

# Deviant Septet



“Superb playing”— Washington Post

“An exciting new ensemble”— New York Times

“A brand new ensemble of high concept... made up of top classical and avant garde musicians”— WNYC

Deviant Septet • 599 4<sup>th</sup> Avenue #2B, Brooklyn, NY • [www.deviantseptet.com](http://www.deviantseptet.com)



## RECENT PRESS

**Stephen Brookes, Washington Post**

“...a high-powered new-music ensemble called the Deviant Septet—which mirrors the stripped-down chamber orchestra Igor Stravinsky devised for his iconic “l’Histoire” —showed that music for small groups can still pack an outsize punch....”Histories” turned out to be a fascinating, often compelling piece that captured much of the original’s earthy flavor, with its demented little dances and dark, acerbic edge. Superb playing by all the Deviants added to the general happiness...”

**Delarue, Lucid Culture**

“...the group shifted amiably from martial bounce, to plaintive austerity, to the bracing astringencies of the final theme where it seems that the composer decided to dig in and get serious. It was the most intense passage, it was worth the wait, and the ensemble took it out on a high note... It was a good way to bring the arc of the concert up as high as it would go— and the crowd screamed for more.”

**Marlon Bishop, WNYC**

“A brand new ensemble of high concept... made up of top classical and avant garde musicians”

**Jake Cohen, Consequence of Sound**

“Deviant Septet handled the music with virtuosity and drive, playing exceedingly complex melodic lines in polyrhythmic jumbles, while still able to handle more restrained moments tenderness and delicacy... the group was not only precise but highly entertaining...credit the groupthink virtuosity of Deviant Septet, able to ping-pong seamlessly between styles of playing and composition.”

# Group Bio

The mission of Deviant Septet is to fulfill the vision Igor Stravinsky had for his *l'Histoire du Soldat* (The Soldier's Tale) ensemble. Stravinsky, enamored by the unusual combination of instruments — violin and bass, clarinet and bassoon, trumpet and trombone, and percussion — thought that others would follow his lead, and that this unique blend of musicians, the soprano and bass voice of every instrument family, would travel the world playing the music of many composers. While Stravinsky's contemporaries were seemingly not up to the task, it is the goal of Deviant Septet to bring his idea to life by creating a repertoire for this distinctive ensemble. Contemporary composers jump at the chance to solve Stravinsky's riddles, and Deviant Septet stands alone among the world's new music collectives, as it is the only ensemble consisting solely of this instrumentation.

Deviant Septet has been hailed as an “exciting” (*New York Times*), “stylish new ensemble” (*New York Magazine*). “Superb” (*Washington Post*), “exceedingly fun” and “led by new music veterans” (*Time Out New York*), “lively and accomplished” (*Classical TV: The Drift*) and “boisterously entertaining” (*Lucid Culture*). WNYC called it “a brand new ensemble with a high concept... made up of top classical and avant garde musicians”, and ran a feature on its premiere concert in May 2011. Deviant Septet's commission of David Liptak's “Focusing” received a 2013 Serge Koussevitzky Foundation commissioning grant.

Deviant Septet's members are Bill Kalinkos (clarinet, co-founder), Mike Gurfield (trumpet, co-founder), Karen Kim (violin), Brad Balliett (bassoon), Doug Balliett (double bass), Mike Lormand (trombone), and Jared Soldiviero (percussion). In addition to the Septet, players perform with various contemporary groups like Alarm Will Sound, Ensemble Signal, International Contemporary Ensemble, Ensemble ACJW, Wordless Music Orchestra, and Talea Ensemble, and they collaborate with artists such as The National, David Byrne, The Dirty Projectors, Tyondai Braxton, St. Vincent, and John Zorn in addition to many others.

# Sample Programs

More Programs Available on Request

## The Faustian Programs

- **L'histoire & Preludium:** *l'Histoire du Soldat* performed as a suite, or acted and narrated by members of the group (a feat that no other group in the world undertakes) paired with the music of 1920's Paris that filled Stravinsky's ears as he wrote his seminal work. Accompanying Stravinsky's *Ragtime* on the second-half are Maurice Ravel's *Chansons Madécasses*, George Gershwin's *Summertime*, Django Reinhardt's *Beyond the Sea* and *The Sheik of Araby*, Les Copeland's *Twist and Twirl Rag*, and Cole Porter's *What is this Thing Called Love*.
- **The Modernist Soldier's Tale:** *l'Histoire du Soldat* paired with *Histoires*, a through-composed co-commission of Deviant Septet and Carnegie Hall by Sleeping Giant Composer Collective Timo Andres, Ted Hearne, Andrew Norman, Jacob Cooper, Rob Honstein, Chris Cerrone takes a modern look at Stravinsky's original, breaking free from, and paying homage to the influential work.
- **Devilish Dealings:** *Histoires* paired with *The Rake*, a rap-cantata/hip-hopera by Deviant's own Brad and Doug Balliett and Elliot Cooper Cole, showcasing the versatility of the Septet's members, as they play, rap, and narrate the life and split personalities of Tom Rakewell.
- **Composer's Faustian Bargains:** A program of composers' responses to the Stravinsky original including Esa-Pekka Salonen's *Catch and Release*, Andres Jolivet's *Rhapsodie à Sept*, and Sleeping Giant's *Histoires* or Wynton Marsalis' *The Fiddler's Tale* showcase the ensembles' virtuosity and stylistic flexibility.

## Non-Faustian Programs

- **Deviant Tierkreis:** 12 new compositions based on the Stockhausen Zodiac cycle *Tierkreis*, with works by Caroline Shaw, Brad Lubman, Elliot Cole, and Kevin MacFarland, among others run the gamut of 12-tone serialism to plaintive tonality, to jazz and rock influenced music, and even electro/acoustic settings.
- **Jazz Inspired Pierrot:** A new take on Arnold Schoenberg's *Pierrot Lunaire* arranged by Deviant Septet for septet and soprano. This jazz-inflected arrangement puts a new spin on the OTHER monumental European chamber work of the second decade of the 20<sup>th</sup> Century.
- **Deviant at the Movies:** A pairing of silent films by such box-office draws as Buster Keaton and Charlie Chaplin, with Deviant Septet playing the original scores including ragtime-era favorites by Lou Pollack, Harry Alford, George Cobb, and more, or commissioning a composer or several composers to write pieces inspired by their favorite films, with screenings of the film to accompany the musical offering.
- **Deviant Crosses Over:** An evening of music by cross-over artists like Mason Bates, Ty Braxton, and Bryce Dessner, rounded out with arrangements of popular and standard jazz standards arranged for Deviant's instrumentation.

## **Notable Forthcoming Commissions**

Michael Gordon (est. completion 2016/17)\*

Augusta Read Thomas (est. completion 2017)\*

John King (est. completion 2017)\*

Matt Marks—*Hearts Cost 1 Hour of Sunlight*  
(first workshop performance June 2017)\*  
Opera/theater piece for Septet and Male voice

Neil Rolnick— *Cordelia* (est. completion 2018)\*  
Monodrama for Septet and Soprano

Caleb Burhans (est. completion 2018)\*

Kate Soper (est. completion 2018)\*

# Members

## **Bill Kalinkos, clarinet**

Originally from Queens, New York City, **Bill Kalinkos** is the newly appointed Visiting Assistant Professor of Clarinet at the University of Missouri - Columbia. He has been called "a powerhouse" (*San Francisco Chronicle*), "a superb performer" (*San Jose Mercury News*), and his playing has been lauded as "ethereal, yet grounded" (*Oakland Tribune*). His performance of Aaron Copland's *Concerto* was praised in the *Oakland Tribune*: "Kalinkos played casually, with the mysterious ease one hears in an accomplished musician." Bill enjoys a diverse musical career as a member of critically acclaimed groups such as Alarm Will Sound, Ensemble Signal, Deviant Septet, San Francisco Contemporary Music Players, Eco Ensemble, and Splinter Reeds. Recognized by the *Washington Post* as a "notable contemporary music specialist," he has been fortunate enough to work with and premiere pieces by many renowned composers. As an orchestral player, Bill is the principal clarinetist of the Oakland East Bay Symphony, a member of both IRIS Orchestra and the New Hampshire Music Festival Orchestra, and he has performed with The Philadelphia Orchestra and The Cleveland Orchestra. He received his BM from the Eastman School of Music, MM from the Cleveland Institute of Music, and his DMA from Stony Brook University. Prior to his appointment at Mizzou, Bill served on the faculty of the University of California at Santa Cruz and Berkeley. As a recording artist, he can be heard on the Cantaloupe, Nonesuch, Euroarts, Naxos, Mode, Orange Mountain, Albany Records, and Deutsche Gramophon labels. Bill is Deviant Septet's Executive Director.

## **Mike Gurfield, trumpet**

California native **Mike Gurfield** is one of New York City's most sought after and versatile trumpet players. He has performed with contemporary music groups such as Alarm Will Sound, Signal Ensemble, American Composers Orchestra, Wordless Music Orchestra, and Cygnus Ensemble; on Broadway with "South Pacific", "Matilda", "Cinderella", "The Radio City Christmas Spectacular" and more; and in concert with

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the New Jersey Symphony, Harrisburg Symphony, and The Knights, among others. Also active in the indie-rock world, Mike performs and records with such artists as David Byrne, The Dirty Projectors, Tyondai Braxton, John Cale, Johnny Greenwood, and others. Mike serves as an Assistant Professor of Trumpet on the faculty of New York University, and is the head of the brass department at New York's Greenwich House Music School. He is a frequent guest-lecturer, with recent master classes at the Eastman School of Music, Loyola University, and University of the Arts. He has been heard live on the radio on NPR, KUSC, KKGQ, WXXI, Radio Bremen, and can be heard on recordings from such labels as Sony Classical, Warner Brothers, Warp Records, Naxos, New Amsterdam Records, Mode Records, Todo Mundo, Tzadik Records, Domino Records, and many more. Mike is Deviant Septet's Artistic Director.

### **Brad Balliett, bassoon**

New York City-based bassoonist and composer Brad Balliett is gaining a reputation for unusual and thought-provoking programming, performance and composition. Brad is principal bassoon of the Princeton Symphony and artistic director of the chamber music collective Decoda. Devoted to new music, Brad performs regularly with Metropolis Ensemble, Ensemble Signal, and Ensemble ACJW, and has performed with International Contemporary Ensemble and Alarm Will Sound. A former contracted member of the Houston and Hartford Symphony Orchestras, Brad has also performed with the New York City Ballet, American Ballet Theater, and Metropolitan Opera Orchestra musicians. Brad has participated in festivals including Marlboro, Tanglewood, June in Buffalo, Newport Jazz Festival, Festspiele Mecklenburg-Vorpommern, and the Lucerne Festival, where he was an Academy Spotlight Artist in composition. Since completing Carnegie Hall's leadership fellowship Ensemble ACJW, Brad has led songwriting and composition workshops for communities of participants in schools, universities, hospitals, shelters, and correctional facilities throughout the globe. As a composer, Brad is frequently commissioned. He is currently at work on a choral work based on poetry of Karen Volkman for the Notre Dame Chorale and a bassoon concerto that he will perform with Metropolis Ensemble in the spring. His opera *Hecuba* (co-composed with Doug Balliett and Elliot Cole) premieres in November in

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Chicago. Brad graduated *summa cum laude* from Harvard University in 2005, and holds an MM from Rice University. He makes operatic hip-hop albums with the band The Oracle Hysterical, and hosts a weekly radio show with his twin brother, Doug, on WQXR's Q2 Music.

### **Doug Balliett, bass**

**Doug Balliett's** prolific career has spanned composition, performance of classical, new and early music, rap, rock, and conducting. His compositions have been heard around the world, ranging from works for solo instrument in Lincoln Center to full scale hip-hopera in Lucerne. His bass playing has been described as "elegant" (New York Times) and his compositions have been critiqued as "brilliant and witty" (New York Times) and "weird in the best possible way" (I Care if You Listen). Mr. Balliett holds a B.A. in music from Harvard University and an M.M. in historical performance from the Juilliard School. As a double bassist he has performed as solo or principal bass with Ensemble Modern, the San Antonio Symphony, the Metropolis Ensemble, Alarm Will Sound, Talea Ensemble, Contemporaneous, Ensemble ACJW, NOVUS, Trinity Wall Street Baroque Orchestra, Handel & Haydn Society, Arcadian Players, Pink Martini, and many more. Recent double bass engagements have included concerts with Steve Coleman at the Newport Jazz Festival and with William Christie in Thire, France. Upcoming projects include a new double bass concerto for Rob Nairn and a new orchestral work for the San Antonio Symphony.

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### **Karen Kim, violin**

Grammy Award-winning violinist **Karen Kim** is widely hailed for her sensitive musicianship and passionate commitment to chamber and contemporary music. Her performances have been described as “compellingly structured and intimately detailed” (*Cleveland Classical*) and “muscular and gripping” (*New York Classical Review*). She has performed extensively throughout North and South America, Europe, Asia, and Australia, appearing in such venues and concert series as Carnegie Hall's Zankel and Weill Recital Halls, Lincoln Center, and the Brooklyn Academy of Music in New York; the Smithsonian Chamber Music Society and Library of Congress in Washington, DC; the Celebrity Series of Boston; the Philadelphia Chamber Music Society; the San Miguel de Allende Chamber Music Festival in Mexico; the Vienna Musikverein; London's Wigmore Hall; the Musée d'Orsay in Paris; the Seoul Arts Center; Angel Place in Sydney; and the Havana Contemporary Music Festival. Her recordings as a founding member of the Parker Quartet from 2002 to 2012 include the complete string quartets of György Ligeti, which received the Grammy Award for Best Chamber Music Performance in 2011. With the Parker Quartet, Karen Kim also received the Grand Prize and Mozart Prize at the 2005 Bordeaux International String Quartet Competition. Esteemed for her versatility across a broad spectrum of musical idioms and artistic disciplines, Karen has collaborated with artists ranging from Kim Kashkashian, Paul Katz, Roger Tapping, Jörg Widmann, and Shai Wosner to Questlove & The Roots and the James Sewell Ballet. She is a member of Third Sound, East Coast Contemporary Ensemble, Cadillac Moon Ensemble, and Ensemble Échappe, and frequently performs with the East Coast Chamber Orchestra, Metropolis Ensemble, NOVUS NY, and Chameleon Arts Ensemble. She is also a devoted advocate of the music of our time, and has premiered works by Lera Auerbach, Jeremy Gill, Michael Harrison, Patrick Castillo, Wang Jie, Osnat Netzer, Ryan Francis, Conrad Winslow, Inés Thiebaut, Craig Woodward, and others. A native of La Crosse, Wisconsin, Karen received her bachelor's and master's degrees in violin performance and her master's degree in chamber music from the New England Conservatory, where she studied with Donald Weilerstein and jazz vocalist Dominique Eade.

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### **Mike Lormand, trombone**

New York City-based trombonist **Mike Lormand** is a performer of eclectic classical and contemporary music in solo, chamber, and orchestral settings. In addition to Deviant Septet, Mike performs internationally as a member of the International Contemporary Ensemble (ICE), and Weather Vest Quartet. He performs frequently with new music powerhouses Talea Ensemble, Argento Chamber Ensemble, TILT Brass, as well as Steve Coleman's Council of Balance. Mike is a member of the period-ensemble Paragon Ragtime Orchestra, which tours the country playing a wide variety of music from the early 20th Century. As a freelance trombonist, he has appeared on Broadway, and as lead trombone on the Radio City New York Spectacular, as well as in venues like Carnegie Hall, Lincoln Center, The Stone, Littlefield, and many more. His passion for the orchestral repertoire has led to performances with the Mostly Mozart Festival Orchestra, The Knights, New York City Ballet, American Ballet Theater, IRIS Orchestra, and Saint Paul Chamber Orchestra. Mike previously served as principal trombone of the Huntsville Symphony and Reading Symphony Orchestras. An avid and enthusiastic educator, Mike serves as a brass instructor at the St. Ann's School in Brooklyn, where he enjoys connecting students to lasting personal relationships with music, and sharing insights taught to him by his teachers, Per Brevig, Dave Taylor, Marta Hofacre, and Bob Schmaltz. Mike received his Master of Music degree from the Manhattan School of Music and his Bachelor of Music degree from the University of Southern Mississippi.

### **Jared Soldiviero, percussion**

Percussionist and drummer **Jared Soldiviero** enjoys a varied musical life in his hometown of New York City. As an orchestral musician, he has performed with American Ballet Theater, St. Paul Chamber Orchestra and The New York Philharmonic. An active chamber musician, Jared is a member of Newband, a group dedicated to preserving the microtonal instruments built by Harry Partch. He is also a founding member of Decoda, an innovative collective of musicians who strive to combine concerts with community-based education. Jared was an inaugural fellow of The Academy at Carnegie Hall and has toured extensively with Ensemble ACJW. He has appeared with new music groups such as Argento, Alarm Will Sound, International Contemporary Ensemble, Wet Ink, Wordless Music, and Perspectives Ensemble. Jared's compositions—available at Bachovich Publications—have been performed by the percussion ensembles of Boston University, Rutgers University, and New York University.

# Outreach

Deviant Septet strives to develop future performers and audience members for contemporary music, and to that end we offer various talks, workshops, and classes with outreach and education as the primary goal.

## **Concerts**

Members of Deviant Septet enjoy talking about the music that we perform and we can engage audiences through the avenues of both pre-concert talks as well as guided performances. In both instances, players give background about the composers, historical information, insight into the Septet's working relationship both internally and with the composers whose work we are presenting, and provide opportunities for audience members to ask us questions.

## **College/University**

### **Composer Workshops:**

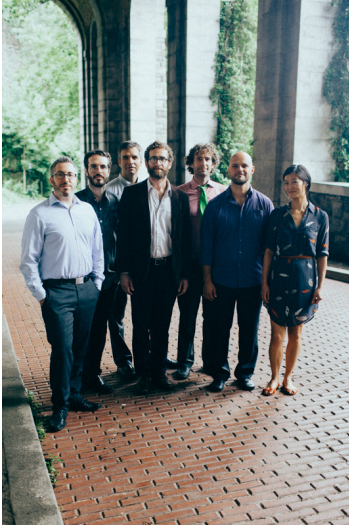
Reading sessions of student composers' works allows the students to hear their work and receive both valuable feedback from Septet members as well as a quality recording.

### **Performer Workshops:**

These workshops include talks and demonstrations on a wide variety of topics, including but not limited to rehearsal techniques, collaboration with composers, and musical entrepreneurship.

### **Master Classes:**

The Septet offers classes for chamber music groups or for individual instruments, in addition to composition master classes by those members of the group that are composers.



## Highlights

### Upcoming and Recent Performances:

- Auditorium Chamber Music Series, Moscow, ID
- Baldwin Auditorium, Duke University, Durham, NC
- Town Hall, Seattle, WA
- Horowitz Center Smith Theater, Columbia, MD
- Kilbourn Hall, Eastman School of Music, Rochester, NY
- Slee Hall, University at Buffalo, NY
- Atlas Theater, Washington D.C.
- Greenwich Music Festival, Greenwich, CT
- Whitmore Hall, University of Missouri, MO
- Issue Project Room, Brooklyn, NY
- CMJ Music Festival, New York, NY
- Shyrock Auditorium, S. Illinois University, IL
- North River Music Festival, New York, NY
- Duncan Hall, Rice University, Houston, TX
- Holy Trinity Church, New York, NY

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