

LUDOVICO ENSEMBLE EDITION 3

**Mischa Salkind-Pearl
I Might Be Wrong**

I Might Be Wrong (2012) 24:05

1. I
2. II
3. III
4. IV – Conversation Piece
5. V – Square
6. VI – Square
7. VII
8. VIII – Many Times
9. IX – I Might Be Wrong
10. X
11. XI – Moderate

Jeffrey Means, conductor
Elizabeth England, english horn
Gracie Keith, cello
Sarah Bob, piano
Nicholas Tolle, marimba

Where I'm Likely To Find It (2012) 23:50

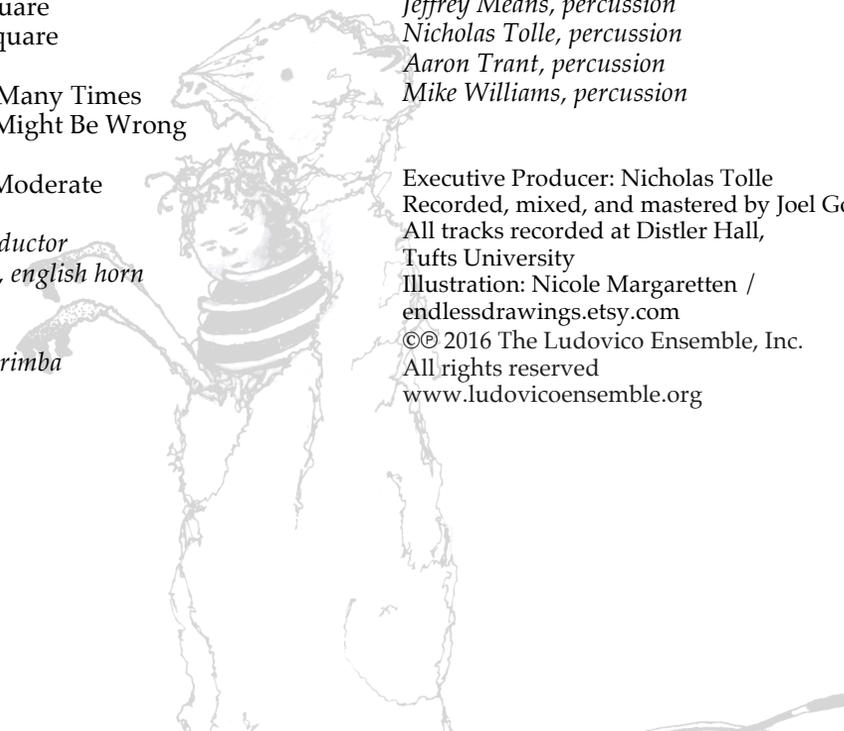
12. I – if not
13. II – the wind
14. III – the sound

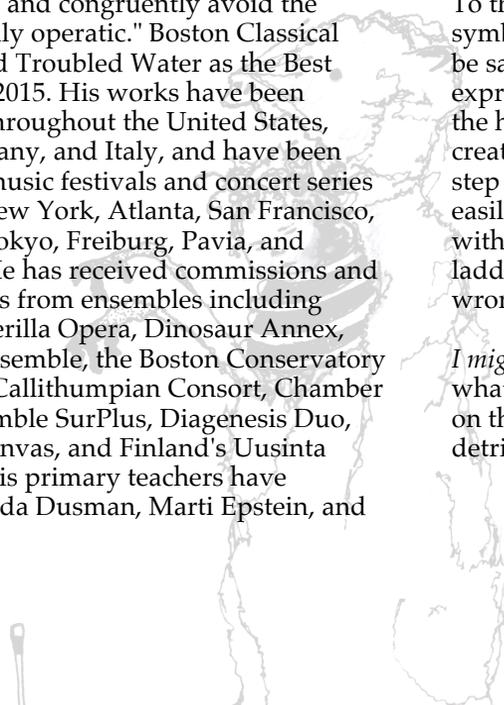
Lilit Hartunian, violin

15. In (2011) 25:46

Jessi Rosinski, flute
Jeffrey Means, percussion
Nicholas Tolle, percussion
Aaron Trant, percussion
Mike Williams, percussion

Executive Producer: Nicholas Tolle
Recorded, mixed, and mastered by Joel Gordon
All tracks recorded at Distler Hall,
Tufts University
Illustration: Nicole Margaretten /
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Mischa Salkind-Pearl is a Boston based composer of instrumental and vocal music. His music is informed by questions of humans' relationships to nature; through the musical qualities which grow from this relationship, feelings of mystery, anticipation, and the unexpected are common threads in Mischa's music. The Boston Globe wrote of his opera *Troubled Water*, premiered in September 2015 by Guerilla Opera, that "the invoked virtues, literary and musical, so fascinatingly and congruently avoid the conventionally operatic." Boston Classical Review listed *Troubled Water* as the Best Premiere of 2015. His works have been performed throughout the United States, Japan, Germany, and Italy, and have been featured at music festivals and concert series in Boston, New York, Atlanta, San Francisco, Fairbanks, Tokyo, Freiburg, Pavia, and elsewhere. He has received commissions and performances from ensembles including Boston's Guerilla Opera, Dinosaur Annex, Ludovico Ensemble, the Boston Conservatory Sinfonietta, Callithumpian Consort, Chamber Cartel, Ensemble SurPlus, Diagenesis Duo, Transient Canvas, and Finland's Uusinta Ensemble. His primary teachers have included Linda Dusman, Marti Epstein, and

Dalit Warshaw, with additional studies under. Mischa is co-founder and artistic director of the Boston area Equilibrium Concert Series. He currently teaches at the Boston Conservatory as a member of the Composition, Theory, and English as a Second Language departments. He is composer-in-residence for the Ludovico Ensemble.

I might be wrong

To the extent that art is an expressive, symbolic object, I am afraid that I will never be satisfied with the capacity of my art to express and symbolize. As I change, so does the honesty of everything I have previously created. But in as much as a work of art is a step in a process, past efforts cannot be so easily questioned. If I create for myself, then with this view, each piece is a rung on a ladder. But what if I have begun to ascend the wrong ladder altogether?

I might be wrong is my attempt at affirming what I have often hinted to myself: that being on the right side of every question is detrimental to art.

Several movements of this piece are based on the sculptures of Juan Muñoz, whose works invite participation by the viewer, but prevent physical engagement with the space bound by the work. Many of his sculptures are of people holding silent conversations, physically distanced from the viewer. The beauty of Muñoz's works is their ability to shift the subject of the sculptures from the figures (who become simple materials) to the viewer him- or herself. Isn't this also the purpose of music?

Where I'm likely to find it

This piece takes its title from the eponymous short story by Haruki Murakami. The story is about searching for something seemingly impossible to find, and not knowing even where to start. My piece is about searching—the aspiration, resignation, patience, determination, waiting. Composing sometimes gives me the feeling that I am trying to uncover something lost, without even knowing what or where.

In

Like many of my pieces, *in* takes much of its inspiration from a physical, visceral experience. Here the initial inspiration was walking through a grove of birch trees. I am drawn to these settings—and specifically I find them artistically provocative—because they mimic some of my musical values. Often I compose for groups made up of similar instruments or a piece will include one primary thread of musical material running through all the instruments. These effects resemble walking in a broad space, surrounded by the sounds of the world which accumulate into a larger mass of sonic atmosphere. For this piece, the percussionists surround the audience, making literal the metaphor, and they use almost identical sets of instruments.

This piece also takes from poetry. Edna St. Vincent Millay and E.E. Cummings both wrote extensively on nature and, in particular, spring. Both reveal distinct attitudes about humans' relationship to nature, and these ideas guided my composition of *in*.

The Ludovico Ensemble

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Mischa Salkind-Pearl, composer in residence

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The Ludovico Ensemble and Mischa Salkind-Pearl would like to thank John McDonald / Tufts University for their help in facilitating our use of the acoustically phenomenal Distler Hall for this recording, and our many IndieGogo backers for helping to make this recording possible.

The Ludovico Ensemble is a Boston-based chamber ensemble specializing in modern music. Founded in 2002 by percussionist Nicholas Tolle, the group is known for its carefully curated programs focusing primarily on the European avant-garde. From 2007-2014, the group held the position of Ensemble-In-Residence at the Boston Conservatory. In 2010, the group released its first album featuring chamber music by the late Dana Brayton, former composition teacher at the Boston Conservatory. The Boston Globe hailed Ludovico's recording of Marti Epstein's *Hypnagogia* as one of the best classical albums of 2015. The group consists of many of the best freelancers and new music specialists in Boston, and its instrumentation varies wildly from concert to concert as the repertoire demands. The group's name is a tongue-in-cheek reference to the fictional medical treatment featured in the Anthony Burgess novel and Stanley Kubrick movie "A Clockwork Orange," in which the protagonist is subjected to a classical conditioning regimen that induces nausea at the sight of violent or exploitative acts, but also, inadvertently, to the music of Beethoven.

