CASTING THE INVISIBLE

NEW ART / NEW MUSIC

SATURDAY APRIL 14
2:00 PM · RICE GALLERY

INSTALLATION BY
YASUAKI ONISHI
reverse of volume RG

MUSIC PERFORMED BY
ANDREW GRIFFIN
JUAN OLIVARES
HENRY WILLIFORD

RECEPTION FOLLOWING

CONCERT MADE POSSIBLE THROUGH GENEROUS SUPPORT FROM THE SVIATOSLAV RICHTER FUND FOR MUSIC OUTREACH

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New Art/New Music

Casting the Invisible

Inspired by Yasuaki Onishi’s “reverse of volume RG”

PROGRAM

Soliloquies for Clarinet Alone

I. Fast, aggressive, driving, dramatic
II. Flowing, singing
III. Fast, abrasive, contentious
IV. Slow, lyrical, expressive

Leslie Bassett (b. 1923)

Juan Olivares, clarinet

“Voice” for Solo Flute 1971

Toru Takemitsu (1930-1996)

Henry Williford, flute

Cadenza for Solo Viola

Krzysztof Penderecki (b. 1933)

Andrew Griffin, viola

Reception following the concert.
Notes

Leslie Bassett's Soliloquies for solo clarinet were written in 1978 for the Rev. Robert Onofrey. Each movement consists of a short character piece, and the work as a whole makes full use of the clarinet's sweeping range and broad dynamic expression, with the inclusion of some extended techniques such as resonance trills. A trombonist and arranger in an army band during World War II, Bassett has been able to maintain a viable and communicative musical language over his extensive career while introducing many of these 20th century developments into his works.

(Notes from Justin Rubin)

"Voice" by Toru Takemitsu - "Qui va là? Qui que tu sois, Parle, transparence!" "Who goes there? Speak, transparence, whoever you are!" The performer cries out. The instrument echoes the performer’s outbursts, calms his fears, and in turn frightens him. The spirit struggles within the body — the fear that the temporal demands, the fear that the numinous demands. The "voice" cannot escape the body, so rather than being the panic of disembodiment, it is the panic of a spirit bound by the body, seeking its true form from within its haunting prison.

(Notes from the composer)

In 1983, Polish composer and conductor, Krzysztof Penderecki (pronounced 'pen-duh-RET-skee'), composed his viola concerto. Originally, Penderecki was a highly romantic-style composer. However, the atrocities of the German occupation in Poland during his childhood left an impact on him that he could not shake.

"The problem of that great apocalypse (Auschwitz), that great war crime, has undoubtedly been in my subconscious mind since the war, when as a child, I saw the destruction of the ghetto in my small native town of Debica."

-Penderecki
He began to compose highly atonal and dramatic music, beginning with his “Threnody for the Victims of Hiroshima,” written for 52 string players, which allowed him to achieve an almost electronic and “screaming” effect. The Cadenza for Solo Viola was inspired by the Viola Concerto composed in 1983, although it is not actually an excerpt from the concerto itself. It begins with Penderecki’s favorite interval, the descending minor 2nd. This creates a “sighing” effect, which is repeated throughout the piece. The initial tempo is marked Lento, or “very slow,” and the piece gradually creates tension by adding faster and faster notes until finally it is unleashed into an explosive middle section. The work then closes by returning to the sighing and dark sounds of the minor 2nd.

(Notes from Andrew Griffin)