

TIME: SPANS

2021

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

Ticket purchases: timespans.org

Individual tickets: \$20 / \$10 (student and senior discount)

Festival pass: \$70

Presented by

The Earle Brown Music Foundation Charitable Trust

earle-brown.org

TIME: SPANS

2021

A Contemporary Music Festival **August 12–29, 2021**

Presented by The Earle Brown Music Foundation Charitable Trust

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

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Introduction

Welcome to TIME:SPANS 2021, a contemporary music festival presented by The Earle Brown Music Foundation Charitable Trust (EBMF). EBMF actively fosters the composition and performance of contemporary music, with a primary focus on works composed since 2000. This season, we are especially thankful, after more than a year of COVID-19-related restrictions on live music performances in New York City, to be able to offer an extraordinary roster of new work performed by stellar musicians.

This year the festival opens with new compositions by Miya Masaoka, Bora Yoon, Nina C. Young, and Pamela Z for the EMPAC Wave Field Synthesis Array. This 3D sound system is one of the few systems in the world that allow for a true three-dimensional experience of sound in space. We are proud to collaborate on this project with EMPAC (the Experimental Media and Performing Arts Center of Rensselaer Polytechnic Institute), whose personnel will transport the massive loudspeaker array to the concert hall and whose tech crew will run sixteen shows, each of which will comprise an extraordinary hour-long sonic experience in the presence of an audience of only twenty-five listeners. For more information about the EMPAC Wave Field Synthesis Array, please see page 8 for a short essay by Johannes Goebel, EMPAC's Director.

We are also pleased to present thirteen world and six New York City premieres this season, as well as three works commissioned by EBMF: one new work from Nina C. Young as part of the EMPAC installation; the live version of Taylor Brook's *Virtutes Occultae* for six microtonal keyboards; and Sarah Hennies's thirty-minute *Clock Dies*. In addition to Talea Ensemble, JACK Quartet, and Yarn/Wire, who have become the equivalent of ensembles-in-residence in past seasons, we welcome six of New York's finest keyboard players (performing *Virtutes Occultae*); Alarm Will Sound (with a full evening

work by Tyshawn Sorey); the composer collective Wet Ink; Spektral Quartet; the Bugallo-Williams Piano Duo; soloists Tony Arnold, Claire Chase; Miranda Cuckson; Stephen Gosling; Gilles Vonsattel; and cellist/performer Seth Parker Woods, who brings us a spectacular multimedia solo program.

It is with great pleasure and anticipation that we invite you to enjoy TIME:SPANS 2021, with the hope that our festival program will further enrich and renew New York's vibrant culture of contemporary music and its performance.

Marybeth Sollins

Trustee
The Earle Brown Music Foundation
Charitable Trust

Thomas Fichter

Executive Director
The Earle Brown Music Foundation
Charitable Trust
Artistic Director
TIME:SPANS 2021

The EMPAC Wave Field Array in Performance.
Photo: Eileen Baumgartner



EMPAC WAVE FIELD SYNTHESIS

August 12–15, 2021, at 11.00 am; 2:30 pm; 5:30 pm; 7:30 pm

August 16, 2021, at 11.00 am

Curated by Anne Leilehua Lanzilotti

The Loudspeaker Instrument Playing EMPAC Wave Field Synthesis: A long box with over 240 small loudspeakers is positioned along the wall. The box serves simultaneously as stage and as instrument for the pieces created for this event. The composers worked with this instrument exploring its potential for their music. This instrument creates sounds quite differently than other loudspeaker systems. It has an unwieldy name: The EMPAC High-Resolution Modular Loudspeaker Array for Wave Field Synthesis.

Everyone has experienced the following situation: You are listening to music over a stereo system with a left and a right loudspeaker. There is an area where you hear the full panorama of the music, from left through the center to the right, as if there were a stage. When you move your chair to the very left or very right, most of the music comes from that speaker closest to you. The same in a lecture hall where a human speaker is amplified with left and right loudspeakers on both sides of the stage. If the podium with the speaker is to the left onstage and you sit way to the right in the audience, you will hear her voice coming out of the right loudspeaker—and not from where she stands. Or you sit in the furthest left seat of a row in a movie theater with surround sound. For you, the surround sound effects will come mostly from the left.

The listening experience is quite different when you are in a concert hall with a small ensemble playing acoustic instruments. Independent of where you sit, you hear the clarinet seated on the right, the singer in the center, and the oboe to the left—always from where they are onstage. You move around in the hall and the sound of the instruments always comes to you from where the players sit. And if a player sits towards the back of stage left, you hear them playing from back there.

Wave Field Synthesis is a specific technology that allows us to create such a sound stage. You hear the sounds coming from their specific location, where the composer or sound engineer placed them, independent of where you are in the room. The system creates a physically correct wave field for each sound. And if a sound moves from left to right, anyone in the auditorium will hear that movement. How the sounds are spatialized, are placed in space, can be experienced independent of whether you are more to the right, in the center, or more to the left. Wave Field Synthesis creates this ‘natural’ way of localizing sound, allowing for a greater transparency of the sound stage. A composer can work with sound in space very precisely and can be assured that everyone can hear it as intended. Certainly, such a system does not make a piece of music better or worse.

The theory and technical implementation for Wave Field Synthesis was developed in the late 1980s. Quite a few loudspeaker systems have been developed to take advantage of this theory. The quality of such systems depends on the diameter of the loudspeakers. The smaller the speakers, the better and sharper the sound localization; the larger the diameter, the fuzzier and more out of focus the spatial perception for our human ears. We developed this system at EMPAC at Rensselaer Polytechnic Institute for highly flexible artistic use, which allows placement of modules anywhere in a space, also overhead or in a circle. For this event, we use a straight line of speakers. The system requires quite a bit of computing power to calculate the wave field of each sound—since the creation of each sound involves many, many loudspeakers at the same time. It is not one loudspeaker for one sound—but all are engaged for each individual sound.

Listening to the music does not require an understanding of the system.

Johannes Goebel

For technical background, visit: empac.rpi.edu/sites/default/files/research-documents/WFS_EMPAC_highResolutionModuleLoudspeaker_2021.pdf

EMPAC WAVE FIELD SYNTHESIS

**Thursday, August 12 to Sunday, August 15,
at 11:00 am, 2:30 pm, 5:30 pm, 7:30 pm
Monday, August 16, at 11:00 am**

Audience limited to 25, reservations required, see timespans.org
Mary Flagler Cary Hall
DiMenna Center for Classical Music

**Co-presented by TIME:SPANS and The Curtis R. Priem
Experimental Media and Performing Arts Center (EMPAC)
at Rensselaer Polytechnic Institute**

Miya Masaoka

Seeking a Sense of Somethingness
(*Out of Nothingness*) (2021) •
Commissioned by EMPAC

Bora Yoon

SPKR SPRKL (2021) •
Commissioned by EMPAC

Nina C. Young

Phosphorescent Devotion (2021) •
Commissioned by The Earle Brown Music Foundation
Charitable Trust

Pamela Z

SONANT TOPOGRAPHY (2021) •
Commissioned by EMPAC

- World premiere
Concert duration 70 minutes

Miya Masaoka

Seeking a Sense of Somethingness
(*Out of Nothingness*) (2021)

We know nothing, we are familiar with nothingness, but what about something? Can you feel something, are you seeking something?

Exploring Opacity and Transparency with Wave Field Synthesis, this is a situational composition based on the inimitable sounds of bassoonist Clifton Joey Guidry III mixed with field, water, and outer-space recordings along with analog synthesizers. This piece is dedicated to the late David Wessel, who first introduced me to vicissitudes of Wave Field Synthesis years ago.

Bora Yoon

SPKR SPRKL (2021)

SPKR SPRKL is a work-in-progress excerpt that explores the paradoxical tension between inner resonant body space and outer acoustic/architectural space. Using the Wave Field Synthesis Array to explore the scalar extremities of sound, *SPKR SPRKL* journeys through jagged rhythmic sequences akin to synapses of neurons firing and fireworks, and the visceral texture and whisper of strings, voices, and objects, to explore how these sound scales may be able to form layered simultaneous realities.

Nina C. Young

Phosphorescent Devotion (2021)

In a 2006 paper published by MIT Press, Barry Blesser defines aural architecture as “that aspect of real and virtual space that produces an emotional, behavioral, and visceral response in inhabitants. A space can produce feelings of intimacy, anxiety, isolation, connectedness, warmth, as well as a mystical sense of spirituality. Such responses parallel those of visual architecture, except that the space is experienced by listening rather than seeing.”

Wave Field Synthesis offers a unique opportunity to create aural architectures using audio holograms that you can explore, physically, without relying on the ‘sweet’ spot of many spatial audio systems. You can immerse yourself in an ephemeral, morphing, virtual architecture with the agency to sculpt your own experience and personal ritual.

My new work is loosely inspired by the light and color combinations of James Turrell. In this new exploratory sonic composition, I send out ‘regions’ of synthesized tones. The visitor moves through the space, creating their own temporal envelopes as they travel through

different ‘melodic’ sequences. The positioning of the materials drifts across the array and morphs, mixing to create a more complex experience. Cached between the regions of synthetic tones are snippets of acoustic memories—instruments, voices, field recordings—frozen in invisible space. You can stop to listen, or simply let them pass by as a whisper of something that you may recognize.

Pamela Z

SONANT TOPOGRAPHY (2021)

In *SONANT TOPOGRAPHY*, a torrent of phrases, words, consonants, and phonemes spill into the room, scattering, stacking one upon the other, tumbling down, finding their way to remote pockets and corners, assembling, disassembling, reassembling, and distributing themselves, evenly and unevenly, throughout the space. Listeners will be bathed in a chorus of syllables and surrounded by chaotic and ordered structures built out of sounds from mouths. Ears will be filled with shifting constructions that morph in and out of the grammatical and sensible, as they expand and contract, come together, and fall apart.

The EMPAC Wave Field Array, detail. Photo: Eileen Baumgartner



Tuesday, August 17, 2021, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Taylor Brook

Virtutes Occultae (2016–20) •

microtonal music for six keyboards

Live version commissioned by The Earle

Brown Music Foundation Charitable Trust

Performers:

Laura Barger

Julia Den Boer

Thomas Feng

Isabella O'Connell

Cory Smythe

Ning Yu

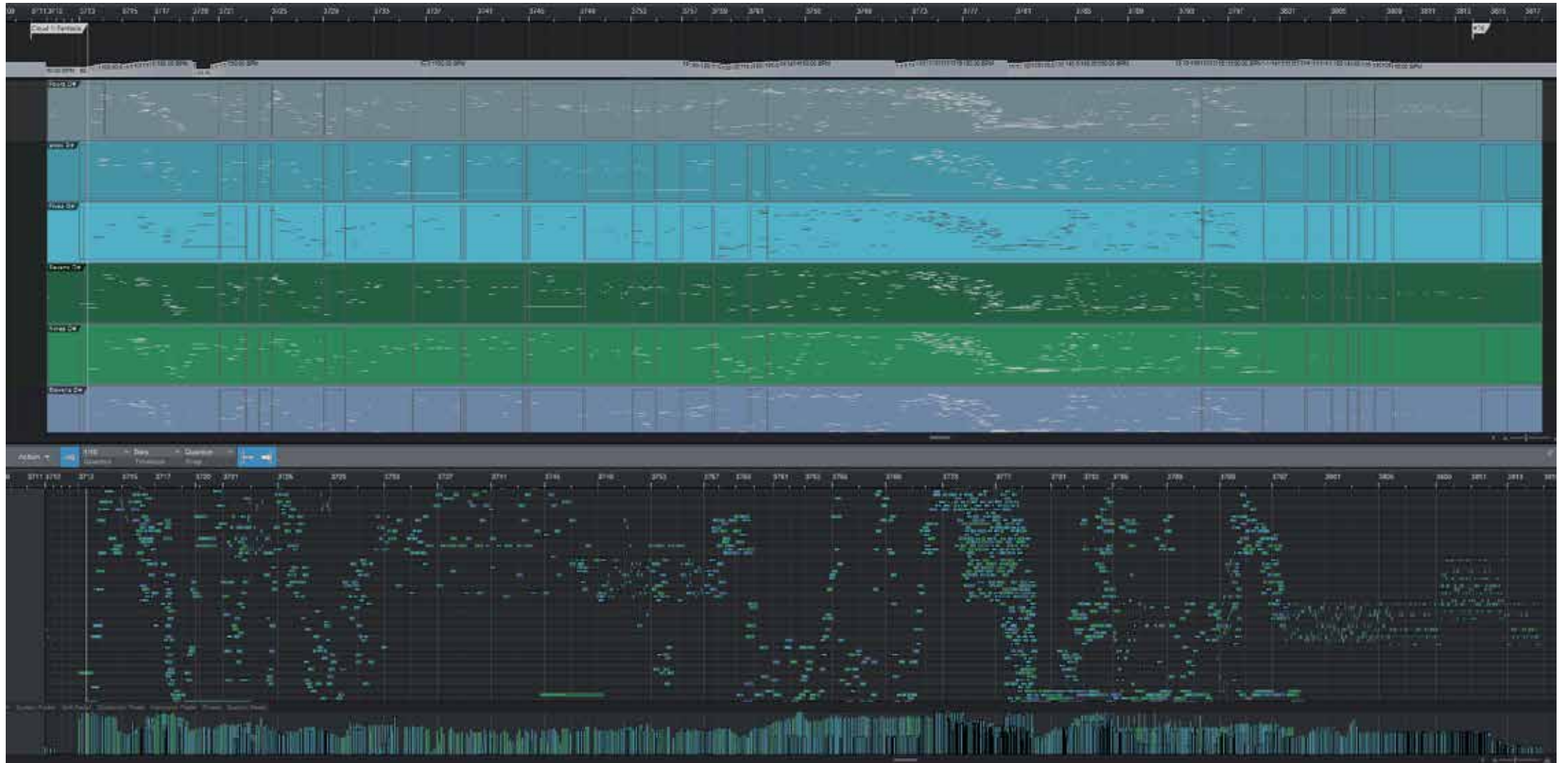
- World premiere
Concert duration 90 minutes

Taylor Brook

Virtutes Occultae (2016–20)

Virtutes Occultae is a set of eighteen pieces for six retuned pianos. Each of the six pianos is tuned uniquely. The tuning of the pianos extends Harry Partch's concept of over-tonality, with each piano representing a different tonality. The rationale for these tunings was to create a high degree of sensory consonance *within* each piano and a high degree of sensory dissonance *between* each piano, while still sharing a common fundamental of E-flat. In writing this music I mixed traditional composition methods of structuring the music with various harmonies and progressions along with freely intuitive writing, collage techniques, and algorithmic composition.

Virtutes Occultae was created principally as a recording, second as a multichannel audio installation, and third as a concert piece. The music was realized entirely electronically, using physical modeling in Pianoteq, commercial software that synthesizes the sound of acoustic instruments with a high degree of realism and allows for the alteration of many properties of the piano model, including the tuning of individual strings, the overtone properties of the strings, the softness of the hammers, and the placement and types of microphones recording in the virtual space.



Taylor Brook. MIDI realization of *Cloud Fantasia*,
from *Virtutes Occultae*. © 2021 Taylor Brook

Wednesday, August 18, 2021, 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Amy Williams

Urquintett (2020) •

for soprano and string quartet

with Tony Arnold, soprano

Commissioned by the Serge Koussevitsky Music
Foundation for Tony Arnold and the JACK Quartet.

Jason Eckardt

Passage (2020) •

for string quartet and optional lighting

I. Subject

II. Ascension

III. Testify

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

Passage was written for the JACK Quartet. *Subject*, dedicated to the members of the JACK Quartet, was made possible by the Chamber Music America Classical Commissioning Program with generous funding provided by the Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund. *Ascension*, dedicated to Mario Davidovsky, was commissioned by the State University of New York, Purchase, with generous support from the Marx Family Foundation. *Testify*, dedicated to Lewis Nielson, was supported by New Music USA, made possible by annual support and/or endowment gifts from the Mary Flagler Cary Charitable Trust, Helen F. Whitaker Funds, Aaron Copland Fund for Music, and the New York State Council for the Arts.

• World premiere

Concert duration approximately 70 minutes

Amy Williams
Urquintett (2020)

Urquintett is inspired by *Ursonate*, Kurt Schwitters's pioneering work of sound poetry, completed in 1932. The source material is transformed in continuously varying ways, including the strings 'playing' the text and the singer deconstructing the text into even smaller sonic fragments. Although the quintet is also in four movements, it does not conform to the sonata form. There is not one definitive performance version of *Ursonate*—in fact, the variety of the presentations that it can take speaks to its strength as a true masterpiece. I hope that my *Urquintett* is both a tribute to the work and a piece that demonstrates that these specific words (i.e., sounds) can be fertile ground for new art.

The image shows a page of handwritten musical notation for a vocal quintet and piano. At the top left, there are handwritten notes: "mut. 4 sketch" and "all staccato". A circled number "9" is written above the first staff. The score is written on ten staves, with the top two staves representing vocal parts and the remaining eight representing piano accompaniment. The vocal lines contain fragmented words and syllables such as "bö wo bö pi", "bö wö rö bö pi", "bö wö pi", "bö wö bö pi", "bö wö rö ta", "bö wö rö ta za", "bö wö rö ta za bö pi", "bö wö rö ta za bö pi", "bö wö rö ta za bö pi", "bö wö rö ta za bö pi". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. Various dynamic markings like "mf" and "f" are present. The score is annotated with numerous performance instructions, including accents, slurs, and articulation marks. The bottom right of the page contains some additional handwritten notes, including "EFA", "D A", "E A", and "D A".

Amy Williams. A page from a pencil sketch for *Urquintett*

Jason Eckardt*Passage* (2020)Part I *Subject*

Beginning in the 1950s, the CIA became interested in psychological research on the effects of sensory deprivation on humans. The research, suggesting rapid regression in those tested, provided a framework for sections of the KUBARK manual, the first in a series of United States-government documents providing detainee-interrogation techniques that involved radically altering a detainee's sense of time and environment. Among the techniques, some developed independently by interrogators, were the manipulation of light and sound. In order to weaken the resolve of a subject and prolong 'capture shock', complete sensory deprivation followed by blasts of light, noise, or very loud music, proved effective—so much so that variations and combinations of these techniques were widely used by the United States as well as its allies and enemies, in Vietnam, Latin America, Northern Ireland, and the Middle East. Though the idea of sound as a weapon is at least as old as the Biblical account of Joshua's siege of Jericho, it was only recently deemed "inhuman and degrading" for the purposes of interrogation by the European Court of Human Rights in the 1978 case, *Ireland v. the United Kingdom*.

Part II *Ascension*

Following traumatic experiences, it is not unusual for survivors to experience frightening flashbacks and dreams; an urge to avoid places, events, or objects that might remind them of the trauma; uncontrollable anxiety, nervousness, and emotional volatility; gaps in memory; and distorted feelings of guilt, blame, and one's place in the world. Despite these debilitating afflictions, a remarkable number of survivors significantly decrease or eliminate their symptoms with proper treatment.

Part III *Testify*

Both publicly and privately, many survivors seek justice and raise awareness through word and action. Not motivated only by retribution, they offer first-person evidence as well as pathways to empathy and reconciliation. Whether addressing the United Nations Human Rights Council, the International Criminal Court in The Hague, or the United States Congress, survivors' testimony is too often met with inaction. Institutional apathy, lack of international cooperation, and limited or absent public outrage allow the cycle to continue. Nevertheless, the conviction and courage of these survivors are powerful inspirations for all of us to confront and combat oppression, subjugation, and injustice.



Thursday, August 19, 2021 at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Eduardo Aguilar

HYPER (2021) •

inti figgis-vizueta

mayu (the great river) (2021) •

Brittany J. Green

Lead Me Home (2021) •

Commissioned by JACK Quartet for the 2020 JACK Studio Artists

Rencontres (2021)

Olivia Shortt

the body remembers (2021) •

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

- World premiere
Concert duration 90 minutes

Eduardo Aguilar

HYPER (2021)

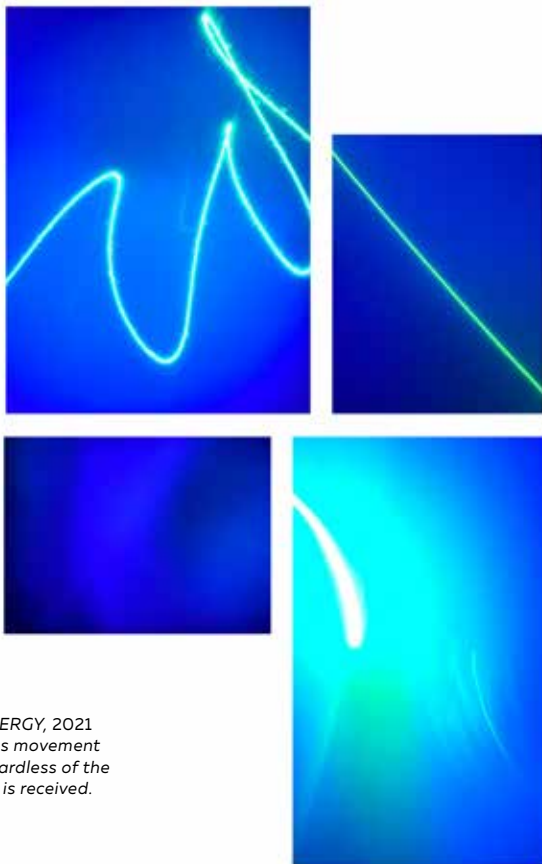
hyper-(prefix): excess; over; beyond; above

HYPER is a movement design that produces sound energy. I try to form a continuous object where the sound material evolves through the design of the physical forces that produce it. The result is a fusion of sound and movement; forces that move in a fast and excited way. Thus, although the configuration seeks the sound, it (the configuration) exceeds it (the sound and its perception).

In the *HYPER* score I propose a new model for movement writing. This writing mode allows the representation of the spatio-temporal reality at the necessary resolution (adjustable) to accurately write and read the movement that evolves sound. *HYPER* explores an idea of coherence in time-space; of unfolding in 'space-sound'; of take-off in 'sound-air'; of friction in 'air-nothing'; of overflow in 'nothing-all(one)'. The movement of the quartet pushes towards the over-concentration of a single energetic entity (a sort of perpetual circuit where all the energy tries to concentrate inside), looking for a hyper-approach to movement, looking for the finest occupation of space-time . . . until breaking it, until losing it, until exceeding it . . . until contacting its nothingness.

HYPER is a continuous gesture of energy. It is driven by a tangible force but manifests itself as ethereal—like the light of a nonexistent object. It unfolds radiantly in the environment, but subjected to the limits of the space-time continuum, as the green ray

to the axis from a laser beam. It rides to its own explosive disintegration but situated for a marginal perception—like posthumous fumes from the inner chemistry in a pyrotechnic device. It fades between eye and ear to appear in the memory. . . . It structures itself on memory like the flashing architecture of a cuete [a fireworks display], it perpetuates itself in the nothingness . . . as space impossible to occupy.



Eduardo Aguilar. *MOVEMENT ENERGY*, 2021
 . . . all energy can be thought of as movement
 and treated in the same way, regardless of the
 sensory channel through which it is received.

inti figgis-vizueta

mayu (the great river) (2021)

mayu (the great river) is inspired by indigenous Andean cosmology and iconography through the lens of queer-ness, diaspora, and separation. The score works as an ecosystem for connecting living constellations, musical materials, and the individual/collective experience of time. The piece is a reflection on the multiple temporalities experienced and harnessed by displaced, erased, and structurally excluded peoples. These layers of time, the material and immaterial, are sources of joy | resilience | survival, and perhaps, future.

Brittany J. Green

Lead Me Home (2021)

Lead Me Home is a reflective piece that draws material from Thomas Dorsey's hymn, "Precious Lord, Take My Hand." Written for strings and electronics, the piece features a shimmering texture that gradually unfolds as ethereal electronic harmonies weave in and out of moving cluster pads in the strings. A love letter to those who have lost so much and so many during the COVID-19 pandemic, *Lead Me Home* evokes the despair and hope of the hymn.

Brittany J. Green

Rencontres (2021)

Rencontres for string quartet was composed for the JACK Quartet as a part of the inaugural 2019 JACK Studio Artists initiative. It explores the brevity, tension, and euphoria of chance encounters. The piece juxtaposes whispered text, *rencontrer l'amour est doux au toucher* [to encounter love is sweet to the touch], expressive ornamental gestures, and lush, resonate textures with disjunct rhythms, dissonant harmonies, and aggressive and noisy textures. These contrasting elements often find themselves giving into and growing out of each other, representing a constant state of uncertainty.

Olivia Shortt

the body remembers (2021)

the body remembers was written for the JACK Quartet as a part of the inaugural JACK Studio Artists initiative and is a work for string quartet created as an artistic offering to the thousands of missing and murdered indigenous women, girls, and Two-Spirit People of Turtle Island (North America) who have disappeared, as well as the indigenous people and allies who are volunteering time and are taking action to work together to support each other, their communities, and the search for

information regarding the mass genocide and disappearances. The title of this work is inspired by Billy-Ray Belcourt's essay, "The Body Remembers When the World Broke Open," as well as the 2019 film of the same name (also inspired by Belcourt's essay).

The body remembers when the world broke open is a provocation of mine to think the time-frame of colonial worldlings through the language of haunting and speculation. Which is to say that we are not done mourning the "world-shattering" magnitude of settler invasion and its attendant crime scenes of all sorts and that this kind of loss yields effects that reverberate into the near future by way of the body's 'critical receptivity'; that is, the ease with which we can be undone and displaced by others.

From Billy-Ray Belcourt, "The Body Remembers When the World Broke Open"

The U.S Department of Justice found that American Indian [indigenous] women face murder rates that are more than ten times the national average.

From the Coalition to Stop Violence Against Native Women

The National Crime Information Center reports that, in 2016, there were 5,712 reports of missing American Indian and Alaska Native women and girls, though the US Department of Justice's federal missing persons database, NamUs, only logged 116 cases.

From the Missing and Murdered Indigenous Women and Girls Report

Friday, August 20, 2021 at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Alex Mincek

So Many Ways (2021) •

Sam Pluta

Systems of Interaction I (2021) •

Mariel Roberts

or we don't need light (2021) •

Ben Lamar Gay

Known Better. Still Lit (2021) •

Wet Ink Ensemble

Erin Lesser, flute
Alex Mincek, saxophone
Jan Antonio, percussion
Eric Wubbels, piano
Mariel Roberts, cello
Kate Soper, voice
Sam Pluta, electronics

- World premiere
Concert duration approximately one hour

Alex Mincek

So Many Ways (2021)

There are so many ways to listen—so many ways to make sense of sound from moment to moment. We may continually shift our attention from one parameter to another—from duration to pitch, from texture to timbre, and so on—perhaps focusing on one aspect while completely missing another. . . . Likewise, there are so many ways to articulate musical ideas—so many choices to make regarding how to perhaps ‘best’ express and represent myriad thoughts, feelings, and physical phenomena.

In *So Many Ways* I’ve tried to arrange multiple ways of perceiving logical, meaning-bearing narratives for each individual musical parameter: timbre, pitch, duration, amplitude, envelope, and texture. For example, the harmonic language in the piece has been arranged so that it might be equally understood or felt as arising from either a purely intervallic set of rules, or a completely tonal framework, or from an entirely acoustic point of view. Of course, these individual logics, attached to individual parameters, become highly convoluted since they often unfold simultaneously at different rates of progress. For this reason, the musical materials have been reduced to a rather bleak collection of utterances.

But, dear listener, perhaps you don’t make sense of any of it after all. Perhaps you simply hear a succession of isolated sounds passing by aimlessly with no discernable *raison d’être*? That’s ok. That’s just one of the ways.

Mariel Roberts

or we don't need light (2021)

Light, both practically and metaphorically, defines our sense of space and environment. It serves to illuminate, obscure, direct, or diffuse our attention. It also physically impacts our corporeal experience, bridging the gap between interiority and exteriority of perception. *Or we don't need light* translating the ever-changing continuum between light and darkness into a purely sonic context.

Sam Pluta

Systems of Interaction I (2021)

For the past twenty years, I have been creating computer systems and compositional systems where users/machines/players interact to create musical dialog. This work, the first in an ongoing series, explicitly explores agent-based interactions between instrumentalists, scores, and software to produce a constantly unfolding tapestry of sonic relationships.

Ben LaMar Gay

Known Better. Still Lit (2021)

Known Better. Still Lit is a new work that explores memories within a city's grid system as well as in the absence of. The material is based on Chicago's relationship between sound, grids, flow, and the abrupt openness of the Great Lake. *Known Better. Still Lit* is made of tone cycles that are reshaped through collective memory and used as suggested routes to both escape and reposition oneself inside the grid.

Wet Ink Ensemble. Photo: Alexander Perrelli



Saturday, August 21, 2021, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Microludes for György Kurtág a selection (2015–17) •

Marcos Balter

Hang (2017) •

Amy Williams

In the Shadows (2017) •

Carola Bauckholt

When They Go Low We Go High (2017) •

Caspar Johannes Walter

Spiel mit dem Unendlichen (2016) •

Philippe Manoury

G for K (2016) •

Amy Williams

Piano Portraits (2019–20) •

Ursula, Nils, Liz, Hibbard, Olga, Allen

Erik Oña

Jodeln (1999) •

Amy Williams

Piano Portraits (2019–20) •

Helena, Frieda, Yvar, Lukas

Amy Williams

Switch (2014) •

Commissioned by the Sinquefield Charitable Foundation
for the New Muse Piano Duo

Bugallo-Williams Piano Duo

Helena Bugallo

Amy Williams

- New York City premiere
- Concert duration approximately one hour

Amy Williams

Microludes for György Kurtág,
a selection (2015–17)

Tonight's program celebrates musical friendship. Many of György Kurtág's nearly 100 pieces for piano four-hands and two pianos reflect his thoughts and recollections of the music of other musicians. For the Bugallo-Williams Piano Duo's *Microludes for György Kurtág* project, ten esteemed international composers contributed new pieces (of which five are presented here) in the spirit of Kurtág's work. The series pays homage to the master of miniatures and celebrates his pianistic legacy. A significant contribution to the repertoire, it marks the debut of all the composers in the genre of one piano, four-hands.

Amy Williams

Piano Portraits (2019–20)

Each of the ten *Piano Portraits* is a personal reflection of a pianist who has influenced my musical development—grandparents, teachers and professional colleagues. There are allusions to specific works (*The Rite of Spring* in Liz, *Salt Peanuts* in Hibbard, Erik Oña's *Jodeln* in Helena) and more elusive stylistic references (Brahms in Olga, Bach in Lukas, stride piano in Allen). I was also inspired by these pianists' very particular approaches to the instrument (Nils playing Feldman,

Ursula playing Nancarrow, Frieda demonstrating scales, Yvar multitasking). The *Portraits* are dedicated to the memory of Argentine composer and conductor Erik Oña. A dear friend and colleague since 1993—and Helena's husband—Erik was one of the most original and inspiring musicians I will ever know. He died in September 2019 of pancreatic cancer.

Erik Oña

Jodeln (1999)

Erik Oña's extraordinary work, *Jodeln*, was foundational to the formation of the Duo, when we were all in graduate school together in Buffalo in the late 1990s. The sonic concept of the piece (all harmonics), with low notes that are stopped by the other player to create a yodelling effect preceded considerations of performance practicality. The challenges of notation and coordination were developed in close collaboration over several years. The result is a stunningly beautiful exploration of the world of overtones with their subtle nuances of color, pitch, and reverberation.

Formally, it evolves as a cyclical spiral, branching off at particular point in order to highlight a detail and return more or less inconspicuously to the main cycle. *Jodeln*, is part of a trilogy completed by *Andere Stimmen* (for prepared piano, six hands) and *Lokaler Widerstand* (for piano duet and string orchestra). The three works are conceptually related, but their sound is markedly different.



Amy Williams

Switch (2014)

The term 'switch' has multiple meanings that are relevant to this short four-hand work: a device for making and breaking the connection in an electric circuit; a sudden change; a shift in direction or focus; a thin, flexible rod or twig; to exchange or swap; to jerk or swish abruptly. It can also be onomatopoeic. The pairing of two players at one piano is central to the construction of the piece. One shadows the other, or interrupts with dissimilar music, or coexists with a contrasting but complementary texture, or cooperates in search of common ground (which is only reached at the end of the piece). The inside and the outside of the piano interconnect, as do normal and prepared notes. The physical position of the players is also flexible, as there is no 'normal' register for the top and bottom parts. All this illustrates some of the challenges and certainly the joy of playing four-hands.

Amy Williams, Helena Bugallo. Photo: Heike Liss

Monday, August 23, 2012, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Catherine Lamb

parallaxis forma (2016)

for voice and ensemble

with Tony Arnold, soprano

Sarah Hennies

Clock Dies (2021) •

Commissioned by The Earle Brown Music Foundation Charitable Trust

Oscar Bettison

La Arqueologia del Neón (2021) •

Commissioned by the Talea Ensemble with funds provided by the
Fromm Music Commissioning Award OB 2021

Talea Ensemble

James Baker, conductor

Barry J. Crawford, flute

Gleb Kanasevich, clarinet

Marianne Gythfeldt, clarinet

Zach Herchen, saxophone

Oren Fader, electric guitar

Stephen Gosling, piano

Alex Lipowski, percussion

Matthew Gold, percussion

Karen Kim, violin

Hannah Levinson, viola

Chris Gross, cello

David Adamcyk, sound engineer

Caitlin Cawley, stage manager

- World premiere
Concert duration approximately 75 minutes

Catherine Lamb*parallaxis forma* (2016)

Parallax, from *parallaxis* (Latin, to alter)
 the apparent displacement / difference in position
 of a nearby object against a background
 as perceived from two viewing locations
 or
 the angle subtended at a celestial body, especially a
 star,
 by the radius of the earth's orbit

Sarah Hennies*Clock Dies* (2021)

Nearly all activity on earth relies on circadian rhythm. For humans, our existence is governed by a biochemical circadian clock, a mechanism in the brain synchronized almost exactly with the 24-hour day that allows our neural pathways to adjust to changes in our environment. However, this seemingly universal process can malfunction, where a disruption of the circadian clock sets off a chain reaction of biological and behavioral abnormalities. *Clock Dies* considers the musical ensemble as an ecosystem of interconnected internal processes that become irregular, exaggerated, and fractured due to the disruption of regular oscillations.

Oscar Bettison*La Arqueología del Neón* (2021)

La Arqueología del Neón (*The Archeology of Neon*) was written for Talea Ensemble. Unlike a lot of my works that are somewhat more conceptually based, this piece is more abstract. That having been said, the things that seemed to attach themselves to the piece as I was working on it, are things that I do tend to return to. These were the ideas of light, particularly artificial light (I have an obsession with artificiality) and the noisy, buzzy distortion associated with old neon tubes, together with the idea of uncovering, or unearthing of ideas, of music heard through, or under, other music. These ideas manifest themselves in different ways in the piece: as far as distortion is concerned, almost all of the ensemble have preparations in place that distort their natural sound, and the idea of uncovering is most obviously found in composed 'holes' in the fabric of the piece when the normally fast activity suddenly stops, and microtonal drones give way to a different sort of music. I think of *La Arqueología del Neón* as a sort of frenetic chamber concerto. The ensemble is divided into smaller groupings, with the strings often acting as one unit against the rest of the ensemble. There are occasional accompanied solos that emerge in the course of the piece, as well as an underlying progression of pulses that occasionally rises to the surface.



Tuesday, August 24, 2021, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Andrew McIntosh

Little Jimmy (2020) •

1. Positive/Negative 1
2. Little Jimmy at the end of winter
3. Positive/Negative 2
4. Heart
5. Positive/Negative 3
6. Little Jimmy, Half an Hour Later, or, there is a place within you that has never been wounded

Wolfgang Heiniger

Neumond (2019) •

Zosha Di Castri

Tachitipo (2016)

Commissioned with support from the Canada Council for the Arts

Yarn/Wire

Laura Barger, piano
Russell Greenberg, percussion
Sae Hashimoto, percussion
Julia Den Boer, piano

- World premiere
Concert duration approximately one hour

Andrew McIntosh

Little Jimmy (2020)

Little Jimmy uses field recordings taken on April 23, 2020 in the San Gabriel Mountains, at or near the Little Jimmy backpackers' camp on Mt. Islip, in the Angeles National Forest. At the time the forest was under several feet of snow, just beginning to melt and emerge from winter conditions. I wasn't intending to write a piece about wildfire or climate change, but I had already been planning to use those recordings in this piece in late August of 2020 when the Bobcat Fire burned the trees captured in the recordings. The recordings appear in the second and sixth movements.

A note also on the titles of the three Positive/Negative movements: over the past several years I have become quite fond of the gridded and enameled tile pieces of visual artist Jennifer Bartlett. These three small movements owe some of their creative inspiration to her work, and the titles are in reference to early pieces of hers. Lastly, the subtitle of the sixth movement, *there is a place within you that has never been wounded*, comes from an interview with Irish poet John O'Donahue.

Wolfgang Heiniger

Neumond (2018)

Neumond (New Moon) is a nostalgic piece, a goth piece, however one that appeals to a modernism that never existed. A reminder of the music of early horror films, a dark and poetic pagan ritual (in black-and-white, of course). You'll hear two electronic organs in microtonal tuning and two drums singing a song of wistfulness during the new moon. Or something like that.

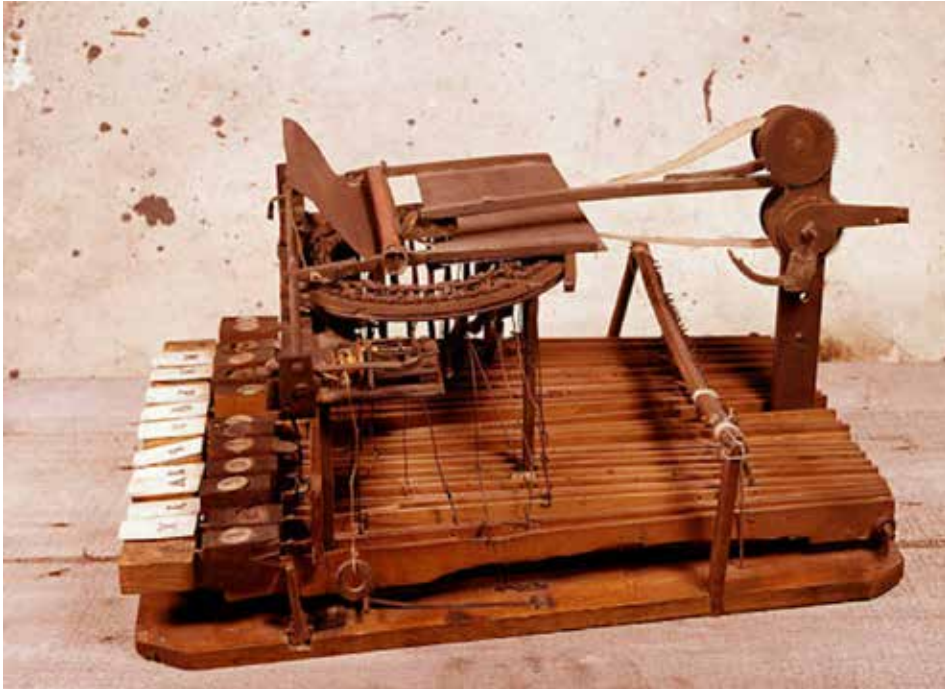
The horror is only fake, but the yearning might be real and present.

Zosha Di Castri

Tachitipo (2016)

This piece is a reflection on writing and the machines we use to execute our ideas. Nietzsche wrote, "Our tools are also working on our thoughts," something I often think about when composing. Here, I return to a more antiquated technology, the typewriter, to build a syntax of sounds. The title, *Tachitipo*, comes from an 1823 typewriter model, also known as the *tachigrafo*, invented by the Italian Pietro Conti di Cilavegna. The typewriter epitomizes nineteenth- and early twentieth-century attitudes towards writing: efficiency becomes paramount as typing begins to approach the rapid-fire speed of thought, in all of its desperate fury. It also affixes sound to the imprinting of symbols on the page, not unlike modern technologies for music notation.

The term 'typewriter' referred both to the machine, the occupation, and the person (usually a woman) who used it. Although taking up typing may have been an emancipatory act, it is interesting that, though given the tools for writing, women at this time rarely held the power behind the signs they were producing. Authorship was still at a degree of remove. This was a dictation job good girls did before getting married—a special, temporary status—not unlike the piano lessons previous generations undertook to attract suitors. Here, I reclaim the object as author, transcriber, and pianist.



A cembalo scrivano, an 1846 model typewriter invented by Guiuseppe Ravizza, a follower of Pietro Conti, the inventor of the tachigrafo or tachitipo. The name cembalo scrivano refers to the typewriter's piano-like keys and keyboard.

The initial impetus spurring the composition came from a comic evolutionary diagram attached to an article by Kate Lunau in *Maclean's Magazine*, entitled "The downside of human evolution." It showed the classic progression from an ape on all fours, through early bipedal ancestors, to the anatomically modern standing human—and in direct mirror image, the eventual crouching back down of the body over the exact tools and technologies which have separated us from other species. This image of the body regressing from an erect posture to a figure hunched over work shaped the dramatic progression of the piece and its resulting sounds. I believe we create art in the hopes of transcending the everyday, to connect with others, to reach towards moments of opening, clarity, or understanding, and yet the tools we've invented to facilitate this pursuit can result in the consequence of isolating us even further, curling the body back in onto itself.

The resulting music in *Tachitipo* ranges from very free abstract, quasi-improvisatory textures to rigorously controlled musical structures, with the musicians emerging out of and disappearing into fields of nuanced noise. *Tachitipo* is dedicated to the hard-working and truly inspiring musicians of Yarn/Wire.

Thursday, August 26, 2021, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

George E. Lewis

Not Alone (2014–15)

Fredrick Gifford

Difficult Grace (2019)

Monty Adkins

Winter Tendrils (2014/15)

Commissioned by the Swedish Arts Council for Seth Parker Woods

Nathalie Joachim

The Race: 1915 (2019)

Ryan Carter

Default Mode Network (2019)

Freida Abtan

My Heart Is a River (2020)

Commissioned by the Seattle Symphony, 2020

Pierre Alexandre Tremblay

asinglewordisnotenough 3 [invariant] (2015)

Seth Parker Woods, cello

Pierre Alexandre Tremblay, electronics

Concert duration approximately 90 minutes

George E. Lewis

Not Alone (2014–15)

Not Alone uses interactive digital delays, spatialization, and timbre transformation to create a dance among multiple cellists following diverse yet intersecting spatial trajectories. Although the work does not deploy explicit models of self-similarity, the more immediate spatial trajectories expand into larger trajectories of affect across the duration of the piece. Advancing a conversational aesthetic, albeit in a non-improvised work, foreground and background deliberately conflate in *Not Alone*. The electronics and the cello blend, intersect, and ultimately diverge into multiple digital personalities that can suddenly converge into unified ensembles while shrouding their origin in processes of repetition.

Not Alone was written for Seth Parker Woods, and the software was written by Damon Holzborn. The composition is dedicated to cellist Abdul Wadud. Software design by Damon Holzborn.

Fredrick Gifford*Difficult Grace* (2019)

As Seth Parker Woods and I brainstormed a project that would simultaneously feature his voice and cello, I asked if he would be willing to share several authors and works that were important for him. In reading through these, I was struck by Dudley Randall's poem, "Primitives"—and *Difficult Grace* began. I wanted to create a musical process, a kind of sonic network of relations that would set Randall's original poem in dialogue with itself in musical time, both verbally and sonically. In *Difficult Grace*, I hoped to create a work where aspects of Randall's poem (rhythms, durations, phonetic timbre, syntax, and meaning) would generate each musical gesture (even the title is a line from the poem); and Seth's voice and cello would be the instrument. All of the sounds in the live electronics layers are untransformed recordings of his performance.

Monty Adkins*Winter Tendrils* (2014/2020)

The work is inspired by an image of freshly fallen snow on the fragile, bare branches of a tree. The image was subsequently processed and overlaid on itself several times. The composition follows a similar model. In the first part, the solo cello presents the main musical line. In the second part, the 'tendrils' from this line are superimposed. These lines are transposed and fragmented. As a result, five canonic lines (tendrils) spin off from the initial line and are heard simultaneously. The canons are strict, but not heard in their entirety. This creates a rich harmonic web akin to the final processed image. The second section of the work draws on materials from the first, creating further tendrils from the harmonic, timbral, and melodic implications of the opening movement.

Nathalie Joachim*The Race: 1915* (2019)

The Race: 1915 is inspired by the colorful vibrancy and nostalgic realism of visual artist Jacob Lawrence's *Migration Series*, which depicts images of African Americans as they embarked on one of the most expansive migratory movements in history. The work, for solo cello and electronics, combines blues-inspired melodies (including a quote from "Praise God We Are Not Weary," by Tom Brown and Tom Lemonier) with the angst and uncertainty of transient movement, against a colorfully active and vibrant electronic palette. It addresses at once the uprooting and resilience of black people in America.

The work calls for the performer to recite text sourced from *The Chicago Defender*, one of the most important and historic black newspapers. Weekly issues of *The Chicago Defender* played an essential role in promoting The Great Migration, and all of the text is taken from issues published in 1915—the year marking the beginning of the movement which would span nearly six decades. By citing the atrocities faced by African Americans in the oppressive and violent Jim Crow South, and providing resources for those seeking freedom, millions were compelled to embark on incredibly challenging journeys, leading to the development of the northern and western city-centers of the United States. The publication adopted the term 'the Race', which was used in lieu of the terms 'negro' or 'black'—a significant and powerful statement of self.

Text fragments selected from issues of *The Chicago Defender*, published in 1915

Nine human beings hanged within 24 hours

. . . and today, a lynching party is pursuing a tenth member of the race.

Look at it: see these men hanging from a limb of a tree

Then look at the other race farmers who were made to come and look at

them. Race woman slain like cattle on public street

. . . she begged for help, but not a hand was turned.

The race that has slaved for the country, felled the trees,

built its railroads, labored day and night

was not given opportunity

No person identified with this intelligent and progressing race should

allow this. Any effort to deprive us of our rights

should be referred to the authorities

because such is against the Constitution of these United States.

Ryan Carter*Default Mode Network* (2019)

Default Mode Network is a piece for cello, fixed media, and motion-controlled interactive sounds that are played from the mobile devices of the audience. All audience members are invited to participate. You will be able to control certain aspects of the sound by tilting or shaking your device; there is no interaction with the screen other than tapping a start button and occasionally glancing to see whether to tilt or shake your device, though you could also just experiment to find out what moving your device will do. This work seeks to reposition the phone from a tool for remote interaction to a musical instrument that requires no experience to play and supports the communal experience of hearing music in concert.

Despite the emphasis on collective music-making that this piece invites, the process of developing this work—and the amount of time I spend with my phone in general—has led me to reflect on how social relations are currently evolving. Sherry Turkle, an M.I.T. professor and clinical psychologist, writes about this topic in *Reclaiming Conversation: The Power of Talk in a Digital Age*. Turkle examines all kinds of relationships, including our relationships with ourselves. She writes, “Developmental psychology has long made the case for the importance of solitude. And now so does neuroscience. It is only when we are alone with our thoughts—not

reacting to external stimuli—that we engage that part of the brain’s basic infrastructure devoted to building up a sense of our stable autobiographical past. This is the ‘default mode network’. So, without solitude, we can’t construct a stable sense of self.”

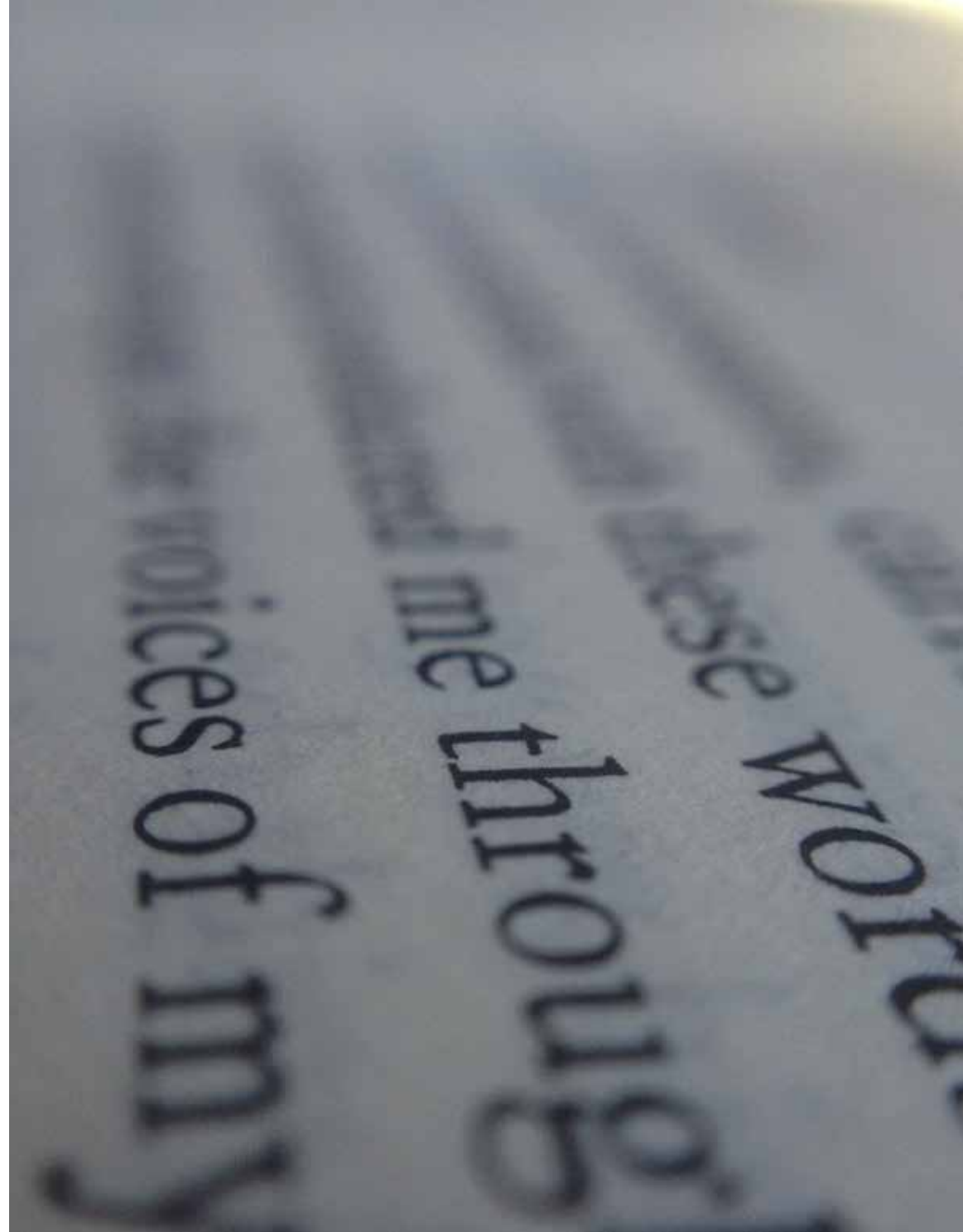
So this is a piece about making music together, but also about the quiet time we all need for music—and anything that really matters—to be possible.

Freida Abtan*My Heart Is a River* (2020)

My Heart Is a River (composed in memory of Raphael Abtan) is a piece for video, live cello, and pre-processed accompaniment. Narratively, the piece traces the borders between dreams and identity. A cello player performs, and stories emerge from his instrument. In these dreams, he shares a picnic with a friend, and they plan an adventure. They sail through rough waters using the cello as a boat. At their destination, they mirror movement against an invisible barrier. The music in the piece uses spectral processing to transform the sounds of a cello into physical materials such as water and skipping rocks. The live cellist, Seth Parker Woods, plays with a click track for tight synchronization with the pre-recorded electronic accompaniment.

Pierre Alexandre Tremblay*asinglewordisnotenough 3 [invariant]* (2015)

Traduttore, traditore, says the Italian proverb. *Traduire, c'est avoir l'honnêteté de s'en tenir à une imperfection allusive*, nuances the translator Pierre Leyris. This series of pieces looks at the impossibility of translating, firstly, the text, and then the context. The multiple nuances of words and images, flatten, lost, unseizable. Moreover, it is also a reflection on the inexpressible, where music and silence allow some states /sentiment/experience to be expressed with more power/precision/nuances. Therefore, this suite of pieces should be taken as different expressions of a single impression, whose sense is multiplied by their common/composed/remembered past. Explain/comment/multiply the music by music, or as Harold Bloom says so elegantly, "the meaning of a poem can only be another poem." This third piece/iteration/instance is the first with a live/acoustic instrument/source. Whereas the original electronic explores the gestural/embodiment limits of fixed media, here the cello reaches for a world of articulated transients/noises/textures/ splices. Ideas are expanded /shrunk/distorted at the limit of recognition, to allow/free their essence from their broken shell.



Friday August 27, 2021, at 7:30pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Anthony Cheung Portrait

Anthony Cheung

All Roads (2018)

Commissioned by Music Accord for the Escher Quartet
and Gilles Vonsattel

Gilles Vonsattel, piano

Spektral Quartet

Anthony Cheung

Elective Memory (2015)

Commissioned by MusicBridge, Inc., for Jennifer Koh and Shai Wosner

Anthony Cheung, piano

Miranda Cuckson, violin

Anthony Cheung

The Real Book of Fake Tunes (2015)

Commissioned by the Fromm Foundation for the Spektral Quartet
and Claire Chase.

Spektral Quartet

Maeve Feinberg, violin

Clara Lyon, violin

Doyle Armbrust, viola

Russell Rolen, cello

Claire Chase, flute

Concert duration approximately one hour

Anthony Cheung

All Roads (2018)

As I began writing this piece, I kept being drawn into a tune that has haunted me for some time. Billy Strayhorn's "Lotus Blossom," with its poignant falling lines and close, sighing intervals, is a special shade of bittersweet. In this perfectly melancholy tune, a melodic sequence blooms into an expanded lament, only to rise hopefully and pleadingly during its bridge and then resolve resignedly downwards again. And its accompanying harmony, filled with suspended longing and tinged with regret, holds the secret to why Duke Ellington called it "just about my favorite, possibly" of his close collaborator's output. The mood and sinuous profile of "Lotus Blossom," at one point titled "All Roads Lead Back to You," became the starting point of *All Roads*. I envisaged it with more and more layers, complicating and implicating the harmony, and with ever more momentary suspensions and resolutions. As the piece grew to its final form, the reimagined tune became the through-line of the entire work, returning in distant transformations and detours in between and throughout the pairs of four main movements. And the imagery and metaphor of roads and paths diverging, circling, flowing, and expanding, and finally rejoining, gave shape to the journey of the piece. In the Introduction ("First Detour"), the piano's sustained notes guide through traces of the strained melody, with outer voices both harmonizing and atomizing, and strings producing a hazy, suspended sheen. The full quintet begins in earnest ("Forking Paths") when the strings take over at what would be the bridge, pushing against the piano's

responses, with ever more urgent, repeated swells. In the following Interlude ("Second Detour"), the lyrical strings become the current against which the piano's active ornamentation once again resists. This flows into a new movement, "Circuitous Routes (Winding Passacaglias)," which cycles through several expanding chord sequences, around which torrents of rapid piano activity begin to accumulate. It ends with steely vertical sonorities that vaporize into ever-higher reaches. In its aftermath, a lyrical episode for piano alone traces the curves and outlines of the initial melody, its shadowy profile still intact, but morphed into something entirely different. All instruments are again united in the third movement ("Estuary"), the resonances of the piano providing the anchor from which the strings issue streams of quiet, buzzing intensity. A final interlude recalls the even more distant opening, now three times removed, before the full ensemble launches into the final movement ("Convergence"), which is also the longest and most expansive. Extroverted in rhythm and groove, it occasionally recalls the quiet, sighing music of earlier, only to revert to its propulsive engine and bring the piece to its charged conclusion.

Elective Memory (2015)

When I was approached by Jenny Koh to write a piece in conversation with Beethoven's Sonata Op. 96 in early 2013, I was just starting to embark on several projects with the specific goal of responding to Beethoven. The orchestral work *Lyra* (2013–14) was inspired by the myth of Orpheus and Eurydice throughout the history of western music and its possible connection to Beethoven's Fourth Piano Concerto in particular,

and the piano quintet *Bagatelles* (2014) took fragments of the Coriolan Overture and Fifth Symphony as points of departure. Thus the appeal was especially timely and prescient, though the shadow and influence of Beethoven has been a constant theme throughout my life as a composer and pianist. The composers in the Bridge to Beethoven project have each responded in very different ways to the calling, weaving biographical strands into reimagined histories and recontextualizing individual movements with interludes.

The title *Elective Memory* is somewhat of a cross between selective memory, either unconscious or by will, and elective affinity, a concept made famous by Goethe as a kind of pseudo-scientific theory of natural predilection and inclination in the realm of human relations, as guided by chemical reactions. An elective affinity between Goethe and Beethoven manifested itself in a mutual admiration for one another's work, but also a mismatched series of meetings in July 1812 (the same month when Beethoven wrote his mysterious "immortal beloved" letters, and also the year of his Op. 96 sonata). The legendary encounters took place in Teplice, a spa town in the present-day Czech Republic, in which each rebuked the other on account of perceived social failings.

My piece begins with a hazily recalled fragment of Op. 96, the opening plaintive birdcall trill that becomes the basis of an ongoing dialogue between the violin and piano, transforming it into something lonely and with simple longing, a dialogue no longer between the instruments, but struggling within itself, in displaced phrases and registers across the violin. The 'golden age' referred to in the first movement could be that of



Beethoven's mythological past (through the rose-tinted glasses of hindsight) or simply an idyllic, paradisaical world that Beethoven's pastoral language evokes. The second movement is all about dramatic contrasts and increasingly larger brushstrokes. Here, I turn to the elective memory of an earlier sonata for violin and piano, written when I was eighteen, a piece that I later consciously repressed but occasionally revisited, and which is itself about involuntary memory, inspired by the fictitious Vinteuil sonata of Proust's *À la recherche du temps perdu*. The reawakening of that forbidden memory, recalled in fleeting moments throughout the movement, is interspersed with an equally passing gesture from the Beethoven, a simple up-down wavelike motion between the two instruments in absolute unity, before their bonds eventually become loosened. The naïve gesture soon transforms into a series of sweeping, impassioned movements, overlapping and traded between the instruments, before they are brought back together with rhythmic cohesion and propulsion. A final "Nocturne, Half-Remembered," in contrast to the dawn music of the opening "Aubade," returns us to the fragmented, drawn-out 'bird' theme of the opening, this time even more disassembled and refracted. While the violin assumes an increasingly lyrical role, departing from yet always alluding to the opening motif, the piano's role turns more 'accompanimental', providing a floating and ever-expanding backdrop.

This is a piece about the selective affinities that Jenny and I share for this particular Beethoven sonata—it is our favorite amongst the cycle—and the elective memories I have chosen to guide my response to it.

The Real Book of Fake Tunes (2015)

The five movements of this work are, of course, no more 'tunes' in the traditional definition of the word than fake book lead sheets are substitutes for songs in all their multiple dimensions of performance history and interpretative open-endedness. The somewhat tongue-in-cheek title—with a reference to the infamous 'Real Book' that has served as a gateway anthology and/or gig enabler for so many aspiring jazz musicians since the 1970s—belies a formal architecture of five movements with distinctive characteristics, and with an instrumentation that has been around since the eighteenth century but has still not found a serious following. The different character traits between, and consistency within, each movement, as well as the relatively equal durations, give the feeling of a suite. Parallels could be drawn to different genre types: a floating, weightless introduction that turns capricious; a somewhat sorrowful ballad with interruptions; a semi-serious scherzo that swells and subsides in wave-like motions; a resonance study that turns into

a free-flowing, improvisatory rhapsody. And in the finale, the closest one gets to a 'tune' in the familiar sense, is with repeated and expanding yet irregularly timed chord progressions that might remind some of John Coltrane's "Countdown." Throughout, the interplay between the flutes and quartet is one that is ever-shifting, with roles that alternate between soloist/accompaniment and fully integrated and equal. The dynamic personalities of Claire Chase and the members of the Spektral Quartet were never far from my thoughts when composing this piece, and I am grateful to them for giving me the chance to stretch in whatever ways suitable to the whimsical moment.

Saturday, August 28, 2021, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Ashley Fure

Feed Forward (2015)

Commissioned for Klangforum Wien on receipt of the Impuls International Composition Competition, 2015

Anthony Cheung

A line can go anywhere (2019) •

I Wound Wire

II Weightless/Suspended

III Woven Wire—Homage to Ruth Asawa

Commissioned by the Kölner Philharmonie for Ensemble Modern

Matthias Pintscher

Bereshit (2011–13)

Talea Ensemble

James Baker, conductor

Stephen Gosling, piano

Barry J. Crawford, flute

Laura Cocks, flute

Arthur Sato, oboe

Hsuan-Fong Chen, English horn

Marianne Gythfeldt, clarinet

Rane Moore, clarinet

Gleb Kanasevich, clarinet

Zach Herchen, saxophone

Adrian Morejon, bassoon

Nanci Belmont, contrabassoon

Katie Jordan, horn

Nicolee Kuester, horn

Sam Jones, trumpet

Theo van Dyck, trumpet

Kevin Fairbairn, trombone

Chris McIntyre, trombone

Alex Lipowski, percussion

Matthew Gold, percussion

Sae Hashimoto, percussion

Samuel Budish, percussion

Nuiko Wadden, harp

Lucie Vítková, accordion

Steven Beck, piano

Karen Kim, violin

Emilie-Anne Gendron, violin

Maya Bennardo, violin

Hannah Levinson, viola

Carrie Frey, viola

Chris Gross, cello

Mariel Roberts, cello

Greg Chudzik, double bass

David Adamcyk sound engineer

Caitlin Cawley, stage manager

• US premiere

Concert duration approximately 90 minutes

Ashley Fure

Feed Forward (2015)

Feed Forward toys with the interplay of matter and form. It starts all cleanly cut: sharp edges, stark shifts, sound shoved into separate, self-contained units. Progressively, boundaries begin to break down. Things bleed through and blur. Acoustic material, once severed and sliced, stretches out and starts to morph into fused, fluid expanses that dissolve structural barriers.

Anthony Cheung

A line can go anywhere (2019)

A line can go anywhere is a piano concerto in three movements, written with Ueli Wiget and my friends in Ensemble Modern very much in mind. They challenge you to be at your most inventive, since the commitment they bring is total and unequivocal. With Ueli, what I especially appreciate is his delineation of layer, precision, and boundless energy. I'd like to think those qualities translate into the piano writing.

There are multiple and contrasting ways of thinking about the role of the piano in this piece. As a heartbeat and engine, especially in the first and last movements, it can pull distant rotating objects into its orbit, while

Anthony Cheung. Preliminary sketch for opening of *A line can go anywhere* (piano concerto), Spring 2019

The image displays two pages of handwritten musical sketches. The top page, titled 'sep-machines, additives', shows a piano score with various annotations in blue and red ink. It includes notes like 'hold (only)', 'something left out', and 'hold (only)'. The bottom page is a more complex sketch for 'A line can go anywhere', featuring multiple staves with extensive annotations in red, green, and blue. It includes phrases such as 'when in pro-later', 'hold (only)', 'next: pers. stopped', 'stopped', 'perc./hip/pz.', 'P.M. (bayer)', 'sit on Eb then cascade R/H', and 'sit on Eb then cascade R/H'. The sketches are dense with musical notation, including notes, rests, and dynamic markings, along with various circled and boxed sections.



they continue to obey their own laws of gravity. This is especially relevant in the first movement, "Wound Wire," where multiple simultaneous motors are being activated at once and yet share enough rhythmic difference and harmonic coordination to function as a whole. The title of the movement alludes to the heavier, thicker strings on the piano—those in the lower register wound with copper wire—as well as the strong force of attacks that these strings withstand, and the inherent tension on and within piano strings that give the instrument its unique range of coloristic possibility. The second movement, "Weightless/Suspended," is a counterbalance, and yet related to the opening. Here, the focus is primarily on the role of the soloist, with multiple layers contained within the instrument, partitioned between several competing lyrical lines and supportive yet wholly disjunct outside layers. Throughout the piece, but especially in this movement, the sostenuto pedal provides a crucial role in balancing all the temporalities and personalities of the independent layers. The electronic keyboard also expands its role of playing shadow microtonal lines, incorporating a Rhodes piano sound—tuned in just intonation to provide a dreamy, ethereal haze. And by the end of the movement, pure sine tones have taken over, with the soloist pushing up against their alien yet immovable frequencies. "Woven Wire—Homage to Ruth Asawa" opens with gradually changing patterns and loops, constantly shifting the focus of outer vs. inner melody and shapes within objects. Here I was inspired by the Japanese American sculptor Ruth Asawa (1926–2013), who was known especially in my hometown of San

Ruth Asawa, *Untitled (Six-lobed Continuous Form with One Suspended and Two Tied Spheres)* detail, ca. 1958. Photo: Anthony Cheung

Francisco, where she spent her entire professional career. Her works from the 1950s and '60s use a technique of woven wire to create objects that might resemble baskets but more likely abstracted geometric shapes, often with symmetries and shapes-within-shapes that are multidimensional and especially rich when observed from multiple angles. Suspended from the ceiling in weightless space with a play of shadows on the walls, these works are so beautiful yet ultimately contradictory, with materials that are flexible and fragile yet dense and hard, and shapes that are buoyant but also made of edges. In other words, just like the piano itself, with its steel and copper wires enclosed in a box. The connective thread of the movement—its incessant motion, looped patterns, and lines-within-lines—ultimately derives from this aesthetic, which Asawa summed up perfectly: "I realized that if I was going to make these forms, which interlock and interweave, it can only be done with a line because a line can go anywhere."

Matthias Pintscher

Bereshit (2011–13)

Bereshit, Hebrew for 'in beginning', is a reflection on the act of creation, a beginning, a turning point, the process of perception, and our development of awareness.

. . . As if you woke up in the pitch darkness of night in a strange room and only realized after a few seconds where you were. In this state you attempt to make out the shapes of the space. It is a beginning from absolute darkness and shapelessness. Quite cautiously and gradually particles free themselves, then condense and fit together in shapes.

Bereshit emerges from an initial sound as if from an absolute nothing, from a sound that subsides into percussive noises, from which elements then disentangle themselves and condense. It is a very organic piece. The material is treated quasi-chronologically; it develops slowly. The composition emerges from the idea of freeing an entire compendium of sounds, gestures, rhythms, and orchestrations from an original state of sound. There is a central note, an F, which opens the piece and stretches through the piece like a horizon.

Sunday, August 29, 2021, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Tyshawn Sorey

For George Lewis (2019)

Commissioned by Alarm Will Sound

Alarm Will Sound

Alan Pierson, conductor

Erin Lesser, alto flute and flute

Chrisita Robinson, English horn

Bill Kalinkos, clarinet

Beth Stimpert, clarinet

Michael Harley, bassoon

Laura Weiner, French horn

Tim Leopold, flugelhorn

Michael Clayville, bass trombone

Matt Smallcomb, vibraphone

Christopher Thompson, vibraphone

John Orfe, piano

Chris Otto, violin

Philip Payton, violin

Dana Kelley, viola

Stefan Freund, cello

Miles Brown, bass

Concert duration approximately one hour

Tyshawn Sorey

For George Lewis (2019)

For over a decade George Lewis has been, and continues to be, a mentor of mine whose groundbreaking work and ideas in spontaneous and predetermined composition truly resonate with my own creative practice. Such is the case between some of my compositions written up to the present day and Lewis's composition for chamber orchestra, titled *The Will to Adorn*. *The Will to Adorn* is what I consider to be one of the finest masterpieces in the music of our time (or any time), largely due in part to its unconventional use of instruments, density, and the continuous shifting of various ensemble behaviors and structural languages. In his program notes, Lewis has noted that adornment—in which a given decoration is decorated—is represented in his work as a compositional attitude that “valorizes instability, and even breakdown.” While *For George Lewis* draws inspiration from *The Will to Adorn*, both compositions sound completely different from one another; while Lewis's work maintains a high degree of activity, *For George Lewis* contains a great deal of density and instrumental activity that is juxtaposed with accumulating gestures, layering processes, and painstaking attention given to time while remaining still and static in its character. A given performance of this fully notated score requires much concentration and involves precision, repetition, digression, and expressive timing realized by instrumentalists and by sub-groups situated within the ensemble. *For George Lewis* is an immersive listening experience that will prove rewarding upon its conclusion; something beautiful unexpectedly emerges out of the density and harmonic buildup and breakdown maintained during the composition's preceding sections.

For information on the composers featured in TIME:SPANS 2021, please see the following websites.

Freida Abtan
freidaabtan.com

Monty Adkins
monty-adkins.com

Eduardo Aguilar
eduardoaguillar.bandcamp.com

Oscar Bettison
oscarbettison.com

Taylor Brook
taylorbrook.info

Ryan Carter
ryancarter.org

Anthony Cheung
acheungmusic.com

Zosha Di Castri
zoshadicastri.com

Jason Eckardt
jasoneckardt.com

inti figgis-vizueta
inticomposes.com

Ashley Fure
ashleyfure.com

Ben Lamar Gay
3arts.org/artist/ben-lamar-gay/

Fredrick Gifford
fredrickgifford.com

Brittany J Green
brittanyjgreen.com

Wolfgang Heiniger
wolfgangheiniger.de

Sarah Hennies
sarah-hennies.com

Nathalie Joachim
nathaliejoachim.com

Catherine Lamb
sacredrealism.org/artists/catherine-lamb/

George E. Lewis
music.columbia.edu/bios/george-e-lewis

Miya Masaoka
miyamasaka.com

Andrew McIntosh
septimalcomma.com

Alex Mincek
music.northwestern.edu/faculty/profile/alex-mincek

Erik Oña
erik-ona.com

Matthias Pintscher
matthiaspintscher.com

Sam Pluta
sampluta.com

Mariel Roberts
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Festival Pass: \$70

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