

The Orchestral Music of
MEYER KUPFERMAN
vol. 10

**Concerto For Four
Guitars And Orchestra**

(1988)

MANHATTAN CHAMBER
SINFONIA

GLEN BARTON CORTESE,
CONDUCTOR

DAVID STAROBIN, OREN FADER,
MARK DELPRIORA, DAVID LEISNER:
GUITAR SOLOISTS

Poetics #9

(1983)

Symphony For Six

(1984)

ORQUESTA DE BAJA
CALIFORNIA

EDUARDO GARCIA BARRIOS,
CONDUCTOR

**Soundspells
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DDD CD124



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Poetics #9 (1983)

POETICS #9 is a short one-movement piece in a chamber style, inspired by the DON QUIXOTE story. It is scored for seven players: oboe, clarinet, bassoon, violin, viola, cello and harp with doubles on English horn and bass clarinet. I have treated each instrument in the ensemble as an individual character or as part of a choreographer's musical *corps de ballet*. Don Quixote's fantastic windmill episode governs my rhythmic and instrumental approach. This, without following a strict agenda of the original story.

Although POETICS #9 may be considered a classical scherzo, perhaps the work would be best described as a free tone-poem in concertino style. I have peppered my little concertino with expressive, sometimes even extravagant solo cadenzas for each of the players. These provide me with an intimate way to evoke Don Quixote's adventures, moods and dramatic images. The relentless driving energy of POETICS #9 reminds me of how it began: I was thinking of harp against winds, then harp against winds and strings but nothing excited my interest. Suddenly on a windy day in Rhinebeck, I saw windmills in my head and imagined myself as Don Quixote dueling with the elements. Clearly, it was an image I could not resist.

Concerto for Four Guitars and Orchestra (1998)

I have been in love with the guitar for twenty-five years. Prior to that the guitar was an instrument I knew very little about; never composed for and - I am ashamed to say - never took seriously. It was in 1972, however, that I was suddenly drawn into the secret world of the guitar after a chance encounter with David Starobin. Why he chose a dedicated clarinetist like myself to write for the guitar I never truly fathomed. Starobin seemed to have an intrinsic understanding of my music and its wide orbit of crossover styles. Also he liked what I was doing; that was enough for me! The solo, chamber and tape pieces I composed for Starobin in those early days led to many rehearsals and performances - all of which in themselves enriched my writing skills for the guitar.

Later, once we realized the full impact of electronic amplification - better still amplification without distortion - it became clear an exciting opportunity was available that could easily revolutionize the world of classical guitar. The use of discreet amplification, for example, could now make possible large chamber combinations for this traditionally intimate and easily vulnerable instrument. Over the years I learned more and more about the instrument, its technical resources and the implications of amplification. The creative urging of such brilliant artistic champions as David Starobin, William Anderson and Roberto Limon was particularly stimulating and I am indebted to them.

My first concept for CONCERTO FOR FOUR GUITARS AND ORCHESTRA enabled me to consider experimenting with elements of sheer power and driving rhythmic energies. The image of the new work came to me in a flash and stayed with me right through to the end. The opening "allegro" embraces strong brass and percussion forces pitted against a phalanx of four amplified guitars - the latter pressing forward relentlessly in jazzy syncopated rhythms. Short, lyrical cadenzas emerge from time to time relaxing the intensity of the music for each of the soloists. In quiet phrases like these we can feel the remarkable value of amplification because all the nuances emerge clearly without being covered by supporting instruments. The coda of the opening movement, a pulsating ostinato derived from a heroic, almost folk-like D minor tune, pushes ahead with electrifying energy.

I designed the slow movement as a contemporary "Romanza" featuring a sharply etched melodic phrase in quiet variations. Out of a background of richly changing harmonic and orchestral colors, an expressive cadenza for the solo quartet gradually winds the movement down to a pianissimo fade. The fast finale, a wild orchestral toccata in D minor, quickly builds up great rhythmic force and ejects all its tricks at the end like a jazzy tornado.

Symphony For Six (1984)

My SYMPHONY FOR SIX was commissioned by the Hudson Valley Philharmonic in 1984. It was premiered in Kingston, NY a year later on a special chamber program of the Philharmonic designed to celebrate the achievement and the high artistry of the orchestra's first desk players. Scored for three winds and three strings (clarinet, bassoon, horn, violin, cello and bass) the piece emerged as an intense, contrapuntally complex four-movement structure. I was determined to compose a real symphony for these six performers and since I knew each of them personally, I was determined to challenge them to the outer limits of their skills.

The bassoon line of the opening, *Adagio non troppo*, begins as a dark, brooding incantation which, within the same movement, I eventually transform into a scherzo-like *Vivamente* with a bouncy clarinet figure. This is developed into a set of rhythmic games. Finally the closing episode returns us to the slower tempo of the *Adagio*, reminding us of the sustained motivic phrases of the beginning. Everything unwinds as a distant *chalmereau* melody of the clarinet slowly floats away over a gentle ostinato in the strings.

I admit to being strongly influenced by a series of "Kickboxer" films before I developed my ideas for the second movement. Rapid staccato figurations, cutting accents, sweeping bravura arpeggios and oddly rooted syncopated rhythms - all contributed to this dancing texture of musical violence.

The third movement offers a little peace and quiet since it is mostly a laid back duet between the clarinet and bassoon. The bass, however, has the final word in a short unaccompanied cadenza. The lyrical and rather lonely nature of the bass cadenza ends with a brief fade-away comment by the other instruments.

After listening to the next movement once more, *Allegro vigoroso*, I really think I should have entitled it "The Return of the Kickboxer" because most of the writing is again rhythmic, accented and forceful. Clearly, we do not kid around when it comes to violent musical energy! But this time I threw in a little jazz to relax the intensity of the music. Here too I chose two solo cadenzas to break things up: one for horn - very dark and passionate and one for violin - very lyrical, high and expressive. The Coda plunges wildly ahead to a surprisingly short arpeggiando climax. The last few bars provide what my dear departed publisher, Paul Kapp, used to describe (rather angrily) as a "kiss-off" ending. Perhaps I should change it?
M.K.

Artists:

Glen Barton Cortese

Glen Barton Cortese celebrates his tenth anniversary at Manhattan School of Music, where he has served as Resident Conductor, Director of Orchestral Studies and most recently was named Principal Conductor. He is also in his twelfth year as a Music Director of the New York Chamber Sinfonia. He has appeared as guest conductor both in the United States and abroad with the Symphonies of Austin, New Jersey, North Carolina, Bangor, Meridian, Queens, New Amsterdam, The New Orleans Philharmonic, the National Orchestral Association, the International Chamber Orchestra, the Belarus State Philharmonic, Noorhollands Philharmonisch, and the Altenburg Landeskappelle Orkest. Mr Cortese covered as assistant conductor to the New York Philharmonic from 1990-92 for Zubin Mehta, Leonard Slatkin, Charles Dutoit, Yuri Temirkanov, Erich Leinsdorf, Zdenek Macal and Cristof Perick. In July of 1993, He was invited to guest conduct a reading with the The New York Philharmonic at Carnegie Hall. In February of 1993, he traveled to Minsk where he was invited as the first American guest conductor of the Belarus State Philharmonic in the newly-formed country. In August 1994, Mr. Cortese began his tenure as Music Director of the East-West International Symphony Orchestra in Altenburg, Germany. He has conducted twenty-two concerts and an opera in four seasons with the orchestra, comprised of advanced conservatory students from ten nations. His work at Manhattan School of Music has included the School's debut performances at Carnegie Hall, Lincoln Center and City Center as well as the Manhattan School of Music Symphony Orchestra's first performance on *Live from Lincoln Center*.

David Starobin

David Starobin's career as a guitar virtuoso, conductor, record producer and master teacher has earned this native of New York City a reputation as a leading communicator of the music of our time. An explorer in his usage of antique 19th-century guitars, as well as one of the most active players in the contemporary music arena, Mr. Starobin was awarded Lincoln Center's Avery Fisher Career Grant in 1988, and was cited by Harvard University for "his commitment to the music of our time." Many of this century's leading composers have written for him, including George Crumb, Elliot Carter, Gunther Schuller, Lukas Foss, Mario Davidovsky, Poul Ruders and Milton Babbitt. Through his recordings and master classes given around the world, Mr Starobin's work has exercised a decided impact upon the younger generation of performers.

Mr. Starobin is currently Chairman of the Guitar Faculty at Manhattan School of Music, a post he has held since 1993, and is also holder of the Andrés Segovia Chair there. A member of the renowned new music ensemble Speculum Musicae, he serves Speculum as both guitarist and conductor. As the Founder and President of Bridge Records, Inc., he has overseen the production of a CD catalog ranging in scope from on site recordings made in Bali and India, to recordings made on antique instruments, to recordings of computer-generated sound. His most recent recordings on the Bridge label are *The Great Regondi, Vol. 1 & 2*; *New Music with Guitar, Vol. 5*; and *The New Dances*, on which Mr. Starobin plays and conducts.

Mark Delpriora

Guitarist Mark Delpriora has performed throughout the United States, Canada, Mexico, Brazil and Uruguay. He has been the recipient of grants and awards including the Andrés Segovia Award for Outstanding Performance, the Beards Fund Award, the Cooper Institute of the Arts and Humanities, The Artists International Distinguished Artist Award, Meet the Composer, and a United Nations Travel Grant.

He has performed and given master classes at the Lake Placid Chamber Music Festival, Piccolo Spoleto, Stetson University Guitar

Festival, Rutgers University Summerfest, Summit Music Festival and with the New York Contemporary Music Band, New Music Consort, Joffrey Ballet Orchestra, and the Washington Bach Consort.

Mr. Delpriora, a member of the Manhattan School of Music faculty since 1989, has recorded for Koch International Classics and Phillips. His compositions are published by Guitar Arts Publishing and Berben.

Oren Fader

Oren Fader is active as a performer of classical guitar repertoire both old and new. He has performed in London, Tokyo, Munich, Amsterdam, Montreal, Russia, Mexico and throughout the United States. Mr. Fader has been a featured soloist with The Orpheus Chamber Orchestra, North Country Chamber Players, and the Manchester Music Festival Chamber Symphony. Other performances include the Aspen Music Festival, Tanglewood Music Festival, Parnassus, and the American Symphony Orchestra. Mr. Fader was onstage guitar soloist for the Great Lakes Theatre Festival production of Garcia Lorca's *Blood Wedding*. He performed in the world premiere of *Bug-Mudra* a work by Todd Machover, using MIDI "hyper-instruments" and as a member of the New Music Ensemble "Cygnus" has premiered many new chamber works with guitar.

Mr. Fader received his undergraduate degree at the State University of New York at Purchase, and his Master of Music Degree from Florida State University. His major teachers include David Starobin and Bruce Holzman. He recordings for Bridge Records include the works of Sor, Machover, Carter, and Milton Babbitt's *Soli e Duettini*, a guitar duo written for Mr. Fader and William Anderson. He can also be heard on the CRI, Soundspells and Audio Acoustical Collage labels.

Mr. Fader has served on the guitar faculty of the Manhattan School of Music since 1993.

David Leisner

David Leisner is one of the top American classical guitarists. His superb musicianship and provocative programming have been applauded by audiences and critics around the world. A top prize-winner in the 1975 Toronto and 1981 Geneva International Guitar Competitions, he now performs regularly in solo and chamber music recitals on stage, radio and television throughout the United States and abroad.

Highlights of recent seasons include an innovative three-concert series at the Weill Recital Hall in Carnegie Hall, consisting of one program devoted to the music of J.S. Bach, followed by an evening of Romantic music and a recital of contemporary music, which was repeated in Boston at Jordan Hall, the Longy School of Music, and the Gardner Museum, as well as the giving of recitals in Atlanta, Cleveland, Columbus, Philadelphia, and Pittsburgh.

In August 1997, Mr. Leisner made a successful Far Eastern debut with two recitals in Manila. He has been featured as soloist with a number of renowned orchestras, including the Orchestre de la Suisse Romande, the Australian Chamber Orchestra, the New York Chamber Ensemble and the Chamber Orchestra of New England. Mr. Leisner has also been in residence at the Bowdoin, Bravo! Colorado and Angel Fire Music Festivals.

Celebrated for expanding the guitar repertoire, Mr. Leisner has introduced many important new works and has been a tireless advocate for neglected gems of the past. He has premiered works by some of the most important composers of our day, including Virgil Thomson, Ned Rorem, Phillip Glass, Richard Rodney Bennett, and Peter Sculthorpe.

Eduardo Garcia Barrios, Conductor

Eduardo Garcia Barrios' creativity, perfectionism, freshness and versatility have gained him the respect of his colleagues. Born in Mexico City, his first music teacher was his father, a self-taught pianist. But it was at the age of 16 that he discovered his own destiny when he attended a concert by the Moscow Philharmonic conducted by Dmitri Kitajenko. Later, Eduardo Garcia Barrios enrolled in the National Conservatory of Music in Mexico City. Since then this gifted artist has proven himself to be a great festival promoter and organizer. Shortly afterward he enrolled in the Tchaikovsky Conservatory in Moscow where he studied piano with Nune Khachaturian, viola with Gela Dubrova, orchestral conducting with Yuri Simonov (Principal Conductor of the Bolshoi Theater) and, by one of those fortunate coincidences, became Maestro Kitajenko's student.

One of Maestro Garcia Barrios' most important works was the creation of the Moscow Sinfonietta, later to become the Orquesta de Baja California. When he returned to Mexico in 1990 he was invited to lead the Chamber Music Department at the National University of Mexico and at the end of the same year arrived in Baja California in the Northwest of Mexico to continue a project started in Moscow with the Sinfonietta: a small orchestra of soloists able to perform an extensive repertoire and also run a permanent educational program. The Orquesta de Baja California (OBC) was born.

Maestro Garcia Barrios' extensive repertoire includes chamber music, works from the Baroque through the Contemporary period and

Beethoven, Brahms, Tchaikovsky, Rachmaninov and Mahler symphonies as well as works by Stravinsky, Prokofiev, Shostakovich, Ives and de Falla, among others.

Orquesta de Baja California • Eduardo Garcia Barrios, Director

The Orquesta de Baja California is considered one of the finest chamber orchestras in Mexico as well as one of the most important cultural projects of the Northwest. Founded and conducted by Maestro Eduardo Garcia Barrios, it is widely known for its intense activity. In four and a half years it has given more than 300 performances, has toured several times and has made several recordings. Fifty percent of its activity is dedicated to an educational program that involves over one hundred students from all over the state of Baja California where it is based, making it the first school orchestra in Mexico. It also has a close relationship with other artistic groups: actors, theater directors, ballet companies, and visual artists. The OBC performs frequently in interdisciplinary projects, bringing to them an interesting originality and providing the community a wide perspective on the arts. The new artistic director of the OBC is the virtuoso guitarist Roberto Limon.

Members of the Orquesta de Baja California

for POETICS #9

Oboe - Boris Glouzman, Clarinet 1 - Vladimir Goltzman, Clarinet 2 - Alexandr Gurievitch, Bassoon - Pavel Getman,
Harp - Elena Mashkovtseva, Violin - Igor Tchechko, Viola - Cynthia Saye, Cello - Omar Firestone

for SYMPHONY FOR SIX

Clarinet - Vladimir Goltzman, Bassoon - Pavel Getman, Horn - Jane Zwerneman, Violin - Igor Tchechko,
Cello - Omar Firestone, Bass - Joe McNalley

Meyer Kupferman

Meyer Kupferman's father, Elias Staff Cooperman, was born in Romania in 1900. A runaway youth, he fled from his stepfather and traveled throughout Europe as a gypsy folk singer, street musician who played the accordion, wrestler, cook and baker. He was conscripted into the Austrian-Hungarian army and wounded in World War I. Elias settled in the United States with his sister Clara in the early 20's. He joined the baker's union while living in New York City and changed his name to Elias Kupferman, thus severing all connection with his hated stepfather. He married a young Russian emigré, Fanny Hoffman, whose family had been decimated by Cossack raids and pogroms in Nemirov, a little Jewish village moving on the "Pale" between Kiev, Odessa and Eastern Poland. Fanny's flight to America first brought her to the mid-west where she worked in the mills and factories of Kansas. Later she joined her aging aunt in New York where she found work as a seamstress. Fanny and Elias were introduced by some friends at a wedding where Elias was hired as singer and entertainer. They fell madly in love and were soon married.

Meyer Kupferman was born on July 3rd, 1926 in New York City. The little family soon moved to Brooklyn because there were more and better jobs available for bakers. Also landlords had lowered their rents on all apartments; they were, in fact, giving away three months rent-free concession on all new leases. Through the Depression and nearly the next ten years Kupferman's family moved to a new apartment each year. Thus as a child he had to attend a different school each year and make new friends as well as abandon old ones very often.

At age five he was given the violin, a study that was so premature and uncomfortable he has little memory of it. At age ten, almost as a joke or a dare while fooling around with his friends already in the school band, Meyer Kupferman began taking clarinet lessons. Music soon became an important part of his life and he became good at it. The idea of writing music grew more and more fascinating for him. Eventually he began teaching himself the piano, which provided a basis for his curiosity about composing and arranging music for his friends. As he grew older he worked as a young jazz musician in clubs and bars in the Coney Island area of Brooklyn. He lived through the "Big Band Era" which provided a source of rich stimulation for him as well as all budding musicians interested in composing or arranging jazz.

Although Meyer Kupferman was entirely self-taught in music composition he received his education in theory, chamber ensemble and orchestral music at the High School of Music and Art. He also studied at Queens College. Kupferman's father encouraged his son

in music and taught him many East European, gypsy and Hebrew melodies. The flavor of these tunes not only stayed with Meyer Kupferman for the rest of his life but influenced his compositional style from time to time.

As a young composer still in his twenties Kupferman became Professor of Composition and Chamber Music at Sarah Lawrence College in 1951. He continued as member of the faculty until his retirement forty three years later in 1994. During his tenure at Sarah Lawrence College he was chairman of the music department for five terms, conducted the orchestra, chorus and chamber improvisation ensemble, taught theory and music for film and wrote many experimental theatre and dance works for performing arts students at Sarah Lawrence.

Mr. Kupferman has been awarded grants and fellowships from the Guggenheim Foundation, the Aaron Copland Fund, the Ford Foundation, the Rockefeller Foundation, the National Endowment of the Arts, the Library of Congress, the US State Department and the American Academy and Institute of Arts and Letters. He is a virtuoso clarinetist who has premiered over sixty solo and chamber works composed especially for him and his 'Music By My Friends' ensemble.

Kupferman is an unusually prolific composer and has an impressive output of work in all forms: 7 operas, 12 symphonies, 9 ballets, 7 string quartets, 10 concertos and hundreds of chamber works. His strong interest in jazz has been abundantly shown by such "classical-jazz" compositions as Concerto for Cello and Jazz Band, Sonata on Jazz Elements, Tunnels of Love, Adjustable Tears, Jazz Infinities Three, Jazz String Quartet, and Moonflowers Baby, a solo clarinet jazz work which has received international acclaim as a result of Charles Neidich's spectacular performances throughout the Soviet Union, Europe, Japan, and the USA, all these works an integral part of his "Cycle of Infinities" - a series of concert and jazz works evolved from the same 12-tone row begun in 1962. He has received commissions from the Hudson Valley Philharmonic for his Jazz Symphony in 1988 and Symphony No. 10, FDR in 1982, the Chappaqua Symphony for Wings of the Highest Tower, commemorating the Centennial of the U.S. Constitution, and the Nassau Symphony for his Double Clarinet Concerto. His cantata, "Comicus Americanus," was commissioned by the Kansas City Philharmonic in 1970. The American Composers Orchestra premiered his Challenger in 1984 and the Pro Arte Orchestra of Boston recorded his Clarinet Concerto for CRI.

A forty year retrospective of his keyboard music was performed during a nine concert tour by pianist Christopher Vassiliades. Some of his experimental works in tape-gestalt form include such pieces as Celestial City, Angel footprints, Superflute and illusions. Among his many film scores are such pictures as Black Like Me, Halleluja The Hills, Blast of Silence and Truman Capote's film Trilogy, which includes the famous, A Christmas Memory.

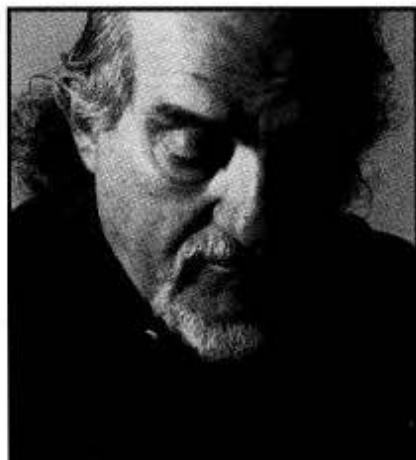
In the summer of 1990 the Lithuanian National Symphony recorded his "Jazz Symphony" and "Challenger" (Soundspells Productions CD 104). Mr. Kupferman made the heroic trip to Lithuania for that purpose during the time of the Russian blockade. In the 1991-92 season he celebrated his 65th year with the premiere of his seventh opera, "The Proscenium" and several piano retrospectives with pianists Morton Estrin, Kazuko Hayami, Svetlana Gorokhovich and Christopher Vassiliades. Kupferman's book, Atonal Jazz, a two volume, in-depth study of new chromatic techniques in contemporary jazz was released in 1992 by Dorn Publications. His "Concerto for Guitar and Orchestra" was commissioned by the Orquesta de Baja California and premiered in Mexico in 1994 with Roberto Limón as guitar soloist and Eduardo Garcia Barrios, conductor. Kupferman's brand new "Concerto for 4 Guitars and Orchestra" will be released by Soundspells in 1999.

Recent commissions are his new "Chaconne Sonata" for flute and piano, written for Laurel Ann Maurer, "Tipe Dream Sonata" for solo guitar commissioned by Robert Phillips, "Ice Cream Concerto" and "Flavors of the Stars" both for the virtuoso ATRIL's Contemporary Ensemble of Mexico, "Hot Hors D'oeuvres" for the Hudson Valley Philharmonic and "Hexagon Skies" for guitar and orchestra commissioned by the Orquesta de Baja California and guitarist Roberto Limón.

In 1976 Itzhak Perlman gave the New York premiere of Kupferman's "Fantasy Sonata" and Martha Graham created a new ballet based on this same violin score called "O Thou Desire," which her company took on a European tour the following year. During this period cellist Laszlo Varga premiered Kupferman's "Concerto for Cello Tape and Orchestra" which he later recorded on a Vox CD (VoxBox CDX5158). Other recent commissions are his "A Faust Concerto" for French horn and chamber orchestra, "Moonfinger's Demon" for orchestra and "Acrobats of Apollo" for marimba, guitar and chamber orchestra, all three works composed for the Orquesta de Baja California, with Eduardo Garcia Barrios, conductor. Flutist Laurel Ann Maurer commissioned a work for the Utah Contemporary Chamber players for flute, clarinet and piano called "O North Star." Mr. Kupferman has also written a solo guitar piece for the Mexican guitarist, Roberto Limón, called "O Luna O Sol." The composer's latest project is his "Concerto Brevis," for flute and orchestra commissioned by the National Flute Association. His "Winter Symphony", completed in 1997, will be premiered in Europe in 1998 along with his new "Percussion Symphony".

Kupferman Notes by Valentine Fabian

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CONCERTO FOR FOUR GUITARS AND ORCHESTRA



MEYER KUPFERMAN

photo by: Charles Carlson

Producer: Meyer Kupferman.
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FOUR GUITARS AND
ORCHESTRA**: Louis Brown,
Editor Jeremy Tressler,
Mastered at Eonta Sound
Studio.

The music of Meyer Kupferman
is published by Soundspells
Productions (ASCAP).

1 Poetics #9 [13:51]

(1983)

ORQUESTA DE BAJA CALIFORNIA
EDUARDO GARCIA BARRIOS,
CONDUCTOR

2 Concerto For Four Guitars And Orchestra

(1998)

Allegro con brio --[9:51]

3 Doloroso tranquillo --[8:45]

4 Allegro con moto --[7:37]

MANHATTAN CHAMBER SINFONIA
GLEN BARTON CORTESE, CONDUCTOR
DAVID STAROBIN, OREN FADER, MARK DELPRIORIA, DAVID LEISNER:
GUITAR SOLOISTS

5 Symphony For Six

(1984)

Allegro non troppo --[10:51]

6 Allegro con brio --[6:11]

7 Adagio espressivo --[3:06]

8 Allegro vigoroso --[6:31]

ORQUESTA DE BAJA CALIFORNIA
EDUARDO GARCIA BARRIOS, CONDUCTOR

CONCERTO FOR FOUR GUITARS AND ORCHESTRA was
commissioned by Rose Augustine and the Manhattan
School of Music. **SYMPHONY FOR SIX** was commissioned
by the Hudson Valley Philharmonic.

Cover Art: "Zeppelins over Malta" (1978),
Oil Painting by Meyer Kupferman.



DAVID STAROBIN

photo by: Waring Abbott

Total Duration 67:05

DDD CD124

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