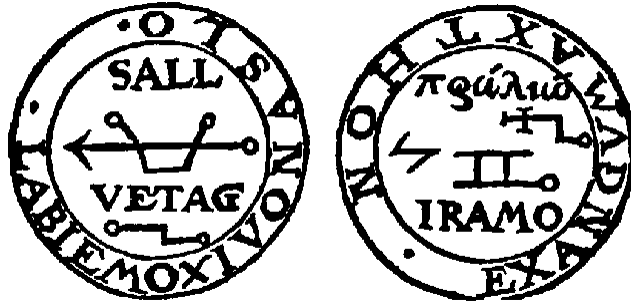


The Gershwin Hotel Presents  
An Evening of New Music by Ben Richter and Somna M. Bulist  
Saturday, June 12, 2010, 8:00 P.M.



## SOMNA M. BULIST

**Brillo - Pedal Forms / New Episodes** (2002)

*Somna M. Bulist: harp*

*Ben Richter: accordion*

*Brillo is one of a series of pieces that use harp pedal diagrams as notational form.*

*The harmonic progressions are derived from Cabalistic tone associations so that it may qualify as an invocation.*

*Recommended for cases of the blues, things that seem difficult to remove, anything grimy.*

**Campbell's Soup - Cut-up #1** (2008-ongoing)\*\*

A. Purple Haze This Is It Theme from Bugs Bunny Show

B. Walk on the Wild Side Maria

C. This Is It Miserlou

*Somna M. Bulist: harp, vocals, and laughter*

*Campbell's Soup is a collection of favorite tunes from childhood, influences that are more subliminal than conscious. With the Cut-Up formulated by Bryon Gysin and William Burroughs in their alteration of the time continuum experiments - slicing and splicing recordings - Campbell's Soup is an attempt at reconfiguring subliminal memory by accessing the ingredients of formative years.*

**I Thank The Sea For The Gifts She Gives Me** (2008-ongoing)\*\*

*Somna M. Bulist: harp*

*...evolved from the mantra of thanksgiving as an exercise in repetitive handwriting transfigured into musical notation by a graphical process.*

## BEN RICHTER

**There is a Void outside of Existence which if entered into Englobes itself and becomes a Womb**

III. IV. (2008-2009)\*\*

*Zara Acosta: clarinet*

*Emily Kalish: violin*

*Siobhan Solberg: viola*

*Alysha Glenn: cello*

*Shiau-uen Ding: piano*

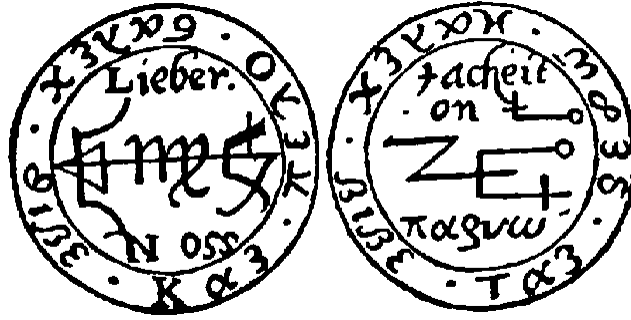
*Half Friendship is the bitterest Enmity said Los as he entered the Door of Death for Albions sake Inspired*

*The long sufferings of God are not for ever there is a Judgment*

~ INTERMISSION ~

\*\* World Premiere

*Presented by The Gershwin Hotel performance series, hosted by Neke Carson and Michael Wiener*



Karlsruhe, langsam.

(2009)\*\*

*Jennifer Winn: voice*

*Meg Ryan: flute*

*Siobhan Solberg: viola*

*Alysha Glenn: cello*

*Ben Richter: accordion*

*Arranged for small ensemble from original for organ.*

The Elementals

(2010)\*\*

I. Dark Moon

II. Primordial Gnome

III. Trismegistus

IV. The Eldritch Hush

*Somna M. Bulist: harp*

*For microtonal harp tuned in a combination of equal temperament and just intonation. Meditations on the pre-universe, the birth of imagination, the perseverance of humankind, and the opening of a window into time and space.*

Göbekli Hymn

(2009)\*\*

*Emily Kalish: violin*

*For the ancient poets.*

Song of Lost Jerusalem

(2010)\*\*

I. Wind

II. The Last Day

III. Our Lady of Sorrows

IV. Jerusalem, Lost.

*Jennifer Winn: voice*

*Melinda Ryan: flute*

*Siobhan Solberg: viola*

*Alysha Glenn: cello*

*Ben Richter: accordion*

*Daniel Whitener: banjo*

*Why wilt thou rend thyself apart, Jerusalem?*

*Why wilt thou deface thy beauty & the beauty of thy little-ones ...*

*A peculiar Tabernacle, to cut the integuments of beauty*

*Into veils of tears and sorrows O lovely Jerusalem!*

*They have persuaded thee to this, therefore their end shall come*

*And I will lead thee thro the Wilderness in shadow of my cloud*

*And in my love I will lead thee, lovely Shadow of Sleeping Albion.*

**Somna M. Bulist** is a harpist and composer living in New York. She is a 2006 ASCAPLUS award recipient for performances of her original compositions all over New York City in such unlikely places as Webster Hall (Zenwarp's The Lord of The Rings Two Tower Ball), CBGBs, the New York International Fringe Festival, and a Metropolitan Vampyre Society. An Honors graduate of Pratt Institute, Ms. Bulist studied harp with Lucile Lawrence and completed coursework at the Mannes School of Music and the Delcroze School of Music in New York.

**Ben Richter** is a composer and accordionist from New England. In New York, his music has recently been performed by the American Symphony Orchestra, the Da Capo Chamber Players, and the New York Miniaturist Ensemble. He studied composition at Bard College with Joan Tower, George Tsontakis, and Kyle Gann, and received private instruction in accordion with avant-garde composer and accordionist Pauline Oliveros. He was musical director of the Surrealist Training Circus from 2004–2008; since 2009, he has been Master Teacher of Instrumental Composition at the Young People's Institute. This fall he will travel to the Netherlands to begin postgraduate studies at the Royal Conservatory in The Hague.