



# DANIEL KELLOGG, *composer*

---



Press:

*"'Divinum Mysterium' by the prodigiously gifted young American composer Daniel Kellogg must be counted among the most immediately arresting new piece I've heard in years. Such is the richness and fertility of Kellogg's imagination that one listens breathlessly, delightedly, to every passing inspiration. Kellogg's prismatic colors, propulsive, exhilarating rhythms and unerring sense of musical narrative (I couldn't find a wasted note) give his work a vigor and freshness that is already his own. 'Divinum Mysterium' received a happy, whooping ovation: I left the theater already missing its company."* – THE WASHINGTON POST

*"'Jasper and Carnelian' felt like a single ecstatic moment, magically sustained and expanded, shaped like hot blown glass, until it all tinkled away as moondust."* – THE VALLEY VOICE (CA)

*"Daniel Kellogg's 'and the dust shall sing like a bird' proved a gravely dramatic work. There is lyricism here, and wistful longing."* – THE WASHINGTON POST

*"'Divinum Mysterium' is an outstanding work by a strikingly gifted composer. Its movements are by turns fragile, explosive, cool, propulsive and brutal. Its expressive range is broad, its colors fascinating, its drama gripping. Remember the name."* – AMERICAN RECORD GUIDE

*"Kellogg's music gives off a palpable energy, and it is superbly crafted and controlled."* – THE NEW YORKER

*"Kellogg has an ear for shimmering colors and pungent harmony, who boldly alternates pulverizing outbursts with primordial ruminations."* – THE NEW YORK TIMES

Awards:

2005, 2003, 2001, 2000 and 1998 ASCAP Morton Gould Young Composer Awards • 2003 Charles Ives Fellowship from the American Academy of Arts and Letters • 2003 ASCAP Rudolf Nissim Award • 2002 Harvey Gaul Composition Competition winner (Pittsburgh New Music Ensemble) • 2000 William Schuman Prize of BMI • 1997 Charles Ives Scholarship from the American Academy of Arts and Letters • Commissions from The Philadelphia Orchestra, Soli Deo Gloria, the Curtis Institute, eighth blackbird, the Fairfield County Chorale, cellist Fred Sherry and the Kaufman Cultural Center, Meet the Composer, the University of Connecticut, the Yale School of Music and the Ying Quartet

---

**YOUNG CONCERT ARTISTS, INC. 250 West 57 Street, New York, NY 10107**

**Telephone: (212) 307-6655 FAX: (212) 581-8894**

**World Wide Web: [www.yca.org](http://www.yca.org) E-Mail: [yca@yca.org](mailto:yca@yca.org)**

*Photo: Hsing-Ay Hsu*



## Young Concert Artists, Inc.

---

250 West 57 Street New York, NY 10107  
Telephone: (212) 307-6655 Fax: (212) 581-8894  
E-Mail: [yca@yca.org](mailto:yca@yca.org)  
Website: [www.yca.org](http://www.yca.org)

---

"One of the most exciting composers around." – THE WASHINGTON POST

### DANIEL KELLOGG, composer

After being chosen as Young concert Artists Composer-in-Residence in 2002, DANIEL KELLOGG has become one of the nation's most prominent young composers. For the 2009-10 season, these include an *a cappella* work for the Cornell University Glee Club, a work for Soli Deo Gloria (IL) and a choral work for the Yale Institute of Sacred Music & Yale Glee Club. This season also brings repeat performances of Mr. Kellogg's work at the Charleston and Pensacola symphonies.

Mr. Kellogg's *Four Valentines* was premiered by the Borromeo String Quartet at New York's Merkin Concert Hall in December 2008. In March 2009, the Takács Quartet and the University of Colorado Wind Symphony premiered *A Tent for the Sun*, commissioned by Maestro Allan McMurray and the University of Colorado College of Music, as part of a five-school consortium. Other works have included a piano quintet, premiered at the Aspen Music Festival in 2008, and *Western Skies*, a commission from the National Symphony that was premiered at the Kennedy Center in April 2009, conducted by Iván Fischer, with performances in Beijing, Xi'an and Seoul in June 2009.

Mr. Kellogg's first commission from the National Symphony was *Pyramus and Thisbe*, which was premiered in 2007 to rave reviews. Conducted by Leonard Slatkin as part of the citywide "Shakespeare in Washington" Festival, the work was narrated by renowned actor John Lithgow. Mr. Kellogg wrote his first oratorio, *The Fiery Furnace*, on a commission from Soli Deo Gloria, Inc. The work was premiered in 2008 by the San Diego Symphony, conducted by Jahja Ling. *Mozart's Hymn*, which was commissioned and premiered in Paris by the Ensemble Orchestral de Paris, received its U.S. premiere at the Aspen Music Festival in 2006. *Refracted Skies* was premiered and commissioned by the Colorado Symphony, conducted by Jeffrey Kahane, in celebration of the opening of the new Frederick C. Hamilton Building at the Denver Art Museum in 2006.

Last season, Mr. Kellogg completed his third year as composer-in-residence with the South Dakota Symphony. He had previously been in residence with the Green Bay (WI) Symphony, which gave the premiere of *La Luz* for orchestra and chorus.

In 2005, The Philadelphia Orchestra conducted by Christoph Eschenbach, premiered Mr. Kellogg's work, *Ben*, which it commissioned to commemorate the 300th birthday of Benjamin Franklin. His music has been premiered by the Ying Quartet, the President's United States Marine Band, the Aspen Contemporary Ensemble, cellist Fred Sherry, flutist Catherine Ramirez, and eighth blackbird. His works have been performed at the Caramoor Music Festival, and broadcast on National Public Radio's "Performance Today," New York's WQXR, and China National Radio.

Mr. Kellogg has been honored with two Charles Ives Awards from the American Academy of Arts and Letters and his sixth ASCAP Morton Gould Young Composer Award. He also received ASCAP's Rudolf Nissim Award for his orchestral work *Jasper and Carnelian*, which was premiered by the Santa Barbara Symphony. He won the 2002 Harvey Gaul Composition Competition to write a work for the Pittsburgh New Music Ensemble and the 2000 William Schuman Prize from BMI

Born in Wilton, Connecticut in 1976, Mr. Kellogg received his Bachelor's degree from the Curtis Institute and Master's and Doctoral degrees from the Yale School of Music. He has studied at Indiana University, the Aspen Music Festival, and the Norfolk Chamber Music Festival. His teachers have included Don Freund, Ned Rorem, Jennifer Higdon, Joseph Schwantner, Ezra Laderman, and Martin Bresnick. Mr. Kellogg served as composer-in-residence at the University of Connecticut in 2000-2001, and has since returned as a visiting lecturer. He currently holds the post of Assistant Professor of Composition at the University of Colorado at Boulder and resides in Colorado with his wife, pianist Hsing-ay Hsu Kellogg, and their daughter, Kaela Li.

His *Divinum Mysterium* has been released, to critical acclaim, on eighth blackbird's Cedille Records CD, "Beginnings."

---

NOTE: When editing, please do not delete references to Young Concert Artists.  
Please do not use previously dated biographies.

09/09

# DANIEL KELLOGG, *composer*

## LIST OF COMPOSITIONS

### Instrumental – Large Ensemble

*Ben* for orchestra (20 minutes)

· 2006 ASCAP Foundation Morton Gould Young Composers Award ·

(piccolo, 2 flutes, 2 oboes, English horn, 3 clarinets (third doubling E-flat clarinet), 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion [anvil, cowbell, glockenspiel, high hat, large bass drum, large crash cymbal, marimba, medium bass drum, medium crash cymbal, snare drum, suspended cymbal, suspended small crash cymbal, tambourine, timbales, tom-toms, triangles, vibraphone, woodblock], harp, glass armonica, piano [doubling celesta], and strings)

Commissioned by The Philadelphia Orchestra

*The Fiery Furnace* for tenor soloist, bass-baritone soloist, chorus and orchestra (35 minutes)

(piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 3 percussion, harp, piano, and strings)

Commissioned by Soli Deo Gloria

Premiered by the San Diego Symphony, Jahja Ling, conductor, 2008

*January Scenes* for chamber orchestra (16 minutes)

(2 flutes, 2 oboes, 2 Bb clarinets, 2 bassoons, 2 F horns, 2 C trumpets, 2 trombones, tuba, percussion, strings)

*Jasper and Carnelian* for orchestra (13 minutes)

· 2003 ASCAP Rudolf Nissim Prize, Premiered by the Santa Barbara Symphony ·

(2 C flutes, piccolo, 3 oboes, 3 Bb clarinets, 3 bassoons, 4 F horns, 3 C trumpets, 2 trombones, bass trombone, tuba, 4 percussion, harp, piano, strings; in addition to primary instruments clarinet 3, horn 4, bass trombone, and 4th viola all play triangle)

*La Luz* for chorus and orchestra (8 minutes)

(2 C flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 F horns, 3 C trumpets, 2 trombones, bass trombone, tuba, harps, piano/celesta, 3 percussion, strings, chorus)

Commissioned by the Green Bay Symphony Orchestra, Bridget-Michaele Reischl, Music Director

Made possible through a Music Alive Grant from Meet the Composer and the League of American Orchestras

*Mozart's Hymn* for string orchestra in 16 parts

Commissioned by the Ensemble Orchestral de Paris, John Nelson, conductor

*O Bone Jesu* for chorus and orchestra (8 minutes)

(2 C flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 F horns, 3 C trumpets, 2 trombones, bass trombone, tuba, harps, piano/celesta, 3 percussion, strings, chorus)

Premiered by the South Dakota Symphony

*Pyramus and Thisbe* for narrator and orchestra (21 minutes)

(piccolo, 2 flutes, 2 oboes, English horn, 3 clarinets (third E-flat clarinet), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, trombone, bass trombone, tuba, timpani, 2 percussion [anvil, cowbell, flexatone, glockenspiel, high hat, kazoo, large crash cymbal, large bass drum, marimba, siren, small bass drum, snare drum, suspended crash cymbal, suspended cymbal, tam-tam, tambourine, temple blocks, tenor drum, timbales, triangle, tubular bells, vibraphone, wind chimes], harp, piano [doubling celesta], and strings)

Commissioned by the National Symphony Orchestra of Washington, DC, 2007

*Refracted Skies* for orchestra (12 minutes)

(piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, 3 percussion [bass drum, glockenspiel, marimba, suspended cymbal, tubular bells, vibraphone], harp, piano, and strings)

Commissioned by the Colorado Symphony Orchestra for the opening of the Denver Art Museum's Hamilton Building  
Premiered 2006

*Rush* for chamber orchestra (4 minutes)

(2 flutes, 2 oboes, 2 Bb clarinets, 2 bassoons, 2 F horns, 2 C trumpets, 2 trombones, 2 percussion, strings)

*A Tent for the Sun* for string quartet and wind ensemble (17 minutes)

(string quartet as soloists, 2 flutes, 2 clarinets, 2 oboes, soprano saxophone, alto saxophone, 2 bassoons, 2 horns, 1 trumpet, 1 trombone, tuba/euphonium, 2 percussion, piano)

Commissioned by the Maestro Allan McMurray and University of Colorado College of Music for the University of Colorado Wind Symphony and the Takács String Quartet as part of a five school consortium.

Premiered on March 1, 2009.

*Western Skies* for orchestra (17 minutes)

(3 flutes, piccolo, 2 oboes, english horn, Eb clarinet, 2 Bb clarinets, bass clarinet, 3 bassoon, contrabassoon, 6 horns, 4 trumpets, 2 tenor trombones, bass trombone, tuba, timpani, 3 percussion, harp, piano, strings)

Commissioned by the National Symphony Orchestra of Washington, DC, Iván Fischer, Principal Conductor, through a grant from the John and June Hechinger Commissioning Fund for New Orchestral Works.

Premiered at the John F. Kennedy Center for the Performing Arts, April 2009.

## Instrumental - Solo and Chamber

*and the dust shall sing like a bird* for violin and piano (20 minutes)

· 2003 ASCAP Foundation Morton Gould Young Composers Award ·

Commissioned by Young Concert Artists for violinist Nicolas Kendall

Performed at venues including the Kennedy Center and the 92nd Street Y, 2003

*Canvases* for 13 wind players (13 minutes)

(2 flutes, 2 oboes, 2 clarinets, bassoon, 2 horns, trumpet, trombone, 3 percussion)

Commissioned by the University of Connecticut Department of Music

*Coming into the World* for string quartet

Written for the Jupiter String Quartet

Premiered on the Young Concert Artists Series at Carnegie's Zankel Hall in New York, 2007

*Conversations* – nine duets for B-flat clarinets (18 minutes)

*Divinum Mysterium* for mixed sextet (30 minutes)

· 2001 ASCAP Foundation Morton Gould Young Composers Award ·

(flute, clarinet, violin, cello, piano, percussion)

Commissioned by eighth blackbird with a grant from Meet the Composer

Released on the 2004 Cedille Records CD "Beginnings"

Performed at venues including Alice Tully Hall, the Library of Congress, Miller Theater, Caramoor Music Festival

*Fanfare for Dover Beach* for string quartet (4 minutes)

Performed at venues including the Philadelphia Museum of Art

*Five Sketches* for solo flute (12 minutes)

*Four Valentines* for string quartet (15 minutes)

Commissioned by Ellen and Bob Bildersee

Premiered by the Borromeo String Quartet on the Young Concert Artists Composers Concerts at Merkin Concert Hall, New York City, and the Kennedy Center, Washington, DC, in December 2008

*Grand Canyon Hymns* for mixed Sextet (18 minutes)

(flute, clarinet, violin, cello, piano, percussion)

Commissioned by the Pittsburgh New Music Ensemble as winner of the Harvey Gaul Commissioning Prize

Performed at venues including the Smithsonian Museum in Washington DC

*Into Utter Forever* for flute and piano (15 minutes)

Commissioned by Andreas Walburg-Wolfegg for flutist Catherine Ramirez

*Lullaby and Prayer* for violin and piano (8 minutes)

*Momentum* for solo piano (8 minutes)

· 1998 ASCAP Foundation Morton Gould Young Composers Award ·

Premiered at the 1998 Gilmore Keyboard Festival

Performed at venues including Alice Tully Hall, in Shanghai & Beijing, China

Broadcast on National Public Radio's Performance Today

*Ora Perpetuo* for piano trio (13 minutes)

Commissioned by the Elaine Kaufman Cultural Center

Premiered by the Claremont Trio, 2003

*Piano Quintet* (20 minutes)

Commissioned by the Aspen Music Festival and School, David Zinman, Director

*Points of Aggression* for piano trio (8 minutes)

*scarlet thread* for solo piano (9 minutes)

· 2005 ASCAP Foundation Morton Gould Young Composers Award ·

Premiered by Hsing-ay Hsu in the Guggenheim's Works and Process series, 2004

Featured in the 2005 Van Cliburn International Piano Competition

*Sonata for viola and piano* (12 minutes)

Commissioned by Young Concert Artists, 2003

*Suite for Bassoon and Strings* for bassoon and string quartet (13 minutes)

Commissioned by the Barlow Endowment for Music Composition

Premiered by Yoshiyuki Ishikawa at the 2008 International Double Reed Society Conference

*Suite for eleven players* (13 minutes)

· 2000 ASCAP Foundation Morton Gould Young Composers Award ·

· 2000 William Schuman BMI Student Composer Prize ·

(flute, oboe, Bb clarinet, bassoon, horn, piano, violin I & II, viola, cello, doublebass)

*Sunrise on the Divide* fanfare for 8 horns (2 minutes)

Premiered at the 2008 International Horn Conference

*Things Fall Apart* for solo piano (12 minutes)

*Three American Hymns* for string quartet (12 minutes)

Commissioned by the Ying Quartet

*Whitening Fury* for string quartet (7 minutes)

## Vocal

*Arise My Love* for a cappella choir (3 minutes)

*Ceremony After A Fire Raid* for tenor and piano (14 minutes)

*Children of God* for soprano, alto, piano quintet, children's choir (18 minutes)

Commissioned by Soli Deo Gloria, Inc.

*Gloria* for SATB choir, SATB soloists, and strings (16 minutes)

Commissioned by the Fairfield County (CT) Chorale

*Sim Shalom* for a cappella choir (4 minutes)

*This One Shall be Peace* for Concert Choir (10 minutes)



from  
**Young Concert Artists, Inc.**

# DANIEL KELLOGG, *composer*

## The Washington Post

### For the NSO, Tchaikovsky's Fifth Time Is a Charmer

By Anne Midgette  
 Friday, April 17, 2009

Iván Fischer and the NSO gave a performance last night that was also a rehearsal, in that it was a first airing of the core repertory of their China tour in June. Listening, one realized how limited the regular orchestra schedule of a few rehearsals and three or four performances per program fundamentally is. Here, the players and conductor are given a real chance to develop their sound together. One would expect the music going to sound a lot better than it already sounded.

Opening the evening with a movement of symphonic tone poem, the first movement "Western Skies," a musical illustration of the Colorado landscape. Kellogg, an adept composer, takes his time, layering on colors and sounds to create big effects rather than single musical sentences, as if assembling big landscapes before the ear. But although he avoided obvious gesture, there was no sense of stasis; of shifting clouds, rather, over the desert in "Expanse," the first movement, or of light dancing on ice with cold transparent clarity -- two solo violins, antiphonal -- in the second movement, "White Mountains on the Horizon." The sunburst ending, gleaming with brass and tubular bells and a touch of Bruckner. It seems like a piece that should be happy to play again; there was a lot here getting better acquainted with.

presumably to allow the soloist, Leonidas Kavakos, to get at least one performance of the Tchaikovsky under his belt with these forces before taking it on the road. Last night, however, the Mendelssohn Concerto was on the docket, and received a good but slightly puzzling performance. With a technique to burn but plays with a grace, as if he were a man of his own involvement. What was beautiful but somewhat uneven, especially, he rather than plunging in with singing phrases. Successful, showing the rapid playing of a big clean bow with fluidity.

**Opening the evening was the world premiere of a kind of symphonic tone poem, Daniel Kellogg's three-movement "Western Skies," a musical illustration of the Colorado landscape. This is a happy choice for a piece to bring on an orchestra tour: all-American, interesting to the ear, and both substantial and pretty. It's a happy piece, period. Kellogg, an adept composer, takes his time, layering on colors and sounds to create big effects rather than single musical sentences, as if assembling big landscapes before the ear. But although he avoided obvious gesture, there was no sense of stasis; of shifting clouds, rather, over the desert in "Expanse," the first movement, or of light dancing on ice with cold transparent clarity -- two solo violins, antiphonal -- in the second movement, "White Mountains on the Horizon." The sunburst ending, gleaming with brass and tubular bells and a touch of Bruckner. It seems like a piece that should be happy to play again; there was a lot here getting better acquainted with.**

The orchestra is presenting two different violin concertos on different nights of this program,

city. Sometimes it's hard to get the sense of the music, not an easy feat. But duty or the music itself, it rose to the occasion, playing lyrical passages with a mania in the conductor's hands; he's a firm and firmly the emotion its due. The coda so convincingly that it would be lovely to listen to the piece again for the China tour and hear if the sound deepens and the performers find ways to rise even more to the challenge.



from  
Young Concert Artists, Inc.

# DANIEL KELLOGG, *composer*



Green Bay, Wisconsin

## Eighth Notes

By Erik Eriksson  
April 18, 2008

One couldn't have imagined twenty-five years ago that a symphony orchestra in a city the size of Green Bay could play with the superior polish displayed by the Green Bay Symphony Orchestra last Saturday night. The season's finale held a shimmering new work by this year's Composer-in Residence Daniel Kellogg and Beethoven's Ninth Symphony. Both were performed with utmost care and energy under the galvanic leadership of the GBSO's Music Director Bridget-Michaele Reischl.

Daniel Kellogg, at age thirty-two, has achieved a lot already - numerous awards, commissions from major performing organizations and the respect of audiences willing to open their ears and minds to hear the utter beauty of what he writes. The work he composed for the GBSO is called *La Luz*, inspired by a poem by Jeannie E. Roberts celebrating the subject of light. Her text begins, "Halo, lantern's glow, Prism, starry night. Moonbeam, glistening stream, La Luz, lumière, light." Robert's words proved well-suited for a work that shines with shafts of luminescence, both soft and brilliant. Kellogg begins his piece with high, tingling percussion, before deepening into richer timbres, with especially imaginative employment of double basses. Both Prokofiev and Shostakovich made telling, suggestive use of the lower strings and Kellogg has found his own effective approach. Leading lines for chorus are joined by secondary and tertiary ones which play with dissonances that provide gentle excitement - and no small amount of beauty. The more boldly scintillating middle pages subside at the end to a lingering afterglow. The Dudley Birder Chorale did superbly in maintaining its pitches and singing with firm, subtly formed tone.

After calling the composer on stage to address the audience, Reischl and company played the relatively short work again, a practice not unknown but too rarely experienced.

Following intermission, we heard a performance of Beethoven's final symphony that ranked high - very high - among the myriad Ninths we've heard.

Most striking was Reischl's meticulous attention to tempo, timbre and orchestral detail (aided by excellent work from all sections). Her reading took sixty-eight minutes, comfortably midway between expansive and feverish. The opening movement held suspenseful anticipation while the inexorable march of the second was heroic in character. The Adagio (before which the solo quartet was brought on stage) was truly cantabile, benefiting from Reischl's infinite care as she drew each phrase into a heart-filling statement.

The Presto-Allegro assai final movement was monumental. The recitative, stated first by cellos and double basses, was powerful, incisive. The solo quartet - Canadian bass-baritone Daniel Okulitch (whose firmly-knit voice wields astonishing power), the excellent dramatic tenor Jeffery Springer, mezzo Jennifer Hines and the radiant soprano Elza Van Der Heever - was stellar. The Birder Chorale, joined by the St. Norbert College Chamber Singers, sang magnificently, mastering the killing tessitura with authority.



from  
Young Concert Artists, Inc.

# DANIEL KELLOGG, *composer*



## Symphony finale an ode to joy, indeed

By Warren Gerds  
April 13, 2008

The Green Bay Symphony Orchestra and conductor Bridget-Michaele Reischl ended the 2007-2008 season triumphantly Saturday night at the Weidner Center with a world premiere, Ludwig van Beethoven's "Symphony No. 9 in D minor, Op. 125" and a significant assist from the Dudley Birder Chorale of St. Norbert College.

The hall bristled with excitement at the conclusion. Cheers and heavy applause erupted the moment the last barrage from Beethoven's "Ninth" faded.

The concert was interesting from start to finish.

The evening opened with a video taped months ago of composer-in-residence Daniel Kellogg talking about basic thoughts behind his work, "La Luz," based on a poem by Jeannie E. Roberts of Chippewa Falls.

The poem was chosen as a finalist from a statewide contest. Kellogg then picked "La Luz" from the finalist pool as the text for his commissioned work for full orchestra and choir.

"La Luz," the poem, opens with these lines:

"Halo, lantern's glow, Prism, starry night

"Moonbeam, glistening stream

"La lux, lumiere, light"

"La Luz," the composition, is equally impressionistic. It's a collection of musical ideas that came to Kellogg's mind when thinking of light. With imagination, it's fairly easy to follow.

It opens softly, as if at dawn. It builds and grows

more active. One can imagine soaring in the sky, rays of sun chasing across the ground on a partly cloudy day, an eerie shadow, a glaring blitz of light as bright sunshine hits roiling water, among many other pictures the music created.

"La Luz" starts and finishes peacefully. In sections, it is dissonant as the orchestra and the chorale rather noisily portray multiple images at once.

By design, the chorale was another "instrument" in the orchestra. Kellogg and Reischl were able to strike a balance of sound to pull off the effect.

At the end of the eight-minute "La Luz," Reischl called Kellogg to the stage. He was warmly received by the audience.

Because the piece is short, Reischl took the opportunity to ask Kellogg to explain his piece a bit before the orchestra played it again.

Kellogg said he isn't telling a story with the work. Rather, it is a collection of his feelings and emotions when "light comes from a source and touches many things."

Kellogg is the third of four composers-in-residence in a special grant project for the orchestra.

"La Luz" may be short, but its logistics give pause: Its basic requirements Saturday were a 67-piece symphonic orchestra and 160 voices of the chorale. The scene on stage was equally impressive for "La Luz" and Beethoven's "Ninth," for which four international vocal soloists were added.



from  
Young Concert Artists, Inc.

**DANIEL KELLOGG**, *composer*

# The Washington Post

Tuesday, March 6, 2007

## Music

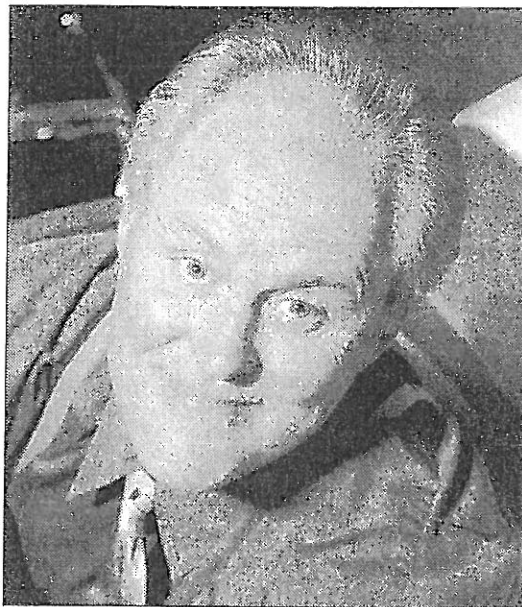
### Lively World Premiere And Lithgow Perk Up NSO Family Concert

By TIM PAGE  
Washington Post Staff Writer

**D**aniel Kellogg, barely out of his 20s, is one of the most exciting composers around — technically assured, fascinated by unusual sonic textures, unfailingly easy to listen to, yet far from simplistic. While I wish the National Symphony Orchestra, which played the world premiere of Kellogg's "Pyramus and Thisbe" on Sunday afternoon at the Kennedy Center, had gone all out and commissioned a full work for its subscription season (as the Philadelphia Orchestra did a couple of years ago), it was nevertheless good to hear his music presented by the home team.

"Pyramus and Thisbe," with a libretto by Mark O'Donnell based on a scene from Shakespeare's "Midsummer Night's Dream," is a monodrama — a work for speaker and orchestra. To this taste, the form is distinctly limited: I want to hear the story for "Peter and the Wolf" only once or twice a decade, despite its charming music, and I can live without hearing Aaron Copland's "Lincoln Portrait" ever again. "Pyramus and Thisbe" was commissioned for a Family Concert, though, and the many children in the Concert Hall laughed uproariously through the 20-minute piece, as actor John Lithgow spun out this absurdist take on Shakespeare's "Romeo and Juliet" with deftly exaggerated and wildly divergent characterizations.

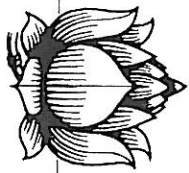
Kellogg handles an orchestra brilliantly. His overture sounded just like what might have happened if Richard Strauss had written the theme song for a comic film about bustling Manhattan in the early 1960s. Clarinets



Actor John Lithgow read the text that accompanied Daniel Kellogg's commissioned work.

squealed, drums pounded, sirens roared and a kazoo solo served as the preface to a comic kiss. It is highly theatrical music and makes one wonder eagerly what Kellogg might do should he turn his attention to opera.

Leonard Slatkin conducted with energy and expertise, and made a charming host. The program, entitled "Wherefore Art Thou, Shakespeare?," also included works by Otto Nicolai, William Walton, Vaughan Williams, Mendelssohn, Sibelius and Tchaikovsky (the placement of the Mendelssohn and Sibelius movements were swapped from the order in the program booklet). Lithgow told the story of Shakespeare's life, holding his hands up as quotation marks whenever he read the master's own words, which are music in themselves and were rendered as such by this eloquent actor.



from  
Young Concert Artists, Inc.

DANIEL KELLOGG, composer

The New York Times

Wednesday, March 21, 2007

Young Composers With a Healthy Respect for Traditions

Young Concert Artists is known mainly for the young ensembles and soloists who, having won the organization's annual auditions, play concerts under its auspices until they are picked up by larger management companies.

ALLAN KOZIMN But since 1994 it has also had a program in which composers in the early stages of their careers are commissioned to write works for the winners of the performance auditions.

On Monday evening at Weill Recital Hall, the organization presented works by five composers who have been on its roster, all traditionalists whose music is driven by lyricism, with rhythmic and harmonic exploration secondary concerns. In a way, the program was less a slice of the contemporary compositional world than a glimpse at an alternate universe: no Serialists or Minimalists, no borrowers from other cultures or raiders of pop, although one work—Kenji Bunch's "Three G's"—was steeped in the conventions of Appalachian folk fiddling.

Mr. Bunch's solo viola work (the composer was the soloist) was lighter in spirit than the other scores and the most fun. A handful of bluegrass techniques—a combined pizzicato and outright strumming, and the use

The next Young Concert Artists performance is an evening of concertos on April 18 at the Rose Theater, Jazz at Lincoln Center, Broadway and 60th Street; (212) 307-6656.



Todd Palmer playing a Mason Bates work on Monday at Weill Hall.

throughout for the New York Times

of a fast-moving ostinato to accompany a melody in double-stops—are used in his perpetual motion piece, to fascinating effect.

Kevin Puts's "Air," for cello and piano, owed more to Brahms and Schubert. Or he might have just been letting the cello's inherent singing quality and richness of tone force his hand. Efe Baltacigil took the work's Romanticism at face value and

played the cello line with unabashed sweetness, with the composer at the piano.

Benjamin C. S. Boyle's Ballade, a piano work performed by Chu-Fang Huang, sails along on the power of its melodious themes at first but gradually heads toward more interesting and varied textures built of darker, thicker harmonies and rumbling basses.

#### Y.C.A. Composers Concert Weill Recital Hall

Daniel Kellogg was represented by "Coming Into the World," a two-movement string quartet inspired by his daughter's birth. Mr. Kellogg is fascinated with Roman Catholic mysticism, though his variety isn't quite as colorful or as magical as Messiaen's. In his score's opening movement, "Interior Thoughts," Mr. Kellogg creates a murky, mysterious texture meant to evoke the sense of a child's presence a few months before birth. The conclusion, "First Light," is a driven, almost recklessly ebullient celebration of the child's birth. The Jupiter Quartet, for which the piece was written, played it with lush tone, a fine sense of color and both energy and polish.

In some ways the most adventurous work was Mason Bates's "Mercury Soul," performed by Todd Palmer, the clarinetist, and Steven Beck, the pianist. The score, rambling and changeable—mercurial, you might say—covers vast ground, from its portentous opening to its stretches of virtuosic, staccato playing on the clarinet.

At times the piano offers a torrent of quickly repeating notes so captivating that you almost miss the meditative clarinet line that sails above it. And in the work's final pages, the clarinetist plays into the piano, setting its strings vibrating gaily and creating an ethereal resonance.

Young Concert Artists, Inc. 250 West 57 Street New York, NY 10107  
Telephone: (212) 307-6655 Fax: (212) 581-8894 E-Mail: [yca@yca.org](mailto:yca@yca.org) Website: [www.yca.org](http://www.yca.org)