



## Richard Wilson

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*Wilson is a splendidly talented and highly accomplished composer whose music rewards seeking out.*

-- David Cleary, *21st Century Music*

*He is possessed of a hard-won idiom that has grown and developed over the years into a probing blend of wit, classic form, modern harmony, and impressionistic color.*

--Adam Baer, *The New York Sun*

### About *String Quartet No. 3*:

*The music is dark and compelling in the manner of Bartok and Berg, and, if there were more justice in the world, [it] would find widespread exposure in the string quartet repertoire.*

--Robert Carl, *Fanfare*

*A richly wrought and unusual composition*

--Andrew Porter, *The New Yorker*

*A work of substance and expressivity... [it] merits a place in the active repertoire.*

--Allen Hughes, *The New York Times*

As the exclusive publisher of the diverse catalog of the American composer Richard Wilson, we are pleased to provide this report of his activity at the start of the new millennium.

From January 2000 to April 2005, audiences heard premieres of 13 new compositions. In January 2003, the composer joined violinist Rolf Schulte and cellist Sophie Shao to present the premiere of his *Piano Trio* at Merkin Concert Hall in New York. The *Piano Trio*, which was commissioned by the Fromm Foundation, was hailed Allen Kozinn of the *New York Times* as "a passionate work with tendrils that extend toward Debussy and Messiaen." "Striking, too," Kozinn wrote, "are the rhythmic vitality of this trio and the tightness of the interplay between the three instruments." Of the composer's *Three Interludes* offered on the same program, Adam Baer wrote in the *New York Sun*, "Mr. Wilson's pervasive academic skills never pander to his inner Romantic, and these pieces are as energetic, intense, and fluid as the violin works of Arnold Schönberg.

In the same time period 5 CD's were distributed commercially, including the Chicago String Quartet's recording of Wilson's *String Quartet No. 3*, *String Quartet No. 4*, and *Canzona* (Albany Troy 573), written for the CSQ and Gail Williams, French horn. Robert Carl wrote in *Fanfare*:

"I find myself enjoying Richard Wilson's music more with every encounter. Part of it is the integrity is projects, the composer having chosen to stick with a language many consider outmoded-- chromatic, precisely angular, definitely an outgrowth of the Second Viennese School ... [which] is obviously a mode of expression that speaks profoundly to Wilson, and through which he has developed great facility and depth of technique. As a consequence, the music sounds natural and imaginative. Wrenching emotion and whimsy can coexist ... For me, the real standout is the 1983 Third ... Its intensity grows throughout its course, and the final movement, with its strophic returns, is beautiful and searing."

In 2004, Richard Wilson received an Academy Award in Music from the American Academy of Arts and Letters, from which he previously received the Walter Hinrichsen Award. Other recent honors include: the Stoecker Prize from the Chamber Music Society of Lincoln Center; a Guggenheim Fellowship; the Cleveland Arts Prize; and commissions from the Koussevitzky and Fromm Foundations, Chamber Music America, the Walter W. Naumburg Foundation, the Library of Congress, and the San Francisco Symphony.

Richard Wilson is currently Composer-in-Residence of the American Symphony Orchestra and Mary Conover Mellon Professor of Music at Vassar College. A Phi Beta Kappa and *magna cum laude* graduate of Harvard, he studied composition with Robert Moevs.