



WordMusic II: Flying Solo

Monday, November 21, 2016

Haverford College - Roberts Hall, Marshall Auditorium

ABOUT NETWORK FOR NEW MUSIC

With its adventurous and innovative programming and virtuoso performances, Network for New Music, under the leadership of Artistic Director Linda Reichert, is committed to breaking new ground in the field of contemporary classical music and building support for new music by engaging in artistic and institutional collaborations and educational activities.

Join Network this season as we continue our long-standing exploration of connections between poetry and music. Come hear the myriad ways composers use poetry—creating new poetry for their work, setting texts to music, and using poetry as an inspiration for purely instrumental chamber works. Featuring both newly-commissioned music by some of America's most compelling composers, and newly-commissioned poetry by nationally-recognized poets, WordMusic II promises to offer a thrilling, multi-dimensional listening experience! For more information, visit NNM's website at: www.networkfornewmusic.org.

7 PM: Pre-concert performance

Haverford Student Readings

Students of Ingrid Arauco, Music 266A

Character Sketch (2016)

Edward Schultz, flute

Chloe Lindeman

Shards (2016)

Paul Arnold, violin; John Koen, cello

Chloe Lindeman

Sweet Recollections (2016)

Edward Schultz, flute; Angela Anderson Smith, bassoon

Shuyu Meng

Red Rose, White Rose (2016)

Edward Schultz, flute

Shuyu Meng

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PROGRAM

***Hyacinth* (2015)**

Burchard Tang, viola

David Hertzberg

Hyacinth, poetry by David Hertzberg

***Séance: Concert Etude for solo bassoon** (2016)**

Angela Anderson Smith, bassoon

Curt Cacioppo

Séance, poetry by Curt Cacioppo

***Vermont Counterpoint, for flute and tape* (1982)**

Edward Schultz, flute

Steve Reich

A Question About Birds, poetry by Billy Collins

***Suite for Cello** (2016)**

John Koen, cello

Ingrid Arauco

- I Invocation
- II Memoria
- III Driven
- IV Lament
- V Quasi Cadenza—Consolation

All Souls, poetry by May Sarton

***Psappha, for solo percussion* (1975)**

Eric Derr, percussion

Iannis Xenakis

Poetry by Sappho

* *World Premiere*

COMPOSER BIOGRAPHIES AND PROGRAM NOTES (in program order)

Hailed as “opulently gifted” by *Opera News* and “utterly original” by *The New York Times*, the music of **David Hertzberg** (b. 1990, Los Angeles) is swiftly garnering recognition.

Highlights of his 2016-2017 season include performances at the Kennedy Center in Washington, D.C. and the Resonant Bodies Festival in New York, as well as performances of *for none shall gaze upon the Father* and *live* with the Kansas City Symphony, *Spectre of the Spheres* with the North State Symphony, and the premiere of a new orchestral work, *Symphony*, with the American Composers Orchestra at Carnegie Hall. Upcoming projects include a new opera in collaboration with Opera Philadelphia and the Barnes Foundation, to be premiered at the Barnes on Opera Philadelphia’s inaugural Festival O17 in September of 2017, as well as a new work for cellist Jay Campbell and pianist Conor Hanick commissioned by the Fromm Foundation of Harvard University.

Highlights of his 2015-2016 season included new works for violinist In Mo Yang and pianist Steven Lin, both of which premiered on the Concert Artists Guild series at Carnegie Hall, as well as a large scale concert work, *Sunday Morning*, for New York City Opera, which was premiered by Sarah Shafer and the New York City Opera Orchestra under the baton of Gil Rose at Lincoln Center, and a one act chamber opera, *The Rose Elf*, which was premiered on Opera Philadelphia’s Double Exposure program. He was also appointed Composer in Residence for Opera Philadelphia and Music-Theatre Group, a post that he will hold through the end of the 2017-2018 season.

David began his musical studies in violin, piano, and composition at the Colburn School and received his Bachelor and Master of Music degrees with distinction from the Juilliard School, where he studied with Samuel Adler. At his commencement, he was awarded the John Erskine Prize for *outstanding artistic achievement* throughout the course of his studies. He holds an Artist Diploma from The Curtis Institute of Music.

***Hyacinth* (2015)**

My piece draws its inspiration from the austere beauty of John Dowell’s Philadelphia Song. The print is stark and simple; a few linear forms are set against a deep red background. The image presented itself to me as an inscrutable musical hieroglyph, expressing something secret, otherworldly. In my Hyacinth I have sought to capture some essence of this mystical feeling, elusive yet unmistakable.

*Those that come by earth shall there return
Unwakened as if nothing from the sky
In motherbed sequestered from the urn
Where blood and balm and hyacinth do lie.
What love, in trampled grass, can there abide,
From footsteps sullied by inhuman mirth?
O when is seen becoming’s final tide
Yields not and never will; for all is earth.*

– David Hertzberg

Curt Cacioppo is a composer whose expressive power and emotional appeal continue to captivate listeners and performers worldwide. A person of great human feeling, he derives inspiration from sources as diverse as the medieval poetry of Dante, aspects of Native American culture, or the vernacular music he grew up with.

His creative work is founded upon a virtuoso background of solo and collaborative piano playing, and he pursues an active role as pianist on stage and in recording. An engaging speaker and writer on a wide variety of musical topics, he is able to communicate his enthusiasm for the art to a broad constituency. www.curtcacioppo.com

Séance: Concert Etude for solo bassoon* (2016)

*Lunar glow at half-light,
layered in fog the wild terrain,
ethereal voice its will made plain
piercing through the shroud of endless night
and overearly fallen; "I am he whose
keen they sing, votaries of my art.
Were I not dealt the 13th trump,
it could have meant to dance my giges times 3.
Lost resolution there, I yet implore:
lift the blotch on that justice capped with stain,
if I am else not to have died in vain."
– Curt Cacioppo, 7-28-16*

Pulitzer Prize-winning composer **STEVE REICH** has been called "America's greatest living composer" (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker), and "...among the great composers of the century" (New York Times).

His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the "establishment" that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew Scriptures.

Different Trains and Music for 18 Musicians have each earned him GRAMMY awards, and his "documentary video opera" works—The Cave and Three Tales, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition, Double Sextet. 14

Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird. Several noted choreographers have created dances to his music, such as Anne Teresa de Keersmaecker, Jirí Kylián, Jerome Robbins, Wayne McGregor, and Christopher Wheeldon.

"There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them." — The Guardian (London)

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Vermont Counterpoint (1982) was commissioned by flutist Ransom Wilson and is dedicated to Betty Freeman. It is scored for three alto flutes, three flutes, three piccolos and one solo part all pre-recorded on tape, plus a live solo part. The live soloist plays alto flute, flute and piccolo and participates in the ongoing counterpoint as well as more extended melodies. The piece could be performed by eleven flutists but is intended primarily as a solo with tape. The duration is approximately ten minutes. In that comparatively short time four sections in four different keys, with the third in a slower tempo, are presented. The compositional techniques used are primarily building up canons between short repeating melodic patterns by substituting notes for rests and then playing melodies that result from their combination. These resulting melodies or melodic patterns then become the basis for the following section as the other surrounding parts in the contrapuntal web fade out. Though the techniques used include several that I discovered as early as 1967 the relatively fast rate of change (there are rarely more than three repeats of any bar), metric modulation into and out of a slower tempo, and relatively rapid changes of key may well create a more concentrated and concise impression.

– Steve Reich

Ingrid Arauco's music "opens virtuosity to an inspection that reveals wit, passion, and deep aspiration" (*The Philadelphia Inquirer*). Arauco's principal teachers were Robert Hall Lewis at Goucher College, and George Crumb, George Rochberg, Richard Wernick, and C. Jane Wilkinson at the University of Pennsylvania. She has received awards or fellowships from the American Guild of Organists, Yaddo, and the MacDowell Colony, and commissions from Mélomanie, the Philadelphia Chamber Music Society, and the Kindler Foundation in the Library of Congress. Her works have been performed by the Colorado Quartet, Network for New Music, Third Sound, and the Atlanta Symphony, among other distinguished musical organizations, and featured at Oundle International Organ Week, Festival "Compositores de Hoje" in Rio de Janeiro, and most recently the Festival de Música Contemporánea de La Habana, to which Arauco travelled as part of an artist delegation sponsored by the American Composers Forum. In 1995-96, she was the recipient of an Individual Artist Fellowship from the State of Delaware.

Arauco's compositions are published by Theodore Presser and Hinshaw Music. Recordings include the solo albums *Invocation* and *Vistas* (Albany); individual works are featured on *Excursions*, *Florescence*, *Millennium Crossings* and *New Music for Oboe*. Ingrid Arauco has taught at the University of North Carolina, Chapel Hill, and is currently Professor of Music at Haverford College.

***Suite for Cello** (2016)**

While I did not begin composing my *Suite* with a particular program in mind, I realized while writing the second movement that I was expressing a great loss—one which requires the remaining three movements to confront and finally overcome. The third movement is a furious, almost manic response to this loss, while the fourth movement is sorrowful and more introspective. The fifth and final movement charts a gradual acceptance of the pain endured, and finally achieves peace.

The *Suite* is also a virtuosic work, with each movement focusing on some aspect of string technique. The opening, recitative-like *Invocation* is followed by *Memoria*, a tense, emotionally charged dialog in harmonics and wavering *tremolando*. *Driven* features brusque, rapid playing off the string (*spiccato*), the *Lament* is wholly in double-stops, and the final movement, *Consolation*, alternates plucked and bowed passages. The total duration of the work is approximately seventeen and a half minutes. – Ingrid Arauco

Iannis Xenakis was a composer of Greek heritage and Romanian birth, known for his revolutionary ideas regarding the systematic, mathematical organization of music and its structural parallels with architecture, and for his pioneering work in electronic music. Xenakis' initial exposure to music came in the first ten years of his life, when he was surrounded by the folk music of the Romanian countryside and the liturgy of the Byzantine Orthodox Church. In 1942, when his family moved to Greece, he was exposed to the music of Beethoven and Brahms for the first time.

His life grew turbulent when he entered Athens Polytechnic with the intent of becoming an engineer. When Greece was invaded during the World War II, Xenakis became passionately involved with resistance and liberation groups, first protesting against Nazi rule and, later, opposing the British, who, in 1944, drove out the Germans but sided with right-wing politicians against the Greek National Liberation Front. Xenakis was seriously wounded, his face disfigured, when he was hit by a British shell; he also lost vision in one eye. As a member of the resistance, he was eventually arrested and sentenced to death. He escaped in 1947, hoping to reach the United States. He ended up settling in Paris, however, and taking French nationality. In Paris, Xenakis made numerous important contacts, befriending Messiaen, Honegger, Mihaud, and the celebrated architect Le Corbusier, who were all impressed by his innovative and brilliantly intellectual approach to music. Working with Le Corbusier, Xenakis was highly involved with civil planning and architecture, designing some landmark sites throughout the world. For him, architecture was musical, and music was architectural. He frequently used one to inspire the other, basing pieces on computer programs and complex mathematical equations. This approach resulted in highly theoretical, systematic music characterized by intricately calculated rhythms, dense and often explosive textural fields, extended timbral effects, and "clouds" of sound that contain countless "particles." Some of his most important works include the orchestral *Metastasis* (1954), *Pithoprakta* (1956), *Nomos Alpha* for solo cello, and groundbreaking electronic works such as *Bohor I*, and *Concret P-H*. Xenakis was the founder of the EMAMu in Paris and its American counterpart, the Center for Musical Mathematics and Automation in Bloomington, Indiana.

– Biography by Graham Olson

***Psappha*, for solo percussion (1975)**

Iannis Xenakis had achieved some renown for his impressive first work for percussion ensemble, *Persephassa*, from 1969. Among other features, that piece places the performers in a ring around the audience, and the final passage whirls layers of accents around the perimeter at breath-taking speed. In approaching *Psappha*, his first solo work for percussion, Xenakis decided to forego any peripheral effects and concentrate solely on rhythm. The title pays homage to the ancient Greek poetess, Sappho, whom the composer credits with introducing "metabolae" (shifts of meter or pattern) into the rhythmic structure of her poetry. Using a technique he calls "sieves," Xenakis, too, creates set rhythmic patterns in his piece, which are subjected to ordered permutations. *Psappha*, though, is more densely conceived, even if restricted in means. Over 15 minutes in duration, it is a major addition to the percussion repertoire. It is also extraordinarily difficult to perform. For, instead of just creating sequences of patterns, he also layers them, delineating each in terms of timbral class and register. Xenakis does not specify any particular instruments (with the exception of the bass drum). Rather, he defines categories of timbre, including skin, wood, and metal, each meant to fill three registral zones, each of these zones being comprised of three distinct instruments.

Psappha is organized in five main sections, each being distinguished by shifts of tempo, timbre, and texture. There are passages in which the pulse continues as a regular beat, colored with patterns of accents and shifting instruments. Set against these are the rarer moments in which the pulse is dispersed through widely varying rhythmic durations or much sparser densities. There is a powerful central section in which the bass drum is struck as forcefully as possible, quickly followed by an echo on a higher instrument and a very long silence. This gesture is repeated a number of times before the density is notched up again. Such moments of extreme drama are the stuff of Xenakis' music. Toward the end, the layers are piled up, creating a passage of incredible density, only possible if the low skin part is played using a foot pedal in order to leave the two hands free to cover the other layers. The piece ends with an unraveling pattern of accents that in fact follows in its sequence of durations the Fibonacci series (1, 1, 2, 3, 5, 8, 13, ...). *Psappha* is poetry, but of an abstract type, concerned with pattern and density, placing less emphasis on narrative imagery. A powerful poem nonetheless, it has become a benchmark for serious percussion soloists. – James Harley

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