

TIME: SPANS

2017

Mary Flagler Cary Hall is located at the DiMenna Center for Classical Music, 450 W 37th St, New York, NY 10018

Ticket link: brownpapertickets.com/event/2785863

Tickets: \$20 / \$10 (student discount)

Festival pass: 5 concerts | \$ 50

Presented by

The Earle Brown Music Foundation Charitable Trust

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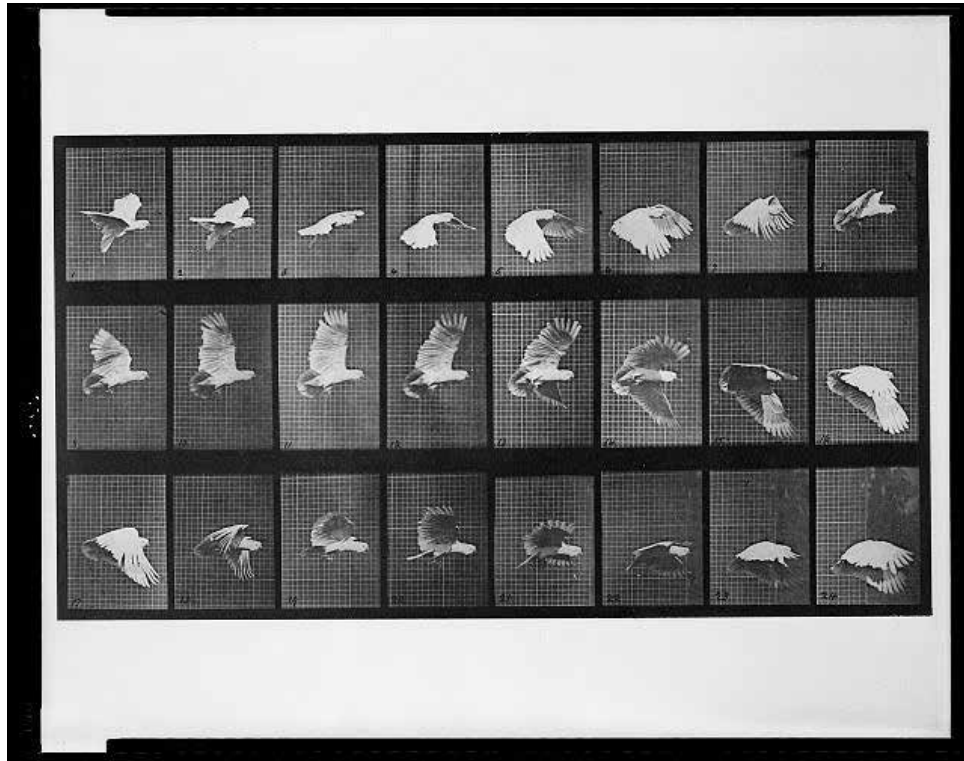
TIME: SPANS

2017

A Contemporary Music Festival **August 1–5, 2017**

Presented by The Earle Brown Music Foundation Charitable Trust

The DiMenna Center for Classical Music | 450 W 37th Street, New York, NY



Eadweard Muybridge, (1830–1904), *Animal Locomotion* (cockatoo in flight), c 1887.
Library of Congress, Prints and Photographs Division, Washington, DC

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Georg Friedrich Haas
Mary Flagler Cary Hall

Introduction

Welcome to the New York City debut of TIME SPANS, a contemporary music festival presented by the Earle Brown Music Foundation Charitable Trust. The previous two seasons, 2015 and 2016, were presented at—and in collaboration with—the Crested Butte Music Festival, Colorado. The Earle Brown Music Foundation (EBMF) is now the sole presenter of TIME SPANS.

EBMF actively promotes the composition and performance of contemporary music. TIME SPANS Seasons One and Two exclusively presented music written after the year 2000. This year many pieces are world premieres or US premieres, with the oldest work dating to 2004. This year, in addition, TIME SPANS includes two concerts presenting the work of students and faculty at the 2017 EBMF International Summer Academy for Young Composers, organized in conjunction with Avaloch Farm Music Institute in Boscawen, New Hampshire.

The Summer Academy faculty composers—Chaya Czernowin, Steven Kazuo Takasugi, and Hans Tutschku—selected eight young composers from more than 200 applicants internationally to attend the tuition-free academy at Avaloch Farm Music Institute and in New York City. During the first segment of the residency at Avaloch Farm Music Institute, composers met with the composition faculty for individual lessons and with each other in organized one-on-one sessions to discuss their works. In addition, each

composer offered a presentation before the entire group, introducing his or her music for feedback and discussion. During the New York City segment of the residency, the New York-based Talea Ensemble joined the Summer Academy program to rehearse and perform one work by each composer in concerts on August 1st and 2nd.

On August 3rd, one week after its San Francisco premiere, TIME SPANS presents *Everything That Rises*, a new work by John Luther Adams, written for JACK.

The event on August 4th is a rare opportunity to hear the Bozzini Quartet perform the outstanding music of the Swiss composer Jürg Frey. Bozzini's recording of Frey's quartets, each lasting about a half hour, has already achieved a special status in the contemporary music world.

Finally, Georg Friedrich Haas's *Hyena*, co-authored with Ms. Mollena Williams-Haas who contributed the intense autobiographical text and performs as storyteller, will end the festival. This piece, premiered by Klangforum Wien in Austria and Great Britain in Fall 2016, will see its third performance and US premiere in New York, on August 5th.

We very much look forward to seeing you at Mary Flagler Cary Hall at the DiMenna Center for Classical Music.

Marybeth Sollins
Andrew Farnsworth
Trustees
The Earle Brown Music Foundation
Charitable Trust

Thomas Fichter
Executive Director
The Earle Brown Music Foundation
Charitable Trust
TIME SPANS, Artistic Director

EBMF International
Summer Academy Concert

August 1, 2017 at 8 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Mayu Hirano

Bloom (2017)*
For ensemble

Hunjoo Jung

GESTALT I: Discursive Unities (2017)*

Chaya Czernowin

AYRE:TOWED (2015)
Ayre: Towed through plumes, thicket, asphalt, sawdust
and hazardous air I shall not forget the sound of
A commission of Ensemble Norrbotten NEO Sweden.

Jason Thorpe Buchanan

PSYCHASTHENIA B: PANIC ARCHITECTURE (2017)*

Martin Bauck

nightmares. bonaria (2017)*

Steven Takasugi

Diary of a Lung (2017)*
For 16 musicians, electronic playback, and amplification
(2006-07 / 2016-17)

*World premiere

Talea Ensemble

Jeffrey Means, conductor
Caley Monahan-Ward, sound engineer

Daria Binkowski, flute
Arthur Sato, oboe
Rane Moore, clarinet
Ryan Muncy, saxophone
Nanci Belmont, bassoon
Jeffrey Missal, trumpet
Mike Lormand, trombone
John Gattis, horn
Matthew Gold, percussion
Alex Lipowski, percussion
Margaret Kampmeier, piano
Nuiko Wadden, harp
Karen Kim, violin
Adda Kridler, violin
Danika Paskvan, viola
Brian Snow, cello
Brian Ellingsen, double bass

Mayu Hirano

Bloom (2017)

In *Bloom*, I had an imagination of vivid colors, the words 'alive' and 'freedom'. I would like to write a world where sonic landscapes continue to self regenerate, and mutate in crossing the multiples of spatiotemporal lines as flower petals blooming in infinity.

Hunjoo Jung

GESTALT I : Discursive Unities for Large Ensemble (2017)

This piece is based on Gestalt psychology, a school of thought that looks at the human mind and behavior as a whole. The word *Gestalt* is used in German to mean the way a thing has been 'placed', or 'put together'. There is no exact equivalent in English; 'form' and 'shape' are the usual translations. In psychology, Gestalt is often interpreted as 'pattern' or 'configuration'. Gestalt psychology suggests that human beings, when trying to make sense of the world, do not simply focus on each small component. Instead, the human brain tends to perceive objects and sounds as parts of a greater whole and as elements of more complex systems. This piece is a reaction to the atomistic orientations, such as linguistic and traditional senses of the classical/contemporary structural formula. Instead, this piece adopts an approach that fragments experience into distinct and unrelated elements and is the succession of apparent motions. This apparent movement enables the audience to fill in missing information in the sonic environment. The belief that the whole is greater than the sum of its individual parts leads to the discovery of various different phenomena that occur during perception, heavily influenced by musical motivations and expectations and based on each audience's musical experiences and cultural backgrounds. A sequence of still frames creates the illusion of movement. There are wholes, whose musical gestures and textures are not determined by that of their individual elements, but where the intrinsic nature of the whole determines the part-processes.

Chaya Czernowin

AYRE:TOWED (2015)

Ayre: Towed through plumes, thicket, asphalt, sawdust and hazardous air I shall not forget the sound of

This piece, with its long poetic name is a small window, looking as with a microscope into what makes small things move, what makes tissues of moving noise / sounds into a song. The instruments in the piece focus on very small areas of movement. In these areas, repeated restricted material seems to be dragged on various surfaces. In the second part of the piece the minuscule and effortful movements open the musical space to an unexpected negative space. 'Negative space' here can be seen as a musical continuity which evokes a notion of place, rather than that of an event or process. This space is revealed and formed by the musical actions and sounds. These sounds and actions frame, curve, and give rise to the space between them which is a space of deep colored silence.



Chaya Czernowin. Photo: Astrid Ackermann



Richard Serra, *Muddy Waters*, 1987. Private collection

Jason Thorpe Buchanan*PSYCHASTHENIA B: PANIC ARCHITECTURE* (2017)

Psychasthenia is defined as a group of neuroses characterized by phobias, obsessions, compulsions, or excessive anxiety, imagining a new cycle of works for ensemble and various immersive media environments. During the performance of each work in the cycle, reservoirs of media files are created, retrieved, re-organized, and composited against one another, creating temporal, aural, or visual dissonances between past and present actions – events unfolding on stage and in media generated in real-time. The commingling of fluctuating chronologies creates temporal instability, challenges the mutability of memory, and proposes an alternative, speculative engagement with bodily-lived time. The psychasthenic possesses insufficient control over conscious thinking or memory, wandering aimlessly or forgetting the task at hand. Their thoughts are scattered, necessitating significant effort in order to organize them or communicate with others, frequently accompanied by characteristic insomnia that induces fatigue. Panic Architecture describes a participatory framework demanding compulsive interaction and attention. The relentless influx of email, messages, and notifications compels our constant engagement and response – we have assimilated dependency on these means of communication that now function as our tether to society and primary mode of interpersonal contact. The act of checking one's email can throw consumers into a state of panic or suspension of breath, the term 'email apnea' coined to describe this unconscious reflex. Experiments in behaviorism and operant conditioning found that rats given rewards irregularly in response to multiple tasks were compulsively driven to continue, in hopes of another reward. This behavior, termed 'intermittent reinforcement', is applicable to our modern social networks and digital protocols, enticing users to obsessively check for panic new content. Facebook and Twitter are most potent and ubiquitous examples of systems that instill panic and path dependence. Families and friends 'panic' another other, affected by posts and status updates. These communications, particularly when attached to audible or haptic stimuli, are mechanisms of panic architecture that are designed to induce continual, obsessive actions part of the consumer to click and update their user interface. Digital panic occurs when multiple, simultaneous systems intermittently reinforce and demand a user's attention concurrently. Digital connectivity, flow, and multitasking online sometimes lead to a psychological state that resembles that of a psychasthenic, described as 'continuous partial attention', 'simultaneous time', or 'ambient intimacy'. To enable cohesive, linear thoughts, one's mind must piece together various fragments and memories being otherwise accessed concurrently. PANIC ARCHITECTURE was commissioned by the Earle Brown Music Foundation and TIME SPANS Festival, written for the Talea Ensemble and completed in 2017 of June, 17. panicarchitecture.com

– Jason Thorpe Buchanan

Martin Bauck*nightmares. bonaria* (2017)

A hundred years ago in 1917

Carlos Gardel

El Mudo

sang Samuel Castriota's *Mi noche triste*

and for ever the tango

was connected to melancholy

and horrors

and to the nightmares

of reality

in Buenos Aires Buen Ayre Bonaria

city of Bochini and Riquelme

masters of la pausa

both the still one

and the one in movement

source of Borges' libraries and labyrinths

of Morel's inventions

of Cortázar's somnambulant prose

with its violent outbursts

of serenity.

Steven Kazuo Takasugi

Diary of a Lung (2006-07, Vienna; 2016-17, Boston/Umbertide)
Version for 16 musicians, electronic playback, and amplification
based loosely on the Japanese folktale *Urashima Taro*, 20'48"

Diary of a Lung was the first of two works composed during my three-year residency in Vienna, Austria. A good portion of the score, written ten years later, was composed with the kind support of the Civitella Ranieri Foundation in Umbertide, Italy.

This work has an extensive subtext centered about the Japanese folktale *Urashima Taro*. What might be understood as a Confucian lesson warning against Taoist hermeticism and the dangers of reclusion, the piece nonetheless attempts to lure the listener into its submerged 'dark paradise'.

Story's beginning: Urashima Taro, a young fisherman, rescues a sea turtle out of kindness, in some versions, from the cruelty of boys. As repayment, the turtle rewards Taro by taking him to the Ryugujo, the Dragon Palace, under the sea, the residence of Princess Otohime. Taro climbs on the turtle's back and descends beneath the waves.

Story's middle: At the Dragon Palace made of red coral, he is hosted by the Princess Otohime with great generosity, kindness, and in sumptuous style and lives three days in complete happiness. But after some time, he experiences homesickness. Otohime allows him to return home and before he leaves, gives him a precious box, but tells him never to open it.

Story's end: Taro returns to land, but it is not the same as when he left it. No one recognizes him. He is a complete stranger in his own village. Nor does anyone know of his friends and family. He discovers that a great many years have passed and that those close to him, for whom he has been searching, have long been dead. Distaught, he opens the box forgetting the words of the princess. A white cloud or a curl of smoke is released from the box causing him to grow old and die, thus revealing that the contents of the box were the actual years he had spent under the sea: not the three days he had thought, but three hundred years.



Steven Kazuo Takasugi

In this version, instead of a ride on the back of a turtle, a near drowning takes place.

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Y. 20:32 Lead-out

(20:48 End)



Totoya Hokkei (1780–1850), *Urashima Taro Going Home on the Back of a Tai Fish, the King of the Sea Seeing Him Off*



Studio Steven Takasugi

EBMF International
Summer Academy Concert
August 2, 2017 at 8 pm
Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Sam Salem

The Lovers (2017)*
For string quintet, 2 object operators,
performative electronics, tape, and video

Christine Burke

half murmur (2017)*

Weston Olencki

browser/cache (2017)*
browser, for 16 players
cache, for multi-channel diffused sound

Jeffery Shivers

minimum enclosure (2017)*

Hans Tutschku

periods of existence (2016)
For 10 instruments

*World premiere

Talea Ensemble

Jeffrey Means, conductor
Caley Monahan-Ward, sound engineer

Daria Binkowski, flute
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Adda Kridler, violin
Danika Paskvan, viola
Brian Snow, cello
Brian Ellingsen, double bass

Sam Salem

The Lovers (2017)

The LOVERS. UNWISE PLANS.

FAILURE when put to the test.



From the private Tarot deck of 'London's Lost Artist' and occultist, Austin Osman Spare

Christine Burke

half murmur (2017)

Half murmur is a situation constructed through loosely structured rules. Performers alternate between several layers throughout the piece: a foundation made of low and noisy sounds, duets/quartets that happen as a result of conditional relationships between performers (requiring a specific visual or aural connection), solos that are limited in frequency, and silence (a state of listening or waiting).

Some elements (the constancy and balance of the foundational layer, and the tam-tam player's control over sound and silence) are planned with a degree of certainty, but there is a great amount of leeway in considering the possible outcomes of a performance of *half murmur*. As with much of my recent work, I am most interested in experiencing the 'unpredictable' and 'unknown' within the context of the expected.

Weston Olencki*browser/cache* (2017)

Browser establishes an interconnected web of synchronization algorithms based on the construction of onion routing (TOR). A way to facilitate the transfer of sensitive, private, or illegal information, TOR relies on a networked set of local servers, in which multi-stage parsing algorithms unlock various shells of encryption encrusted around a shared file. As a whole, the Internet provides us with a hyperlinked mass of information that is both simple to navigate (via web browsers) but impossible to fully parse and tease out its dense matrices of connections. *Browser* is the de-encryption and re-encryption of a single chord within this oversaturated space. It is a virtual web of associations attempting to appear as a physical/sonic mass.

Realized simultaneously, *cache* is a conceptual process resulting in sound diffused through a large, modular speaker array. Using methods of databending, field recording, data sonification and others, I have collected materials from my direct surroundings while writing the piece presented here (the act of making a written score a non-musical, non-aesthetic sonic space): the materials are one step removed from the object you are hearing—sounds of coffee shops, airports, even this PDF file reinterpreted from its own raw data, sine tones, train motors, etc. *Cache* is an aural and audible archive for the incidental, the tangential, the hypertext and metadata that always exist but are always hidden.



Union Army Cipher Disk

Jeffery Shivers*minimum enclosure* (2017)

Hans Tutschku

periods of existence (2016)

For 10 instruments

In memory of my grandfather, Walther Scheidig

Periods of existence is about mobility and constantly changing colors in a quite static framework of repetitions, like panels of painted glass. The work is composed from a constrained set of elements which combine and recombine over the course of the piece, and with strong local contrasts between mobility and stasis, as well as synchronicity vs. temporal offsets. The elements undergo slight variations but defend their existence to prevent too much evolution.



Sol LeWitt, *Wall Drawing #136: Arcs and Lines*, 1972.
© Sol LeWitt/ARS, New York. Photo: Bill Jacobson Studio, New York

August 3, 2017, at 8 pm

Mary Flagler Cary Hall at the
Di Menna Center for Classical Music

John Luther Adams

Everything That Rises (2017)* 75'

JACK Quartet

Christopher Otto, Austin Wulliman,
John Pickford Richards, Jay Campbell

*New York City premiere



John Luther Adams. Photo: Pete Woodhead

I never imagined I would write a string quartet. Then I heard the JACK Quartet, and I understood how I might be able to make the medium my own. The result was *The Wind in High Places*—a twenty-minute work composed entirely on natural harmonics and open strings.

Over the next few years, two more quartets followed. The second quartet, untouched, is a further exploration of the Aeolian sound world of the first. Then, in *Canticles of the Sky*, the musicians finally touch the fingerboards of their instruments.

And now comes *Everything That Rises*.

This fourth quartet is more expansive, both in time and in space. It grows out of *Sila: The Breath of the World*—a performance-length choral/orchestral work composed on a rising series of sixteen harmonic clouds.

Everything That Rises traverses this same territory, but in a much more melodic way.

Each musician is a soloist, playing throughout. They surround the audience. Time floats.

Over the course of an hour, the lines spin out—always rising—in acoustically perfect intervals that grow progressively smaller as they spiral upward . . . until the music dissolves into the soft noise of the bows, sighing.

August 4, 2017 at 8 pm

Mary Flagler Cary Hall at the
Di Menna Center for Classical Music

Jürg Frey

Unhörbare Zeit (2004-06) 36'
String quartet and percussion

Jürg Frey

Streichquartett 3 (2010-14)* 32'

Bozzini Quartet

Isabelle Bozzini, Stephanie Bozzini,
Alissa Cheung, Clemens Merkel
Percussion: Isaiah Ceccarelli,
Noam Bierstone

*United States premiere



Jürg Frey. Photo: Elisabeth Frey-Bächli

August 5, 2017 at 8 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Georg Friedrich Haas

Hyena (2016)

Talea Ensemble

Jeffrey Means, conductor
Ms. Mollena Lee Williams-Haas, storyteller, text author

Rane Moore, clarinet
Marianne Gythfeldt, clarinet
Nanci Belmont, bassoon
Ryan Muncy, saxophone
Mike Lormand, trombone
William Schimmel, accordion
Alex Lipowski, percussion
Adda Kridler, violin
Dania Paskvan, viola
Chris Gross, cello
John Popham, cello
Mariel Roberts, cello
Greg Chudzik, double bass
Brian Ellingsen, double bass
Caley Monahon-Ward, sound engineer

Georg Friedrich Haas (GH): Ever since I've begun working as a composer, my focus has been on integrating spoken language into my music. . . . My wife Mollena Williams appears publicly as professional storyteller. It seemed natural to make use of our personal closeness to create a joint artistic project.

Mollena Lee Williams-Haas (MWH): I never wanted to talk about my recovery from alcoholism. It feels too personal and, in a way, already explored in every medium, ad nauseam. I had been invited to a . . . storytelling evening in San Francisco and when I was asked what I wanted to talk about my first thought out of nowhere was, "Definitely *not* about going to rehab." And so of course I was terrified, and so of course I *had* to do it. . . . When Georg suggested to make this a collaboration, I was again dizzy with fear and absolutely screamed on the inside that this was a bad idea. Therefore, I knew it had to be done.

GH: Mollena's texts are of a very intense quality. And I know how capable she is of communicating content. I know how strong the impact of her artistic personality can be. For me, it is a challenge to create an opposite framework of sound—to find a musical expression for this existential borderline situation. And yet give the narrative precedence. In *Hyena* . . . extended text passages [are] spoken freely, the voice can react spontaneously to the particular sounds from the orchestra, pick up speed, slow down, grow louder or fainter; it can over-articulate consonants—whatever. This becomes possible because here—as opposed to my operas—the speaking voice must be electronically amplified.

MWH: As a trained actor, I am accustomed to strict interpretation, to pre-ordained blocking of scenes. However as a professional storyteller I am free to play with the audience, the timing, my own interpretation in the moment, to bring



Georg Friedrich Haas.
Photo: Astrid Ackermann



Ms. Mollena Lee Williams-Haas



Ten Years Sober. Photo: Ms. Mollena Lee Williams-Haas

the piece to life. I was afraid that this more rigid structure would bleed out so much of what I love and cherish about storytelling, which is the connection with the audience without restriction. But . . . I suggested the approach of writing the piece as a connected flow of modular emotional musical phrases that would envelop, support, and interweave each particular story segment, underscoring that piece, then transitioning (either abruptly or smoothly, as is needed) into the next bit. An emotional fugue of words, if you will. . . .

GH: For me as composer this is easier. The language of music is not that direct or unambiguous. I don't have to describe any details or expose myself with words. The musical expression's truth—however exhibitionistic it may be—always remains abstract. As I see it, my task consists in generating an emotional framework for your story which protects you. An emotional basis to support you.

MWH: Your trusting in me to tell the story has given me at least enough bravery to share. . . . Stories can be the perfect way to share the reality of the weight of this fear and pain. And, in the case of my story, ultimately redemption. It might seem like a contemporary fairytale, or the tracing of a descent into madness. I've heard all sorts of theories about my experiences, from the possibility of a psychotic episode of unusual duration, to a spiritual journey, to spontaneous Gestalt therapy, to the opening of the eyes of a prophet to the will of God. But whatever the listener's interpretation is, *that* is not my business. They can, will, and must make their own interpretation of the story. In the same way as no two people will listen to any of your pieces and walk away with the same conclusions or emotional experience, everyone will take away what they need from my story.

Interview, courtesy Klangforum Wien

Georg Friedrich Haas,
Hyena, excerpt of score

Mollena

when the bulge started to crack

open from the top...
A collapsing soap bubble...but made of dirt...and
the crumbling didn't reveal nothing, it revealed
something, it revealed a large, hairy something,
The arch of the back
and the slope of the neck
and the black, glittering eyes
and the oddly shaped ears that twitched
to shake off the clumps of dirt as the muzzle
turned to face me

and I was face to face

with a hyena
breathing heavily,
scented with the dirt of the plains
hot and
Furious
She sat down on her haunches,
shook her head, looked to me and said

Streichinstrumente:
analog **G** immer acc. und rit. ad lib.
jedes Instrument selbständig, keine parallelen acc. und rit.!

L **M**

Vln. 19. Teilton von As 14. Teilton von As 28. Teilton von E
mp mf p langsamer werden

Vla. 18. Teilton von As 12. Teilton von As 27. Teilton von E
mp mf p langsamer werden

For information on the composers featured in TIME SPANS 2017, please see the following websites.

Chaya Czernowin

chayaczernowin.com

John Luther Adams

johnlutheradams.net

Martin Rane Bauck

martinbauck.no

Christine Burke

cburkecomp.wixsite.com/christineburke/about

Jürg Frey

wandelweiser.de/juerg-frey.html

Georg Friedrich Haas

universaledition.com/Georg-Friedrich-Haas/composers-and-works/composer/278

Mayu Hirano

mayuhirano.com

Hunjoo Jung

hunjoojung.com

Weston Olencki

westonolencki.com

Sam Salem

osamahsalem.co.uk

Jeffery Shivers

jefferyshivers.com

Steven Takasugi

steventakasugi.com

Jason Thorpe Buchanan

jasonthorpebuchanan.com

Hans Tutschku

tutschku.com

TIME SPANS 2017 is presented by

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Marybeth Sollins

Andrew Farnsworth

Trustees

The Earle Brown Music Foundation Charitable Trust

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Executive Director

The Earle Brown Music Foundation Charitable Trust

TIME SPANS, Artistic Director

Kayleigh Butcher

TIME SPANS, Program Coordinator

Program Book:

Editorial: Thomas Fichter, Marybeth Sollins

Design: Russell Hassell

Venue

Mary Flagler Cary Hall at the DiMenna Center for Classical Music, 450 W 37th St, New York, NY 10018

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earle-brown.org/#timespans2017