mèlomanie, the Philadelphia Chamber Music Society, and the Kinder Foundation in the Library of Congress. Her works have been performed by the Ying and Colorado Quartets, Network for New Music, and the Atlanta Symphony, among other distinguished musical organizations, and featured at Oundle International Organ Week and Festival “Compositores de Hoje” in Rio de Janeiro. Recordings include the solo albums *Invocation* and *Vistas* (Albany); individual works are featured on *Excursions*, *Florescence*, *Millennium Crossings* and *New Music for Oboe*. Ingrid Arauco has taught at the University of North Carolina, Chapel Hill, and is currently Professor of Music at Haverford College.

#### ***Fantasy-Quartet* (2001)**

The virtuosity of the Network for New Music Ensemble served as the inspiration for my *Fantasy-Quartet*. While there are three distinct movements, there is no break in the musical flow. The first and second movements are bridged by a sustained climactic chord in the piano, from which the solo violin emerges to begin the Vocalise. The tentative clarinet line which closes the second movement grows into an intense trill, which in turn cues the dramatic entry of the cello in double-stops to begin the final movement. As the title implies, a certain freedom of expression pervades the whole, expressed both in terms of plasticity of line and in the bravura playing style evident particularly at the start of the final movement.

—Ingrid Arauco

**CHRISTOPHER WENDELL JONES** is a composer of intricately designed music that explores issues of identity, memory, and time in distinctive, unconventional ways. Jones's music has been performed nationally and internationally at venues including Merkin Hall in New York, the International Gugak Workshop in Seoul, the Darmstadt Ferienkurse in Germany, and the Ictus International Composition Seminar in Brussels. He has collaborated with a broad range of artists such as the U.C. Berkeley Symphony, sfSound, the St. Lawrence String Quartet, the Callithumpian Consort, and has received commissions from the Koussevitzky Foundation and the American Composers Forum. Jones currently resides in Chicago, where he is an Associate Professor of Musicianship Studies and Composition at DePaul University.

#### ***a crowd of twisted things* (2011)**

*a crowd of twisted things* is a compact rumination on the slippery nature of memory. In it, a handful of molecular ideas (chords, trills and fragmentary melodies in the piano; angular pizzicati, glissandi and microtonal wanderings in the violin) are used to construct a disjointed, non-linear musical narrative. The key mechanisms shaping the flow of the music are three categories of repetition. Some materials are reiterated precisely, abruptly halting the progress of the music for an arbitrary length of time. Other materials are repeated in an approximate fashion, subjecting each repetition to minute variations and creating a sense of gradual progress that is blind to its ultimate goal. Finally, previously stated musical thoughts may emerge unexpectedly, interrupting the current thought and causing regressions that temporarily resist the immediate direction of the music. Ideas in the piece, like human memories, are exposed, transformed or suppressed in unforeseen ways.

This piece was composed for pianist Ann Yi and violinist Benjamin Kreith, who gave the premiere in San Francisco on the Old First Concert Series.

—Christopher Wendell Jones

Through orchestral, chamber, and other mixed media, **KAI-YOUNG CHAN** focuses on the integration of nuance, relevance, and resonance in music that converses

with societies and cultures, and he is particularly drawn to the musicality of Chinese literature expressed through the tonal Cantonese language. His music is performed in various continents by the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, PRISM Quartet, Daedalus Quartet, and Mivos Quartet on international stages including ISCM World Music Days, International Rostrum of Composers, June in Buffalo, among many others. His selected works are released on Ablaze Records and PARMA Recordings, and his scores are published by Edition Peters (London), and Central Conservatory of Music Press (Beijing). After completing his Ph.D. in Music Composition at the University of Pennsylvania, he joined the composition faculty at the Chinese University of Hong Kong.

#### ***Mieko* (2014)**

*Mieko* is inspired by Fumiko Enchi's novel *Masks*, which recounts the story of Mieko Togano, a scholar on ancient Japanese rituals. The novel and the main character are constructed in reference to three representative women masks of traditional Japanese Noh theatre. “Mie” in Mieko has three meanings: “able to see,” “three layers,” and a classic posture in kabuki theatre. A jealous, lonely and vengeful woman resembling the Rokujō Lady in the Japanese classic *Tale of Genji*, Mieko impersonates a spirit of vengeance, a woman of madness, and her grieving true self—the three masks of the three-layered lady.

Based on the three masks “Ryo no onna,” “Masugami,” and “Fukai,” the design of the piece borrows from that of the novel and the protagonists. The three different layers of personality of Mieko are translated to three groups of musical characters played by the solo flute with changing groups of timbres, techniques, and registers.

—Kai-Young Chan

**JEREMY GILL** is a New York-based composer, conductor, and pianist whose recent and upcoming collaborators include conductors JoAnn Falletta, Stuart Malina, Gemma New, Steven Osgood, and Jaap van Zweden; pianists Anna Polonsky, Orion Weiss, and Shai Wosner; singers Anthony Roth Costanzo, Jonathan Hays, and Lucy Shelton; and the vocal sextet Variant 6. Described as “vividly colored” (*New York Times*) and “replete with imaginative textures” (*Dallas Morning News*), his music has earned fellowships from the Bogliasco Foundation, Copland House, American Opera Projects, and the MacDowell Colony, and grants from New Music USA and Chamber Music America. Recent recordings include three concertos featuring the Boston Modern Orchestra Project under Gil Rose accompanying clarinetist Chris Grymes, oboist Erin Hannigan, and pianist Ching-Yun Hu and the Marsh Chapel Choir; and Gill's hour-long string quartet, *Capriccio*, featuring the Grammy Award-winning Parker Quartet.

#### ***Paeon, Epitaph, and Dithyramb* (2008)**

*Paeon, Epitaph, and Dithyramb* is excerpted from *Ode*, a dramatic cantata that explores Ancient Greek lyric poetic forms. The paeon honors Apollo, which Pindar depicts in “O glorious lyre, joint treasure of Apollo, and of the Muses violet-tressed, your notes the dancers' step obeys, leading the festal's joyous glory.” The dithyramb is inspired by Dionysus, which Pindar contrasts vividly: “The whirling of the drums begins...and the castanets clatter while the feast is lit by bright pine-torches. The loud shrieking of the Naiads is roused, their wailing and whooping as their necks arch back amid the wild clamour.” The epitaph honors we mortals, and its poetic inspiration is contemporary: “And I cast no shadow on waves, or sand,” a line from one of Paul Rochberg's last poems. There are echoes of other musics throughout *PED*: bits of Monteverdi, Puccini, Mahler. Each of these is fragmented, as if heard centuries from now, in part, without context, its meaning largely obscured and merely sensed, not known.

—Jeremy Gill

The work of **AMADEUS JULIAN REGUCERA** engages with the embodied and acoustical energy of sound and the erotics of its production. He has had the opportunity to present works around the world: notably, at ManiFeste (Paris), the Festival Musica (Strasbourg), Voix Nouvelles-Royaumont, the Resonant Bodies Festival and the SONic Festival (New York), and the Havana Festival of Contemporary Music as part of the American Composers Forum artist delegation to Cuba. Regucera has worked closely with ensembles such as Ensemble Linea, Alarm Will Sound, JACK string quartet, Ensemble Intercontemporain, EXAUDI vocal ensemble, the Left Coast Chamber Ensemble, Eco Ensemble, Duo Cortona, Third Sound, and the University of California, Berkeley Symphony Orchestra. In addition to concert music, his practice intersects with visual and performance art, working closely with artists such as composer Peter Ablinger; Hong Kong-based choreographer/artist Elysa Wendi; Bay Area-based artists Indira Allegra, Sarah Cargill, Melissa Panlisigui, and Stacey Pelinka; and percussionist Andy Meyerson to develop, compose, and perform pieces which integrate new music with movement, video, and visual art and interrogate topics such as cultural identity and sexuality. Regucera holds degrees in Music from the University of California, San Diego (B.A. 2006) and the University of California, Berkeley (PhD, 2016).

#### ***Inexpressible* (v. 2) (2013)**

In *Inexpressible*, traditional musical textures—whether contrapuntal, heterophonic, or homophonic—are exaggerated and distorted. Though this process may challenge its musical comprehension upon listening, taken as a whole, the piece can be experienced or “understood” in terms of the physicality, vigor, and breathlessness of its performance. In this *sense*, I offer my deepest gratitude to Sooyun, Karen, Michael, and Patrick.

—Amadeus Regucera

#### **MICHAEL HARRISON: *Radians Phase II* (2015)**

*Radians Phase II* is scored for flute, clarinet, violin, cello, and electronics and uses non-traditional mathematical relationships and extended “just intonation” tunings to illustrate new harmonic sequences. Comprised of an electronic introduction and five electro-acoustic “constellations,” *Radians Phase II* was composed using math and text-based computer programming. The final score includes just intonation ratios and cents deviations from equal temperament specified above each note. Each constellation (except the introduction) is played both by acoustic instruments and by sine tones to create complex and integrated timbres.

The rhythmic pulsations heard throughout the work are the result of interference patterns perceived by the brain as acoustical beats. When we hear two sounds of slightly different frequencies, an acoustical beat is perceived as a periodic variation in volume whose rate is the difference of the two frequencies. Because each constellation includes between 15 and 192 tones, and because the constellations overlap with each other, the acoustical beats are continually shifting.

Musicians are generally not aware that Western music is based on combinations of only three prime numbers from the harmonic series: 2, 3 and 5. Prime numbers are significant in that beyond the 5th partial they do not create traditional intervals such as perfect octaves (2:1), fifths (3:2) and fourths (4:3); just major (5:4) and minor (6:5) thirds; and just major (5:3) and minor sixths (8:5), and are therefore outside the realm of traditional harmony. However, each new prime number in the harmonic series (not to be confused with each new interval in the harmonic series) is like introducing a new primary color that, in turn, makes possible a range of colors that wouldn't otherwise exist. Beautiful and untold musical potentialities lie in the fact that there are infinite combinations of prime numbers higher than 5!

*Radians Phase II* works with escalating prime numbers to reveal new harmonies. The introduction and fifth constellation bookend the work by creating a series of “harmonic primes” using only the frequencies that correspond to the first 124



prime numbers of the harmonic series, spanning the human audible range up to the 677th partial.

*Radians Phase II* was premiered by Third Sound at the Havana Contemporary Music Festival in November 2015. Along with *Radians Phase I*, the work is the prototype for my “constellation” genre of works which explore gradually evolving harmonies in complex just intonation tunings. Over a four-year period, *Radians Phase II* was followed by *Just Constellations*, commissioned by Roomful of Teeth; *Harmonic Constellations*, commissioned by violinist Mari Kimura; *Cello Constellations*, commissioned by cellist Clarice Jensen; and *1 3 7 9 21*, commissioned by Alarm Will Sound. This body of work continues to expand.

—Michael Harrison

Transparent yet complex, **CINDY COX’S** compositions synthesize old and new musical designs. The natural world inspires many of the special harmonies and textural colorations in her compositions.

Cox is active as a pianist and has performed and recorded many of her own compositions, including the large-scale *Hierogamos* and *Sylvan Pieces*. A number of her works feature technologies developed at UC Berkeley’s Center for New Music and Audio Technologies (CNMAT), such as *Pianos* and the *Etudes for Piano Sampler*. Her compositions with text such as *Singing the lines*, *The Other Side of the World*, and *The Shape of the Shell* evolved through collaboration with her husband, poet John Campion.

She has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the Guggenheim Foundation, the American Composers Forum, ASCAP, Meet the Composer, and the Fulbright and Mellon Foundations. Recent performances have taken place at the Venice Biennale, the Havana Contemporary Music Festival in Cuba, the American Academy in Rome, Carnegie and Merkin Halls in New York City, the National Gallery in Washington, the Library of Congress, the Kennedy Center, and the Biblioteca Nacional in Buenos Aires. She is presently Professor and Chair of the Music Department at the University of California at Berkeley.

#### **Wave: I. quietly urgent (2009)**

The musical material in this trio for violin, cello, and piano takes the shape of an ever-increasing wave. It begins with a small scalar fragment that gradually builds into large complexes of sonorities. The pianist catches the lowest octave in the Sostenuto (middle) pedal and those pitches resonate freely throughout. *Wave* was originally written for and premiered by Trio 180.

—Cindy Cox

**JENNIFER HIGDON** loves to write music and is thrilled to work with excellent musicians. She has created pieces for a really wide range of ensembles, from major orchestras to various chamber groups as well as choruses, concert bands, and opera companies. She makes her living primarily from writing on commission. She counts herself as extremely fortunate to have a couple of Grammys, which function well as bookends. For more information: [www.jenniferhigdon.com](http://www.jenniferhigdon.com)

#### **Smash (2006)**

*Smash* comes at the beginning of the twenty-first Century, where speed often seems to be our goal. This image fits well the instruments in this ensemble, because these are some of the fastest moving instruments in terms of their technical prowess. Each individual plays an equal part in the ensemble, contributing to the intensity and forward momentum, as the music dashes from beginning to end, smashing forward in momentum.

—Jennifer Higdon



“Forward-looking, expert ensemble **THIRD SOUND**” (*The New Yorker*) is a collective of virtuoso performers drawn from New York City’s finest chamber musicians. The ensemble musicians—flautist Sooyun Kim, clarinetist Romie de Guise-Langlois, violinist Karen Kim, cellist Michael Nicolas, pianist Orion Weiss, and composer Patrick Castillo—have appeared on the most prestigious series and stages around the world and garnered myriad honors, including the Avery Fisher Career Grant, the Georg Solti Foundation Career Grant, and the Grammy Award for Best Chamber Music Performance, among many others. Conceived from a desire to present the complete literature as a rich and dynamic continuum, Third Sound brings together an accomplished group of musicians equally skilled in—and equally passionate about—the work of Bach, Beethoven, and Brahms as that of composers ranging from Schoenberg, Stravinsky, and Messiaen; Carter, Wuorinen, Adams, and Reich; to emerging composers of the early twenty-first century.

Third Sound made its debut in November 2015 at the Festival de Música Contemporánea de La Habana, presenting a program of contemporary American music in partnership with the American Composers Forum. *I Care If You Listen* wrote of the ensemble’s festival performance, “Third Sound played with a level of commitment, joy, and ensemble cohesion that belies the short time they have worked together.” Third Sound has also appeared at Bard Music West (San Francisco, CA), Great Music at St. Bart’s (New York, NY), the Miller Theatre at Columbia University (New York, NY), National Sawdust (Brooklyn, NY), and the Schubert Club (Saint Paul, MN).

#### **SPECIAL THANKS**

Without the invaluable support of Linda & Stuart Nelson, Jennifer Howard, Leslie Hsu & Rick Lennon, Jung & Yung Kim, Alice & Ron Wong, and Joan & Allan Fisch, Third Sound’s residency and the American Composers Forum’s artist delegation to the 2015 Festival de Música Contemporánea de La Habana would never have been possible.

Third Sound and the composers whose music appears on this album are grateful for the support and company of the patrons who traveled with us to Havana: Judy & Gary Bruce, Tony Cascardi & Jennifer Howard, Arlene & Larry Dunn, Lee Essrig,

Susan Feder & Todd Gordon, Kay Fredericks & Dick Cisek, Lee Fulena, Rose Ann Fulena, Stephanie Fulena, David & Rosemary Good, Jerome Guillen, Leslie Hsu & Rick Lennon, Gulshan Bhatia Knauer & Michael Knauer, Darrell & Katherine Majkrzak, David Milnes, Jonathan & Nanette Solomon, and Alice & Ron Wong. Third Sound is singularly grateful to John Nuechterlein, President & CEO of the American Composers Forum, for his visionary leadership in making the Havana residency happen.

Special thanks, too, to Sage Lewis at Project Por Amor for overseeing the artist delegation and patron tour to Cuba; to Daylín García Puentes, Imogene Tondre, and Doug Little for their on-the-ground expertise in Havana; and to everyone at the Festival de Música Contemporánea de La Habana, especially Guido López Gavilán, Jorge Beritán, and Tania Hechevarría.

Third Sound & the ACF artist delegation’s residency at the 2015 Festival de Música Contemporánea de La Habana is the subject of *Heard in Havana*, a documentary film by Zac Nicholson & Tristan Cook.

Third Sound and ACF are grateful to Ingrid Arauco, Michael Arner, Prach Boondiskulchok, David Bryan, Gloria Chien, Arlene & Larry Dunn, Susan Feder, Vivian Fung, Jeremy Gill, Michael Harrison, Jennifer Higdon, Stuart Isacoff, Christine Kim, Robert Kim, Adda Kridler, Libby Larsen, Kristin Lee, Sean Lee, Sage Lewis, Sarah Lutman, Hank Mou, Marcella Prieto, Annie Rohan, Jessica Schoen, Kristopher Tong, and Wang Lu for supporting the production of this album.

Third Sound: *Heard in Havana* was supported by New Music USA, made possible by annual program support and/or endowment gifts from Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, Helen F. Whitaker Fund, Aaron Copland Fund for Music, Carl Jacobs Foundation, New York State Council on the Arts.

Third Sound: *Heard in Havana* was supported by the Alice M. Ditson Fund of Columbia University.