



Forecast Music Presents:

NOSFERATU

2011

Eric Schwartz's music for the silent film *Classic Nosferatu* is a juxtaposition of a variety of elements: the spooky sounds of a horror film score, the edgy, sophisticated unpredictability of contemporary chamber music, and the post-modern wackiness of experimental theater. In an ode to the long-standing tradition of silent film, the score, played by five musicians with additional electronics, is performed as live accompaniment alongside screenings of the film. However, this score acts not simply as audio wallpaper, but as living, breathing, and occasionally screaming commentary on the action on screen, the silent film tradition, and the entire horror genre. Schwartz's *Nosferatu* is as much a multi-media event as it is a film screening, and provides an entirely new perspective on a wonderful old film. This *Nosferatu* truly is *A Symphony of Horrors*.

"...very, very effective. The luxury of having some of our state's finest musicians playing in the "pit" for this show made it special enough to linger in the memory. – John Lambert, Classical Voice NC 10/31/2010

Pictured Artists include: Eric Schwartz, composer
Michael Burns, bassoon
Carla Copeland-Burns, flute
John R. Beck, percussion
Also: James Douglass, keyboard
Suzanne Rousso, viola

Contact: Eric Schwartz, Forecast Music
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Fees: \$2500, negotiable depending upon travel needs, multiple performances and/or block booking.

Technical Requirements:

62 minute cut of the film, screen and projection equipment, 5 armless chairs, 7 music stands with stand lights, amplification needs are minimal and determined by the performance space.

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(212) 380-8494

Forecast Music led by composer Eric Schwartz is a 501c3 nonprofit organization supporting cooperative efforts between composers and performers dedicated to creating new music in non-traditional spaces.

Artist Bios:

JOHN R. BECK, percussion, has been a member of the faculty at the University of North Carolina School of the Arts since 1998, and is a performer with the Winston-Salem and Greensboro Symphony orchestras, Brass Band of Battle Creek, and the Philidor Percussion Group. He is a former member of the United States Marine Band and for 10 years performed regularly with the National and Baltimore Symphonies, Washington and Baltimore Operas, and the Theater Chamber Players of the Kennedy Center. Beck has toured the United States as a xylophone soloist with the Jack Daniel's Silver Cornet Band, Brass Band of Battle Creek, and the New Sousa Band. He has served on the PAS Education Committee, Board of Directors, NC Chapter President, and has presented clinics at state Days of Percussion, PASIC, Midwest, and MENC events. As an educator Beck has also served on the faculties of the Universities of Utah, Colorado, Nevada - Las Vegas, North Carolina - Greensboro, and Florida State. His CD "Shared Spaces" is on the Equilibrium label, and in 2000 his educational video "Ensemble Techniques and Musicianship for Percussionists" was distributed free to all high schools in North Carolina through a state Arts Council Grant.

MICHAEL BURNS, bassoon, is the bassoon professor at the University of NC at Greensboro and a Yamaha Performing Artist. His first solo CD *Primavera: Music for Bassoon and Piano by Bassoonists* was released on the Mark Masters label in 2009 to critical acclaim. He holds the BM degree from the Victoria University of Wellington, New Zealand, the MM from the New England Conservatory, and the DMA from the University of Cincinnati College-Conservatory of Music. He has performed in numerous professional orchestras including the Cincinnati and the New Zealand Symphonies and played Principal in the Midland/Odessa, Richmond and Abilene Symphonies and the Cincinnati Chamber Orchestra. Currently Burns plays principal with the Asheville Symphony, North Carolina Ballet and North Carolina Opera as well as performing frequently with the North Carolina and Greensboro Symphony Orchestras. Prior to UNCG he taught at the Cincinnati College-Conservatory, Indiana State University, and Midland College. He remains active as a solo and chamber performer with numerous recitals and master classes throughout North America, Germany, China and the South Pacific, he is bassoonist in the *EastWind Ensemble*, the *Blue Mountain Ensemble*, and the *Cascade Quintet*. Burns has recorded for the Centaur, CAP, Telarc, EMI, Klavier, and Mark labels. He is also an active composer with many of his pieces being published by TrevCo Music and frequently performed. He is archivist for the International Double Reed Society and was co-host for the IDRS 2003 Conference in Greensboro, NC. For more information please visit: www.michaelburnsbassoon.com

CARLA COPELAND-BURNS, flute, currently enjoys an active freelancing career with several ensembles including the North Carolina Symphony, North Carolina Opera, and the Carolina Ballet among others. She has performed over 300 concerts with the North Carolina Symphony, including numerous appearances as Principal flute. Since 1995 Burns has served as Piccoloist for the Greensboro Symphony Orchestra, Principal Flute in the Salisbury Symphony, and in the ongoing chamber ensembles *Blue Mountain* (flute/bassoon) and the *Cascade Wind Quintet*, a North Carolina Arts Council Touring Roster Ensemble. Burns currently teaches flute at Radford University in Virginia and coaches chamber music at the Chapel Hill Chamber Music Workshop held at the University of North Carolina. She previously served as Principal flute in the Midland-Odessa Symphony and on the faculties of Indiana State University, Mars Hill College, and the Cincinnati-College Conservatory Preparatory Division. Burns holds the Bachelor of Music with Honors from

Florida State University, the Master of Music in Flute Performance from the New England Conservatory, and was a Doctoral Candidate in Flute Performance from the University of Cincinnati College-Conservatory of Music (CCM) when she joined the Midland-Odesa Symphony as Principal Flute. Burns has recorded with ensembles on the Albany, Centaur, and Klavier labels and has been heard on several editions of NPR's Performance Today. Her mentors include Nadine Asin, Jack Wellbaum, Carol Wincenc, Lois Schaefer, Charles DeLaney and Stephen Preston.
www.carlacopelandburns.com

JAMES DOUGLASS, keyboard, is assistant professor of collaborative piano and auditions coordinator for the Accompanying and Chamber Music degree program at UNC-Greensboro. He has been involved in diverse genres including chamber music, vocal arts, opera, choral arts, symphonic repertoire, jazz, cabaret, and musical theater. He received the BM and MM in piano performance from the University of Alabama and the DMA in collaborative piano from the University of Southern California where he was a student of Dr. Alan L. Smith; additional studies were with collaborative pianists Anne Epperson and Martin Katz. While at USC he received a Koldofsky Fellowship and the Outstanding Keyboard Collaborative Arts award. Douglass has served on the faculties of Mississippi College, Occidental College LA, USC, and Middle Tennessee State University where he was coordinator of the collaborative piano degree program. In 2003 he began teaching in the summer study program AIMS (American Institute of Musical Studies) in Graz, Austria as the instructor of collaborative piano and a coach in the lieder program with Harold Heiberg. Performances as a collaborative pianist have included recitals and television/radio broadcasts across the United States and in Europe (France, Germany, Austria, Hungary); in master classes given by artists Dawn Upshaw, Carol Vaness, Vladimir Chernov, Norman Luboff, Paul Salamunovich, Natalie Hinderas, Leon Bates. Douglass is an active clinician and a recording with soprano Hope Koehler of John Jacob Niles songs was released on the Albany label in 2008.

SUZANNE ROUSSO, viola, was trained at the Curtis Institute of Music, The Eastman School and New England Conservatory earning a Bachelor and Master of Music degrees in viola performance. Some of her teachers included Eugene Becker, Max Aronoff, Heidi Castleman and Walter Trampler. From 1989-2001 Ms. Roussou was principal violist of the Greensboro Symphony and performed regularly with the North Carolina Symphony. Additionally she was a faculty member and performer at Eastern Music Festival where she also served as personnel manager. Ms Roussou was appointed Director of Education for the North Carolina Symphony in May 1999. In late 2006, she was appointed Director of Operations and Education of the Portland (Maine) Symphony and also performed as a member of the Vermont Symphony, PortOpera, Opera Boston and the Portland Chamber Orchestra. She returned from Maine to North Carolina in the summer of 2008 to become the Artistic Director of the Mallarmé Chamber Players. She is also an active free-lance player in the Triangle area, performing with groups like the Carolina Ballet, Opera Company of NC, Choral Society of Durham and the NC Symphony. She has recently become Vice President of the Board for the American Federation of Musicians, Local 500.

ERIC SCHWARTZ, composer. Eric Schwartz studied composition at the Cleveland Institute of Music, New York University, and both the Interlochen and Aspen Summer Music Festivals. Past teachers have included Margaret Brouwer, Donald Erb, George Tsontakis, and Randy Woolf. Primarily interested in a synthesis of musical archetypes, Schwartz is always at work on a variety of genre bending projects. Formative influences include an amalgamation of the glam metal of the late 80's, and the baroque intellectualism of Arnold Schoenberg. His music has been performed on five continents, at venues ranging from Merkin Concert Hall in NYC and the BMW Edge Theatre in Melbourne, Australia to universities, coffee shops, gas stations, and bars of all shapes and sizes. He has received awards and grants from Meet the Composer, ASCAP, The Society for New Music, The Puffin Foundation, The Cleveland Chamber Symphony, and The Ohio Federation of College Music Clubs. Schwartz has served on the faculties of New York University, Hunter College, the Lucy Moses Music School, and most recently the University of North Carolina School of the Arts, and is the artistic director of the Winston-Salem, NC based experimental music group **Forecast Music**. He was formerly a Resident Composer for the Los Angeles based Tono contemporary music ensemble, the Minnesota based Renegade Ensemble, and NYC's Vox Novus. His debut CD **24 Ways of Looking at a Piano**, named one of the top classical CDs of 2005 by All Music Guide, is available from Centaur Records. His second solo album, OYOU will be available from CD Baby in 2011. His music is also available on Signum Classics, Capstone Records, Trace Label, and a host of others, and is published by Staunch Music (UK) and Lovebird Music (US). Following a wonderful, rewarding decade in NYC, Schwartz has recently taken a position at the University of North Carolina School for the Arts. He and his wife, graphic designer Erin Raines, are now living in lovely Winston-Salem, NC.