

University of Louisville School of Music Presents the Annual

New Music Festival

November 10-15, 2015

FEATURED GUEST COMPOSER

Kaija Saariaho, Finland

GUEST ARTISTS

Jean-Baptiste Barrière, composer & visual artist

Camilla Hoitenga, flute

Jakob Kullberg, cello

PERFORMING ENSEMBLES

University Cardinal Singers

University Collegiate Chorale

Louisville Orchestra

University New Music Ensemble

University Symphony Orchestra

University Wind Ensemble

SCHEDULE OF EVENTS

Tuesday • November 10 • 8:00pm • Comstock Concert Hall
Chamber Music Concert

Wednesday • November 11 • 8:00pm • Comstock Concert Hall
University Wind Ensemble & New Music Ensemble

Thursday • November 12 • 8:00pm • Comstock Concert Hall
Louisville Orchestra

Friday • November 13 • 8:00pm • Comstock Concert Hall
University Symphony Orchestra

Saturday • November 14 • 8:00pm • Comstock Concert Hall
Electronic & Computer Music Concert

Sunday • November 15 • 7:30pm • Comstock Concert Hall
University Collegiate Chorale & Cardinal Singers

Thursday, Friday & Sunday • Afternoon Start Times • Rauch Planetarium
Nox Borealis, an audio-visual installation by Jean-Baptiste Barrière & Kaija Saariaho



Photo: Priska Ketterer

UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

NEW MUSIC FESTIVAL

November 10-15, 2015

Kaija Saariaho

featured composer

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UNIVERSITY OF
LOUISVILLE[®]
SCHOOL OF MUSIC

The 2015 UofL New Music Festival is sponsored by:

The concerts of Krzysztof Penderecki and Witold Lutoslawski are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York and the Embassy of the Republic of Poland in Washington, D.C.



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Program notes for Penderecki and Lutosławski provided by NInA

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The New Music Festival Organizing Committee would like to express special thanks for help with the organization of the festival to:

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*

Dr. Kent Hatteberg Professor Kimcherie Lloyd

Dr. John Ritz Dr. Frederick Speck

THE SCHOOL OF MUSIC AT THE UNIVERSITY OF LOUISVILLE has long been associated with the performance of contemporary music and the creation of new music. This commitment to the creation and performance of new musical works and the resultant opportunities for the study of this repertoire are important elements of our mission statement, which states in part:

...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which this year celebrates its 30th year of awards which began in 1985 with the conferral of the very first award to composer Witold Lutoslawsky for his Symphony No.3. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was initiated in 2008 and is supported through an endowment established by Mr. Abell to recognize and encourage young composers and the composition of chamber music. Together, these two awards, highlight the importance of music composition in our culture and represent significant ways that the University of Louisville demonstrates its support for new music.

The 2015 New Music Festival is especially pleased to welcome festival guest composer Kaija Saariaho, winner of the 2003 Grawemeyer Award for Music Composition, and to feature performances of works selected from her impressive and extensive catalogue of works. Further, we would also like to recognize the musical presence of the 1992 Grawemeyer winning composer Krzysztof Penderecki in the repertoire performed at this year's festival. While Mr. Penderecki initially planned to be present in Louisville for this week, these plans recently changed, so the festival will perform his music as planned, but without the composer present. The festival organizers regret this change, but nevertheless believe that the presentation of his music represents an important opportunity to experience the unique aesthetic of additional Grawemeyer winning composers throughout the festival. Additionally, we welcome the noted French composer Jean-Baptiste Barrière and guest artists Camilla Hoitenga, flute, and Jakob Kullberg, cello.

It is a pleasure to welcome the Louisville Orchestra under the direction of Teddy Abrams to the New Music Festival this year. The orchestra's significant legacy in the performance and recording of new works, originally under the baton of its founding conductor and former Dean of the UofL School of Music, Robert Whitney, and now continued under music director Teddy Abrams is celebrated in their performance at Comstock Hall this week.

It has been a joy and a challenge for our faculty and student musicians to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional voices of all the composers represented. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that celebrates the thirtieth year of the Grawemeyer Award for Music Composition in ways that will be memorable for audience members and performers alike.

Finally, the School of Music and University of Louisville welcome delegates from the national meeting of the American Musicological Society convening in Louisville to the events of the New Music Festival this week. There are always wonderful events in the arts that take place year-round in Louisville, but this week is especially rich in opportunities to sample a full range of contemporary music and music composition. On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome everyone to the New Music Festival for 2015.



Christopher Doane
Dean, School of Music
University of Louisville



Photo: Priska Ketterer

FEATURED COMPOSER BIOGRAPHY

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy there with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive *Ears Open* group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris – the city which has been most of the time her home ever since.

At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) – the latter with solo alto flute and cello, and both with live electronics – suggest their preoccupation with colour and texture.

Before coming to work at IRCAM, Saariaho learned to know the French “spectralist” composers, whose techniques are based on computer analysis of the sound-spectrum. This analytical approach inspired her to develop her own method for creating harmonic structures, as well as the detailed notation using harmonics, microtonality and detailed continuum of sound extending from pure tone to unpitched noise – all features found in one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97).

Later Saariaho has turned to opera, with outstanding success. *L'Amour de loin*, with a libretto by Amin Maalouf based on an early biography of the twelfth-century troubadour Jaufré Rudel, received widespread acclaim in its premiere production directed by Peter Sellars at the 2000 Salzburg Festival, and won the composer a prestigious Grawemeyer Award. *Adriana Mater*, on an original libretto by Maalouf, mixing gritty present-day reality and dreams, followed, again directed by Sellars, at the Opéra Bastille in Paris in March 2006. *Emilie*, an opera and monodrama for Karita Mattila had its premiere in Lyon in March 2010.

Around the operas there have been other vocal works, notably the ravishing *Château de l'âme* (1996), *Oltra mar* (1999), and the song-cycle *Quatre instants* (2002). And the oratorio *La Passion de Simone*, portraying the life and death of the philosopher Simone Weil, formed part of Sellars's international festival New Crowned Hope in 2006/07. The chamber version of the oratorio was premiered by La Chambre aux echos at the Bratislava Melos Ethos Festival in 2013.

The experience of writing for voices has led to some clarification

of Saariaho's language, with a new vein of modally oriented melody accompanied by more regular repeating patterns. This change of direction has been carried over into orchestral works including *Aile du songe* for flute and chamber orchestra (2001) and the stunning *Orion* for large orchestra (2002), *Notes on Light* (2006) for cello and orchestra and Bergman inspired *Laterna Magica* (2008), written for Sir Simon Rattle and the Berlin Philharmonic Orchestra, *D'OM LE VRAI SENS* (2010) was written for clarinetist Kari Kriikku, *Maan Varjot* (2013) for organ and orchestra, among others.

Saariaho has claimed the major composing awards in The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize and in 2011 was awarded The Sonning Prize. In May 2013, Saariaho was awarded the Polar Music Prize. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programmes, Kaija Saariaho was the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative and will be in residence at U.C. Berkeley Music Department in the autumn 2015.

In 2015 the song cycle *True Fire* was premiered by Gerald Finley and Los Angeles Philharmonic, conducted by Gustavo Dudamel. Her next opera – *Only the Sound Remains* – will be premiered in March 2016 at The Dutch National Opera.

GUEST ARTIST BIOGRAPHIES

Jean-Baptiste Barrière was born in Paris in 1958. His studies included music, art history, mathematical logic and philosophy (Doctorat at Sorbonne). In 1998, he joined IRCAM in Paris, directing successively Musical Research, Education, and Production; and left in 1998 to concentrate on personal projects focusing on the interaction between music and image. His piece *Chréode* (1983) won the Prix de la Musique Numérique of the Concours International of Bourges in 1983 (CD Wergo). He composed the music of several multimedia shows, including *100 Objects to Represent the World* by Peter Greenaway, which premiered at the Salzburg Festival in 1997. Barrière has also composed the music of several virtual reality and interactive installations by Maurice Benayoun, including *Worldskin* (Prix Ars Electronica 1998). He developed *Reality Checks*, a cycle of installations and performances questioning the concept of identity in the digital age. He directed the CD-ROM, *Prisma: The Musical Universe of Kaija Saariaho* (Grand Prix Multimédia Charles Cros 2000), and regularly realizes visual concerts of Saariaho's music, including her opera *L'Amour de loin*, performed in Berlin and Paris in 2006 by Kent Nagano and Deutsches Symphonie Orchester Berlin. He directed visuals for concert versions of operas such as Olivier Messiaen's *Saint François d'Assise* with Kent Nagano and Orchestre Symphonique de Montréal (Grand Prix du Conseil des Arts of Montréal), and with Myung Whun Chung and Orchestre Philharmonique de Radio-

France in 2008; and Alban Berg's *Wozzeck* with Esa-Pekka Salonen and the Philharmonia of London in 2009. During the 2011–2012 academic year, he was Visiting Professor in the Music Department of Columbia University. Latest major US performances include a portrait concert at the Miller Theatre in 2014, video for *The Tempest Songbook* multimedia show at the Metropolitan Museum with the Martha Graham Dance Company and The Gotham Chamber Opera in February 2015, and a large interactive installation with George Lewis and Carrol Blue at the Contemporary Art Museum of Houston.

Flutist **Camilla Hoitenga** travels extensively, performing solo repertoire of music ranging from pre-Bach to post-Stockhausen in venues as diverse as Carnegie Hall, the Kremlin in Moscow, or Tongyeong, Korea. She has performed concertos written for her by composers Kaija Saariaho, Pèter Köszeghy, Ken-ichiro Kobayashi, and others with orchestras such as the London Philharmonic, Chicago Symphony, and Royal Philharmonic of Stockholm, and with the radio orchestras of Helsinki, Paris, and Berlin. She also specialized in the work of Japanese composers. Her recordings, in particular with Saariaho, have won awards in France, Great Britain, and in North America. Born in Grand Rapids, Michigan, Camilla Hoitenga now lives in Cologne, Germany.

Praised internationally for his performances of the modern cello concerto, **Jakob Kullberg** is one of the most active and diverse young Danish instrumentalists. Jakob studied in a.o. Amsterdam, London, Zagreb, Vienna and Copenhagen, with Harro Ruijsenaars, Dmitri Ferschtman, Valter Despalj, Mats Lidström, Morten Zeuthen and Anner Bylsma. Top prize winner at international solo and chamber music competitions, twice winner of the Danish Grammy, most recently in 2013 for his concerto CD *Momentum* which was also nominated for the coveted Gramophone Award in London and chosen for "Album of the Week" with Q2 Music, New York. In 2011 he was awarded the Gladsaxe Music Prize and has been artist in residence for, amongst others, the Tivoli Garden Concert Hall, the International Carl Nielsen Violin Competition and New Music Orchestra, Poland. Jakob's recent debut with The Royal Philharmonic Orchestra in London as well as with Ensemble Intercontemporain at one of their inter-sessions in Paris received excellent reviews, and he looks forward to concerto debuts with the Bergen Philharmonic and the BBC Philharmonic Orchestras. He is scheduled to record Per Nørgård's *Remembering Child* with Sinfonia Varsovia in December 2014. In the 2016/17 seasons he will embark on a two-CD recording project with the BBC Philharmonic Orchestra conducted by John Storgårds comprising concertos by Saariaho and Nørgård as well as the two cello concertos by Shostakovich.

CHAMBER MUSIC

Tuesday, November 10, 2015 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Elegie et Rondeau (1960)

Karel Husa
(b. 1921)

Adam McCord, *alto saxophone*
Krista Wallace-Boaz, *piano*

Ten Little Things (*four excerpts*) (2015)

Steve Rouse
(b. 1953)

2. The Nature - tubular bells and clarinet
4. The Wall - bowed vibraphone and clarinet
9. The Cloud - musical saw (or low flexatone) and clarinet
7. The Heaven - crotales and clarinet

Matthew Nelson, *clarinet*
Greg Byrne, *percussion*

Sextet (2000)

Krzysztof Penderecki
(b. 1933)

- I. Allegro moderato
- II. Larghetto

Matthew Nelson, *clarinet*
Bruce Heim, *horn*
Robert Simonds, *violin*
Melinda Daetsch, *viola*
Nicholas Finch, *cello*
Krista Wallace-Boaz, *piano*

INTERMISSION

Nocturne (1994)

Kaija Saariaho
(b. 1952)

Aliisa Neige Barrière, *violin*

Epitaph(1979)

Witold Lutosławski
(1913-1994)

Jennifer Potochnic, *oboe*
Krista Wallace-Boaz, *piano*

Prelude for Solo Clarinet (1987)

Krzysztof Penderecki

Raúl Traver, *clarinet*

This Water, This Sky, This Light (2015)

Marc Satterwhite
(b. 1954)

Flûtes Fleur de Lis

Tracy Edwards & Kathleen Karr, *flutes*
Naomi Oliphant, *piano*

Six Japanese Gardens (1994)

Kaija Saariaho

I. Tenju-an Garden of Nanzen-ji Temple

II. Many Pleasures (Garden of the Kinkaku-ji)

III. Dry Mountain Stream

Greg Byrne, *percussion*

PROGRAM NOTES

Elegie et Rondeau - Karel Husa

In 1959 when Sigurd Rascher performed a recital at Ithaca College, he was introduced to Karel Husa, who agreed to compose a piece for Mr. Rascher. At the time Husa was working on a tribute to his mother, an Elegie for solo piano. He decided that the Elegie would work well in a setting for saxophone and piano to which he added the Rondeau.

The Elegie begins quietly with saxophone alone and as the movement progresses the music becomes more agitated before ending much as it began. The Rondeau begins with sparse music from each instrument and as the music unfolds, the volume, rhythmic drive and metric changes propel us to the conclusion of the piece.

The first performance of the complete Elegie et Rondeau was December 12, 1960, in Wigmore Hall, London. Sigurd Rascher was saxophonist, with Ernest Lush as his collaborator on piano.

Ten Little Things - Steve Rouse

Large, multi-movement percussion setups are popular, and the bigger, the better, it seems. While I appreciate the variety and range of resources at the composer's disposal in these setups, I often tire of hearing "all of the instruments" "all of the time."

In part as a reaction to giant percussion setups, but in part as a personal challenge, I thought it might be interesting to create a multi-movement work in which each movement uses only one percussion instrument, including some less loved and more limited instruments. Initially, I sketched ideas for four or five such movements, trying to let the instruments suggest their own music, so to speak. This was such fun that I gradually expanded the number of movements. *Ten Little Things* is about twenty-five minutes long, with each movement approximately the same duration.

Four movements were excerpted for tonight's performance:

2. The Nature - tubular bells and clarinet
4. The Wall - bowed vibraphone and clarinet
9. The Cloud - musical saw (or low flexatone) and clarinet
7. The Heaven - crotales and clarinet

Ten Little Things was composed for clarinetist Matthew Nelson and percussionist Greg Byrne for an April 1, 2015, premiere and spring recording at the University of Louisville (Kentucky), where we are all colleagues at the School of Music.

- Steve Rouse

Sextet - Krzysztof Penderecki

The Quartet for clarinet and string trio, composed in 1993, inaugurated a new period in Penderecki's work, which the composer defined with the term *claritas*, with the period characterised by a predominance of chamber music. *The Sextet* (2000) belongs to this period of *claritas*, though it is a larger-scale piece at around 30 minutes, for slightly larger performing forces.

The Quartet consists of two extended parts, *Allegro moderato* and the main *Larghetto*. Though made up of sections varying in expression, tempo, rhythm and textures, they are strongly unified internally and, as musicologist Mieczysław Tomaszewski pointed out, as a whole they resemble the large bipartite form that we know from Lutosławski's *Symphony No. 2*, with its two phases: *hésitant* ("awaiting", "hesitating") and *direct* ("straightforward", "direct"). Though the sections of Penderecki's *Sextet* do not overlap like the links in Lutosławski's "chains", the *Allegro moderato* does present a melody anticipating the main theme of the *Larghetto* with its punctuated rhythm.

Unity between individual sections of the piece is achieved with such techniques as deriving new ideas from existing themes or motifs recurring in different variants. The first part contains two dance-like themes: the interval structure of the first resembles the playful *Gigue* from Paweł Szymański's *Une suite de pièces de clavecin par Mr. Szymański*, and the second is based on a bolero rhythm. The clarinet also introduces two Hasidic or klezmer episodes in this first part.

Nocturne - Kaija Saariaho

Nocturne was written in early 1994 and dedicated to the memory of the Polish composer, Witold Lutosławski. The piece is an exploration of early ideas for Kaija Saariaho's violin concerto, *Graal Théâtre*, which was premiered in London at the 1995 BBC Promenade Concerts by Gidon Kremer. The first performance of *Nocturne* was by John Storgårds on 16 February 1994 in Helsinki. *Nocturne* lasts around six minutes.

Epitaph - Witold Lutosławski

The creative crisis that beset Lutosławski in the second half of the 1970s ended fairly quickly. The composer developed a technique by 1979 that enabled him to solve the biggest problem he was struggling with at the time. It was about using a limited pool of sounds, and not just the dense sound so typical of his music for almost two decades since *Venetian Games*.

Structures involving a few simultaneous notes, which Lutosławski called "thin textures", now became the basic characteristic of his style. Within such a texture it was possible, as it turned out, to display distinctive

melodic lines with accompaniment, a solution that had not been used in the composer's mature works until this stage. It is no coincidence that the dominant genre in his music after 1979 was work for solo instruments or voice accompanied by piano or orchestra. The introduction of thin textures was also associated with limited use of the aleatory technique, which was ideally suited for the projection of large sound masses but became less useful when the number of notes was small. Lutosławski's first work in accordance with this new convention was the *Epitaph*, commissioned by oboist Janet Craxton to commemorate her husband, the composer Alan Richardson. Four episodes in the work are separated by five appearances of a simple refrain. The episodes are lively and are gradually shortened, while the presentations of the refrain are static and increasingly long. After the climax, which comes in the fourth episode, a slow, melodious refrain-like coda emerges.

Prelude - Krzysztof Penderecki

This composition, just over three minutes long, was written in 1987 as a present for the British composer Paul Patterson on his 40th birthday. It was not the first time that Penderecki made someone a gift of a solo miniature. He had even developed his own concept for such occasions; for instance, he notated the music without bar lines and left the performer a wide margin of interpretative freedom. The *Prelude* is based on a symmetrical arch form, both with respect to tempi (slow-fast-slow) and to sound material. It opens with a single, quiet, pulsating G note, which transforms into a "sighing motif" typical of Penderecki. This motif gradually moves upward to higher registers, surrounded by more and more sounds and their combinations. After reaching the *fortissimo* culmination, the motif moves back to a lower register, the music calms and we return musically to the starting point.

This Water, This Sky, This Light - Marc Satterwhite

At some point I ran across a quote, supposedly from a letter by Paul Klee, describing his impressions of Egypt, "What is civilization, good or bad, compared with this water, this sky, this light?" This struck me as a perfect title, so I made a note of it in my "idea file," and came across it when I was looking for a title for this piece, which was written at the request of Flûtes Fleur de Lis (flutists Kathy Karr and Tacy Edwards, and pianist Naomi Oliphant), who were planning to perform at the 2015 convention of the National Flute Convention.

I say "supposedly" above because, in doing a little research for these notes, I was unable to verify the quote, so I think it might be spurious. However, I like the phrase so much I am keeping it.

The piece is in one movement, and attempts to capture the mood of the title, but doesn't have a specific section that is "water," another that is "sky," and so on. It begins slowly and mysteriously with both flutists playing alto flute, and gradually works it way up in pitch and tempo, ending with a fast, brilliant, often loud, section with both flutists playing piccolo.

- Marc Satterwhite

Six Japanese Gardens - Kaija Saariaho

Six Japanese Gardens is a collection of impressions of the gardens I saw in Kyoto during my stay in Japan in the summer of 1993 and my reflection on rhythm at that time. As the title indicates, the piece is divided into six parts. All these parts give specific look at a rhythmic material, starting from the simplistic first part, in which the main instrumentation is introduced, going to complex polyrhythmic or ostinato figures, or alternation of rhythmic and purely coloristic material.

The selection of instruments played by the percussionist is voluntarily reduced to give space for the perception of rhythmic evolutions. Also, the reduced colours are extended with the addition of an electronics part, in which we hear nature's sounds, ritual singing, and percussion instruments recorded in the Kunitachi College of Music with Shinti Ueno. The ready-mixed sections are triggered by the percussionist during the piece, from a Macintosh computer. All the work for processing and mixing the pre-recorded material was done with a Macintosh computer in my home studio. Some transformations are made with the resonant filters in the CHANT program, and with the SVP Phaser Vocoder. This work was made with Jean-Baptiste Barrière. The final mixing was made with the Protools program with the assistance of Hanspeter Stubbe Teglbjaerg. The piece is commissioned by the Kunitachi College of Music and written for Shinti Ueno.

- Kaija Saariaho

**NEW MUSIC ENSEMBLE
WIND ENSEMBLE**

Wednesday, November 11, 2015 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

NEW MUSIC ENSEMBLE
Frederick Speck, *director*

Quartett (1993)

I. Notturmo

II. Scherzo

III. Serenade

IV. Abschied

Krzysztof Penderecki

(b. 1933)

Carrie Ravenscraft, *clarinet* J.P. Brien-Slack, *violin*
Michael Hill, *viola* Ian Schroeder, *cello*

Recitation (1951)

Robert Starer

(1924-2001)

Kris Bachmann, *clarinet*
Ross Elliott, *piano*

Shadows, Dancing Light, First Star and Rooks
from Preludes (2010)

David Liptak

(b. 1949)

Davis Hale, *alto saxophone*
Andrew Maxbauer, *marimba*

Agnus Dei from Polish Requiem (1981/2007)

Krzysztof Penderecki

Ian Schroeder, Anna Patterson, Jared Murray, Hannah Soren,
Emily Allen, Jozi Uebelhoer & Alek Babkov, *celli*
Lauren Lupi, *conductor*

Three Miniatures (1954) Krzysztof Penderecki
1. Allegro
2. Andante cantabile
3. Allegro ma non troppo

Samantha Holman, *clarinet*
Alex Isackson, *piano*

Dolce Tormento (2004) Kaija Saariaho
(b. 1952)

Traci Bluhm, *piccolo*

Concordia (2015) Kaija Saariaho
I. Tuning

Aliisa Barrière, *violin* Jakob Kullberg, *cello*

Duft (2011) Kaija Saariaho
I. Blütenstaub
II. Blühend
III. Flüchtig

Samantha Holman, *clarinet*

WIND ENSEMBLE
Frederick Speck, *director*

Entrata (1994) Krzysztof Penderecki

Brass Ensemble & Timpani

Wind Messengers (2015) Frederick Speck
(b. 1955)

WORLD PREMIERE

PROGRAM NOTES

Quartett - Krzysztof Penderecki

The *Quartett* was a turning point in Penderecki's career. The change of style, already foreshadowed in the *String Trio* and the *Flute Concerto* then fully manifested in this *Quartet*, can be summarised by the aesthetic ideal of *claritas*: a new type of crystal-clear music of chamber dimensions, ideally balanced in both form and content. The unique character of this piece is confirmed by the composer's statements, in which he stressed that the piece was not a commission, but a response to his own heartfelt need and inspired by Schubert's *String Quintet in C Major D 956*.

Penderecki was greatly influenced by the mood of that piece, but researchers find traces, if not of Schubert, then at least of Vienna, in other formal and textural aspects of the *Quartet*. These can be discovered in the sequence and titles of the four parts: *Notturmo*, *Scherzo*, *Serenade* and *Abschied*.

The Romantic mood highlighted by the title is confronted here, however, by the quite contemporary musical content. Therefore, if the music looks back to Vienna, then it is not only to Schubert, or to Beethoven in the *Scherzo*, but also to Berg in the atmosphere of the first and last parts and to Schönberg, with the *Serenade* in the tempo of a waltz.

The composer had planned a seven-part composition. Eventually he wrote only four parts, the last of which is as long as the other three. The *Nocturne* begins with a clarinet solo and introduces the three motifs fundamental to this work, made up mainly of semitones and minor thirds, which gives the *Quartet* a peculiar sound: very thoughtful and melancholy.

The greatest puzzle, however, is the subtitle *Abschied*, or farewell, given to the *Finale*. In fact this closing part, concentrating on the pedal tone in the cello around which the well-known motifs are gradually entwined, sounds particularly nostalgic. This is because, as the composer explained in an interviews, the private supper of four friends has just come to an end. "Each of them had something to say during the meal, but they know one another so well that there is no need to say everything to the end."

Recitation - Robert Starer

Robert Starer's *Recitation* is a concise commentary for solo clarinet, set against the backdrop of a repetitive mantra intoned by the piano at both the beginning and end of the work. A simple two-note (short-long) figure heard in augmentation in the piano and dancelike diminution in the clarinet provides cohesion between the partners. This foundation, offers the platform for the unaccompanied clarinet to present lyrical and rhythmic cadenzas.

Shadows, Dancing Light, First Star and Rooks - David Liptak

Each of the seven *Preludes* is a direct, one-idea form, averaging around two minutes in duration. "Celestial Mechanics," referring generally to the motions of celestial objects, has music in which the two parts seem to tug at each other as they spiral through the piece. "Snow," "Shadows," and "Dancing Light" evoke visual images and the play of light and dark. "First Star" looks for the beauty in something new and emerging. "Rooks" and "False Azure" borrow from short literary phrases, the first a remarkable three-word sentence from John Banville's *The Sea*, and the second from the beginning of John Shade's poem in Vladimir Nabokov's *Pale Fire*.

- David Liptak

Agnus Dei from Polish Requiem - Krzysztof Penderecki

Mstislav Rostropovich, one of the greatest cellists of all time, established a foundation named after himself under the auspices of Kronberg Academy. Its mission is to provide financial and artistic support to eminently talented musicians. After Rostropovich's death, in October 2007 his friends and collaborators from the foundation organized a festival of cello music dedicated to his memory. This event was accompanied by a church service in the city's Johanniskirche, which included the world premiere of Penderecki's *Agnus Dei from A Polish Requiem* in a new transcription dedicated to the memory of the great cellist. For that occasion, the composer transcribed the movement from the mass for an ensemble of eight cellos.

The idea and message of the new transcription seem self-evident. The cello was Rostropovich's lifelong passion, while the piece was derived from *A Polish Requiem*, suggesting mourning and a memorial service, while reminding listeners that Rostropovich – enchanted by the beauty of *Lacrimosa*, the first part of the requiem mass that Penderecki composed – had reserved the right to conduct the premiere of the first full version of the mass, which took place on 24 September 1984 in Stuttgart.

Three Miniatures - Krzysztof Penderecki

Composed in 1956, when Penderecki was still a student at Cracow's State Higher School of Music, the miniatures make use of contrasted tempi (fast-slow-fast) and moods, but present a similar type of musical progression. Each consists of three sections: preliminary exposition of musical ideas, their development and a kind of recapitulation. The musical language of this cycle shows none of Penderecki's later radicalism. The composer demonstrates here his close familiarity with the music of such early 20th-

century masters as Béla Bartók and Igor Stravinsky, at the same time offering us a spectacular display of clarinet playing. It was most likely owing to its unquestionable attraction for performers that the *Three Miniatures* was one of this composer's earliest scores to be accepted for publication.

Dolce Tormento - Kaija Saariaho

With a duration of 5 to 6 minutes, *Dolce Tormento* is relatively short, but, as the title suggests, full of "sweet torment" in the character of the music. The text is from a sonnet of Petrarch, reprinted below in the original as well as in various translations.

But there are also "sweet torments" for the player! Kaija chose the piccolo for this piece because we had not yet explored combining voice with this instrument. Both the high range and limited resonance of the piccolo, as well as the nature of the Italian language posed new challenges in developing a musical polyphony.

Of all her flute works this is the most freely notated, and interpretation is a further challenge, especially for flutists not familiar with Kaija Saariaho's musical language. I, of course, am steeped in it, and since she was writing for me, writing rather quickly besides, the score is more or less in "shorthand", which she knew I'd be able to understand.

The usual Saariaho vocabulary is present: air sounds, controlled vibrato, glissandi, trills, multiphonics, use of the voice and layers and transitions of all these. But there are no bar lines, no tempo markings beyond "rit. A tempo" (three times on the last page), no dynamics, and a minimum of musical instructions: "Sempre dolce, espressivo, libero" at the beginning, then "piu agitato", "molto rubato, espressivo" and "calando" toward the end. Traditional notation is used for the rhythmic values of the pitches, but the way the notes are spread out on the staff plus the way the phrases of the text are inserted without indication of duration suggests more a "spacetime" notation/interpretation than in her other scores.

Two further hints toward interpretation appear in the printed score under Performance Notes: "One characteristic of this piece is an unstable playing between octaves, with the desired sound vacillating freely between the octaves with fragile expression. The text should always be recited between whispering and sotto voce, in such a way that the given pitch resonates either as air or tone." -- K.S.

- Camilla Hoytenga

PETRARCA, Canzone 132

S'amor non è, che dunque è quel ch'io sento?
Ma s'egli è amor, per Dio, che cosa el quale?
Se bona, ond'è l'effetto aspro mortale?
Se ria, ond'è si dolce ogni tormento?

If not love, then what is this that I feel?
If love – dear God, what kind of thing is it?
If good, why then this mortal, bitter kiss?
If evil, why is every torment sweet?

S'a mia voglia ardo, ond'è l piano e lamento?
S'a mal moi grado, il lamentar che vale?
O viva morte, o diletante male.
Come puoi tanto in me s'io nol consento?

If I want pain, why do I cry and wail?
And if I don't, then what good is lament?
Oh living death, Oh happy, happy pain.
How can you govern without my consent?

Et s'io l consento, a gran toto mi doguin.
Fra si contrari venti in frale barca
mi trovo in alto mar senza gonozoïde,

And if I do consent, my grief is wrong.
My frail boat rocks among contrary winds
on high seas, and I find I cannot steer,

si lieve di saver, d'error si carica
ch'ï medesimo non so quel ch'io mi voglio,
e tremo a mezza state, ardendo il verno.

I know so little, and so much I err
that I myself do not know what I want:
In summer I am ice, in winter, fire.

- translated by Teresa McGurk (a.k.a. Sheila Tombe)

Concordia - Kaija Saariaho

Concordia: *con-cors*, literally alliance of hearts. Latin words *cor* (heart) and *corda* (string, rope) share the same origin, something like *guts* – strings, such as those of an instrument, were originally made of animal guts.

Concordia can thus also mean: alliance of strings. Violin. Hearts and sounds together. Concert. *Sursum corda*: lift up your hearts. Harmony of spheres. Celestial music, not from the clouds, but from our guts. Concordia.

- Kaija Saariaho

Duft - Kaija Saariaho

Duft is an intimate, three-movement work for clarinet alone. Employing both standard and extended techniques, the work is an expressive monologue. The title can be translated as “fragrance.” From that point of departure, each movement has a title that relates to manifestations of the essence of fragrances: Blütenstaub (Pollen), Blühend (In Bloom), and Flüchtig (Fleetingly). *Duft* was commissioned by the Ernst von Siemens Musikstiftung for the Internationaler Klarinettenwettbewerb Freiburg 2012.

Entrata - Krzysztof Penderecki

The *Entrata*, for eleven brass instruments and timpani and under three minutes long, represents all the qualities of Penderecki's chamber music from the early 1990s, when he took a pause from writing great forms. It was

in these compositions for smaller forces that his music took a new aesthetic turn – this time, towards *claritas*.

Splendid declamatory solos that have almost become the trademark of Penderecki's music (such as the brass trumpet in the penultimate part of the *Seven Gates of Jerusalem*) oscillate around sustained notes. They come in succession or lead to brief imitative passages, which in turn develop into chord-based ensemble playing. The entry of the kettledrums increases the density of texture. The previously presented section leading to a culmination returns, but this time instruments play in groups rather than solo and the whole ends with a cadence.

In this piece, Penderecki builds a clear form of ideal proportions, and the musical action is explicitly resolved. All the same, in agreement with its title, which means "introduction", the piece suggests some sort of continuation, for instance of the kind that comes after a similar opening in the composer's *Symphony No. 4*.

Wind Messengers - Frederick Speck

At the core of the work is the image of the evocation of essences of expression, both in the dialogue among performers and through the performers with listeners. In this way, performers are essentially the prophets of musical expression. Though the title, *Wind Messengers*, has an obvious connection to the instrumental medium for which the piece was composed, there are also analogus extra-musical connections to citations concerning wind messengers drawn from both native American lore and the Bible's Old Testament.

The Cherokee tribe revered four wind messengers. The East Wind Messenger, symbolized by the Thunderbird, was the spirit of time and space, the South Wind Messenger, with his twin, the West Wind Messenger, were the spirits of wind, rain and lightning, while the North Wind Messenger was the spirit of the rivers. Wind messengers are also referenced in the Bible, as Psalm 104 cites that the Lord, "makes the clouds his chariot and rides on the wings of the wind. He makes winds his messengers, and flames of fire his servants."

The work is dedicated to the memory of two giant wind messengers in the Louisville musical community, Dallas Tidwell and Michael Tunnell.

- *Frederick Speck*

UNIVERSITY WIND ENSEMBLE

Frederick Speck, *Director*

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Nicole Petersen Ft. Mitchell
Traci Bluhm Louisville
Sarah Tuley Evansville, IN

HORNS

Andrew Osborn Lexington
Micah Burkhardt Ft. Mitchell
Seth Berkenbosch Louisville
Brianna Sklute Poquoson, VA

FLUTES

Nicole Petersen Ft. Mitchell
Lauren Kohake Florence
Traci Bluhm Louisville
Rachel Sotiropoulos St. Louis, MO
Sarah Tuley Evansville, IN

TRUMPETS

Kevin Kierspe Pelham, AL
Blake Herron Campbellsville
Chris Labrum Clarksville, IN
Connor May Indianapolis, IN
Trevor Webb Ft. Mitchell

OBOES

Jim Hardaway Jeffersonville, IN
Doug Harville Louisville
Simon Holden Frankfort

TROMBONES

Ethan Evans Bridgeport, WV
Josh Barnes Taylors, SC
Noah Strunk Frankfort

CLARINETS

Carrie Ravenscraft Louisville
Walter Yee Elizabethtown
Dylan Garrett Sellersburg, IN
Kris Bachmann Floyds Knobs, IN
Trevor Brown Louisville
Mitsuko Martinez Yokota AFB, Japan
Josh Costello Cincinnati, OH
Jessica Braam Ft. Worth, TX
Lucas Hampton Glencoe
Nichelle Wolfe Dry Ridge
Zachary Herde Louisville

BASS TROMBONE

Liz Walker Louisville

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Jared Anderson Louisville
Joe Kohake Florence

TUBAS

Eric Montgomery Louisville
Colin Wise Floyds Knobs, IN

BASS CLARINETS

Kris Bachmann Floyds Knobs, IN
Lucas Hampton Glencoe
Zachary Herde Louisville

PERCUSSION

Mandi Roberts Clarksville, IN
Chris Mudd Elizabethtown
Greg Neblett Radcliff
Hayden McConnell Providence
Alyssa Dewey Prospect
James Gibson Louisville
Hannah Gibson Sellersburg, IN

BASSOONS

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Noah Ewing Louisville
Alex Slucher Bagdad

HARP

Vicki Searl Rineyville

ALTO SAXOPHONES

Zach Schlaug Louisville
Donnie Robbins Ft. Mitchell

PIANO

Joe Kohake Florence

TENOR SAXOPHONE

Davis Hale Louisville

DOUBLE BASS

Wes Jones Bowling Green

BARITONE SAXOPHONE

Abe Tackett Louisville

LOUISVILLE ORCHESTRA

Thursday, November 12, 2015 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

LOUISVILLE ORCHESTRA
Teddy Abrams, *director*

Fanfare for Louisville (1986)

Witold Lutosławski
(1913-1994)

Notes on Light (2006)

Kaija Saariaho
(b. 1952)

Jakob Kullberg, *cello*

Awakening of Jacob (1974)

Krzysztof Penderecki
(b. 1933)

Nyx (2011)

Esa-Pekka Salonen
(b. 1958)

Harmonielehre (1985)

Mvt. I

John Adams
(b. 1947)

PROGRAM NOTES

Fanfare for Louisville - Witold Lutosławski

Relations between composers and the world of science have had a long and honourable history. The function of university *directoris musices* was performed by Bach; honorary doctors include Haydn, Brahms and Lutosławski. Interestingly, Lutosławski sometimes compared the work of a composer to that of a scholar-naturalist. Both study the laws governing various phenomena, using two tools for the purpose – observation and deduction. However a composer's inquiries into the nature of sound clusters lead less to the discovery than to the establishment of rules making it possible to combine sounds in an aesthetically satisfying manner. In 1985 the University of Louisville honoured Lutosławski with the first of its prestigious Charles Grawemeyer Award. A year later the award committee, with Lutosławski among its members, gave it to the Hungarian composer György Ligeti (1923–2006). The award was presented to Ligeti at the University in the autumn of 1986. *Fanfare for Louisville* for wind instruments and percussion was written for the Louisville Orchestra especially for the occasion. At less than a minute and a half, this occasional composition is the most compact display of the techniques typical of Lutosławski: aleatoricism, two-part form and twelve-tone harmony. It may seem that the composer, honoured by scientists, thought it appropriate to present to them the results of his studies – his own “discoveries” in the field of sonic technique.

Notes on Light - Kaija Saariaho

Writing about a new work before its first performance is always scary even if there is no composer whose music is closer to me than Kaija. I know from experience that only after playing a new piece several times can I put into words my real feelings about it. I will attempt here to describe what I see and hear now, while preparing the piece for the first performance.

At first sight *Notes on Light* with its five movements doesn't quite resemble the average Cello Concerto. However, with a closer look I soon found the elements that I like to think make a great concerto: -The relation of soloist and orchestra goes through many very different situations. -The cello is given the chance to show its full versatility. -When the soloist has important things to say, the orchestra gives it space and on the other hand the orchestra also gets its moments to lift the music up into exuberant colours.

The Soloist is not just the hero of *Notes on Light*, he/she also has to stand up for his rights, fight, lead, collaborate with and sometimes submit to the orchestra. All these make *Notes on light* a rich voyage that could well lead us into the very heart of light.

I see two intervals of a semitone as important mottos of the piece: The first is a slide down from F-sharp to F-natural which starts the piece and to which one returns from different paths along the Concerto. The second is a rising figure of C-sharp to D-natural, which often interrupts the action and stops the soloist. These two motives seem to be even stronger landmarks than any melodic element. In the last movement the single note of F-sharp proves to be the centre of the whole work.

Through the voice of the cello the first movement introduces the secret world of the piece, translucently coloured by the orchestra in small ensembles. The second movement opposes the soloist and the orchestra in a fiery dialogue. The music is energetic and obsessive, the soloist refusing to speak at the same time with the orchestra. The third movement finally awakens both into building together large, colourful gestures.

In the fourth movement the orchestra eclipses the soloist with dark waves of sound. The Soloist offers his C-sharp–D-motive twice, in vain. He finally shakes the shadows away with the third try that leads us directly to the fifth movement and the two embark on a voyage towards light. Finally F-sharp is the note that becomes the heart of light, lifting the cello in the end high up to the spheres of absolute brightness, .. or total darkness.

On the last page of the score Saariaho has included a quote from T. S. Eliot's poem *The Waste Land*:

“... I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.”

- Anssi Karttunen, January 11th 2007, Paris

Awakening of Jacob - Krzysztof Penderecki

The Awakening of Jacob, or *The Dream of Jacob* – the title preferred by the composer – is among those compositions that serve as caesuras marking qualitative changes in Penderecki's style. It grew out of his *Magnificat*, or rather out of material that remained after its composition, but exhibited new elements in the composer's thinking much more distinctly than the earlier work. The need for writing “different music” had become ever more imperative since the time of his *Symphony No. 1*, as the composer revealed in *Rozmowy Lusławickie* [Conversations in Lusławice].

Written in July 1974 in Jastrzębia Góra, *The Dream of Jacob* came with an epigram from *Genesis*: “And Jacob awaked out of his sleep, and he said, ‘Surely the Lord is in this place; and I knew it not.’” [Genesis 28:10-19, *King James Bible*]. It is tempting to relate this quotation to the character of the piece and see it as a kind of key for interpretation. The composer

resolutely rejected such suggestions, admitting in a discussion during the First Musical Encounters in Baranów Sandomierski, only to his fascination with this Biblical scene's peculiar beauty and confirming, in an interview for *Beethoven* magazine (2013, No. 17) that it was *The Awakening* that had helped him "to get out of the cluster sphere".

But how did it happen? For the first time in years, the use of "extended instrumental techniques" in the string parts was seriously limited by the composer, with only some harmonics, glissandi and tremolos, and the wind parts were treated equally economically. Penderecki also significantly reduced the role of percussion. The overall sound is significantly tempered and more euphonic; it has also acquired a mystical aura, which has to do with the inclusion of a group of ocarinas, or vessel flutes, that the composer had already used in *Canticum Canticorum* (instead of Polynesian conch shells, which are hard to get).

As the composer recalled in an Internet interview in 2010, this was precisely the kind of "non-direct" music that Stanley Kubrick was looking for several years later, to be used in the soundtrack of *The Shining*. The opening of *The Awakening of Jacob* appears in the film several times, for example in the scene culminating in a bloody vision where Danny, son of the main character, Jack, talks to his imaginary friend Tony, or at the moment when Jack wakes up from his nightmare.

Nyx - Esa-Pekka Salonen

Nyx is my return to the genre of pure orchestral music since *Helix* (2005). It employs a large orchestra, and has exposed concertante parts for solo clarinet and the horn section.

Rather than utilizing the principle of continuous variation of material, as is the case mostly in my recent music, *Nyx* behaves rather differently. Its themes and ideas essentially keep their properties throughout the piece while the environment surrounding them keeps changing constantly. Mere whispers grow into roar; an intimate line of the solo clarinet becomes a slowly breathing broad melody of tutti strings at the end of the 18-minute arch of *Nyx*.

I set myself a particular challenge when starting the composition process, something I hadn't done earlier: to write complex counterpoint for almost one hundred musicians playing tutti at full throttle without losing clarity of the different layers and lines; something that Strauss and Mahler so perfectly mastered. Not an easy task, but a fascinating one. I leave it to the listener to judge how well I succeeded.

Nyx is a shadowy figure in Greek mythology. At the very beginning of everything there's a big mass of dark stuff called Chaos, out of which comes Gaia or Ge, the Earth, who gives birth (spontaneously!) to Uranus, the starry heaven, and Pontus, the sea. Nyx (also sometimes known as

Nox) is supposed to have been another child of Gaia, along with Erebus. The union of Nyx and Erebus produces Day.

Another version says that Cronos (as Time) was there from the beginning. Chaos came from Time. Nyx was present as a sort of membrane surrounding Chaos, which had Phanes (Light) at its centre. The union of Nyx with Phanes produced Heaven & Earth.

She is an extremely nebulous figure altogether; we have no sense of her character or personality. It is this very quality that has long fascinated me and made me decide to name my new orchestral piece after her.

I'm not trying to describe this mythical goddess in any precise way musically. However, the almost constant flickering and rapid changing of textures and moods as well as a certain elusive character of many musical gestures may well be related to the subject.

I have always enjoyed the unrivalled dynamic range of a large symphony orchestra, but *Nyx* seems to take a somewhat new direction from my earlier orchestral music: there are many very delicate and light textures, chiaroscuro instead of details bathing in clear direct sunlight. I guess this is symptomatic of growing older as we realize there are no simple truths, no pure blacks and whites but an endless variety of half shades.

Nyx was commissioned by Radio France, the Barbican Centre, Atlanta Symphony, Carnegie Hall and the Finnish Broadcasting Company YLE. It had its first performance in Théâtre du Châtelet, Paris, in February 2011 in the final concert of the Festival Présences. The Orchestre Philharmonique de Radio France was conducted by the composer.

- Esa-Pekka Salonen

Harmonielehre - John Adams

Harmonielehre is roughly translated as “the book of harmony” or “treatise on harmony.” It is the title of a huge study of tonal harmony, part textbook, part philosophical rumination, that Arnold Schoenberg published in 1911 just as he was embarking on a voyage into unknown waters, one in which he would more or less permanently renounce the laws of tonality. My own relationship to Schoenberg needs some explanation. Leon Kirchner, with whom I studied at Harvard, had himself been a student of Schoenberg in Los Angeles during the 1940s. Kirchner had no interest in the serial system that Schoenberg had invented, but he shared a sense of high seriousness and an intensely critical view of the legacy of the past. Through Kirchner I became highly sensitized to what Schoenberg and his art represented. He was a “master” in the same sense that Bach, Beethoven, and Brahms were masters. That notion in itself appealed to me then and continues to do so. But Schoenberg also represented to me something twisted and contorted. He was the first composer to assume the role of high-priest, a creative mind

whose entire life ran unflinchingly against the grain of society, almost as if he had chosen the role of irritant. Despite my respect for and even intimidation by the persona of Schoenberg, I felt it only honest to acknowledge that I profoundly disliked the sound of twelve-tone music. His aesthetic was to me an overripening of 19th-century Individualism, one in which the composer was a god of sorts, to which the listener would come as if to a sacramental altar. It was with Schoenberg that the “agony of modern music” had been born, and it was no secret that the audience classical music during the twentieth century was rapidly shrinking, in no small part because of the aural ugliness of so much of the new work being written.

It is difficult to understand why the Schoenbergian model became so profoundly influential for classical composers. Composers like Pierre Boulez and György Ligeti have borne both the ethic and the aesthetic into our own time, and its immanence in present day university life and European musical festivals is still potent. Rejecting Schoenberg was like siding with the Philistines, and freeing myself from the model he represented was an act of enormous will power. Not surprisingly, my rejection took the form of parody...not a single parody, but several extremely different ones. In my *Chamber Symphony* the busy, hyperactive style of Schoenberg’s own early work is placed in a salad spinner with Hollywood cartoon music. In *The Death of Klinghoffer* the priggish, disdainful Austrian Woman describes how she spent the entire hijacking hiding under her bed by singing in a Sprechstimme to the accompaniment of a Pierrot-like ensemble in the pit.

My own *Harmonielehre* is parody of a different sort in that it bears a “subsidiary relation” to a model (in this case a number of signal works from the turn of the century like *Gurrelieder* and the Sibelius *Fourth Symphony*), but it does so without the intent to ridicule. It is a large, three-movement work for orchestra that marries the developmental techniques of Minimalism with the harmonic and expressive world of fin de siècle late Romanticism. It was a conceit that could only be attempted once. The shades of Mahler, Sibelius, Debussy, and the young Schoenberg are everywhere in this strange piece. This is a work that looks at the past in what I suspect is “postmodernist” spirit, but, unlike *Grand Pianola Music* or *Nixon in China*, it does so entirely without irony.

The first part is a seventeen-minute inverted arch form: high energy at the beginning and end, with a long, roaming “Sehnsucht” section in between. The pounding *e* minor chords at the beginning and end of the movement are the musical counterparts of a dream image I’d shortly before starting the piece. In the dream I’d watched a gigantic supertanker take off from the surface of San Francisco Bay and thrust itself into the sky like a Saturn rocket. At the time (1984-85) I was still deeply involved in the study of C. G. Jung’s writings, particularly his examination of Medieval mythology. I was deeply affected by Jung’s discussion of the character of Anfortas, the king whose wounds could never be healed. As a critical archetype, Anfortas symbolized a condition of sickness of the soul that curses it with

a feeling of impotence and depression. In this slow, moody movement entitled "The Anfortas Wound" a long, elegiac trumpet solo floats over a delicately shifting screen of minor triads that pass like spectral shapes from one family of instruments to the other. Two enormous climaxes rise up out of the otherwise melancholy landscape, the second one being an obvious homage to Mahler's last, unfinished symphony.

The final part, "Meister Eckhardt and Quackie" begins with a simple berceuse (cradlesong) that is as airy, serene and blissful as "The Anfortas Wound" is earthbound, shadowy and bleak. The Zappaesque title refers to a dream I'd had shortly after the birth of our daughter, Emily, who was briefly dubbed "Quackie" during her infancy. In the dream, she rides perched on the shoulder of the Medieval mystic, Meister Eckhardt, as they hover among the heavenly bodies like figures painted on the high ceilings of old cathedrals. The tender berceuse gradually picks up speed and mass (not unlike "The Negative Love" movement of Harmonium) and culminates in a tidal wave of brass and percussion over a pedal point on E-flat major.

The recording by Edo de Waart and the San Francisco Symphony was made only three days after the world premiere in March of 1985. (I have since revised the ending.) Despite the daunting length and rhythmic complexity of the piece, both conductor and orchestra made a totally convincing representation of it, and the recording can testify to the rare instances when a composer, a conductor, and an orchestra create an inexplicable bond among each other.

- John Adams

TEDDY
ABRAMS +



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ORCHESTRA

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Mary and Barry Bingham, Sr., Music Director Chair
Jorge Mester, Music Director Emeritus
Bob Bernhardt, Principal Pops Conductor
Jason Seber, Education and Outreach Conductor

FIRST VIOLIN

Michael Davis, Concertmaster
*Fanny and Charles Horner
Concertmaster Chair*
Open, Assistant Concertmaster
National City Bank Chair
Katheryn S. Ohkubo
Cheri Lyon Kelley
Mrs. John H. Clay Chair
Stephen Taylor
*Clayton Pusateri Chair, Endowed
by Joe and Vickie Pusateri*
Scott Staidle
Nancy Staidle
Barbara Meek
Patricia Fong
Maria Semes

SECOND VIOLIN

Robert Simonds, Principal
Claire and Lee Lenkoff Chair
Devonie Freeman
*Mary Catherine Klan Violin Chair, Endowed by
Chase*
Elisa Spalding
Kimberly Tichenor, Acting Assistant Principal
Charles Brestel
Patricia Ann Jenkins Endowed Chair
Heidi Tracy
Judy Pease Wilson
Blaise Hayden Smith
Open

VIOLA

Jack Griffin, Principal
Aegon Chair
Evan Vicic, Assistant Principal
Jacqueline R. and Theodore S. Rosky Chair
Clara Markham
Mr. and Mrs. Charles W. Hebel, Jr. Chair
Jennifer Shackleton
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*Virginia Kershner Schneider Viola Chair, Endowed
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*Thomas Mattingly and Anita Grenough Abell
Memorial Chair*
Joseph Caruso, Assistant Principal
*Carole C. Birkhead Chair, Endowed by
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Dr. Edward Leo Callahan Chair
Allison B. Olsen
*Frances Shapiro-Weitzenhoffer Chair, Endowed by
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Deborah Caruso
Julia Preston

BASS

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Patricia Docs, Acting Assistant Principal
Robert Docs
Karl Olsen
*Jarrett Fankhauser Chair, Endowed by
the Paul Ogle Foundation*
Michael Chmielewski

FLUTE

Kathleen Karr, Principal
Elaine Klein Chair
Donald Gottlieb
Philip M. Lanier Chair
Evelyn Loehrlein §

PICCOLO

Donald Gottlieb
Alvis R. Hambrick Chair

OBOE

Open, Principal
*Betty Arrasmith Chair, Endowed by the
Association of the Louisville Orchestra*
Trevor Johnson, Assistant Principal
Edgar J. Hinson III Chair

ENGLISH HORN

Trevor Johnson

CLARINET

Andrea Levine, Principal
Brown-Forman Corp. Chair
Ernest Gross
Kate H. and Julian P. Van Winkle, Jr. Chair
Marilyn Nije §

BASS CLARINET

Ernest Gross
General Dillman A. Rash Chair

BASSOON

Matthew Karr, Principal
Paul D. McDowell Chair
Christopher Reid §

HORN

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Edith S. and Barry Bingham, Jr. Chair
Stephen Causey, Assistant Principal
Diana Wade Morgen
Gary and Sue Russell Chair
Bruce Heim §

TRUMPET

J. Jerome Amend, Principal
*Leon Rapier Chair, Endowed by the Musicians of
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James Recktenwald, Assistant Principal
Lynne A. Redgrave Chair
Daniel Kassteen
Stacy Simpson §

TROMBONE

Donna Parkes, Principal
PNC Bank, Kentucky, Inc. Chair
Brett Shuster §

BASS TROMBONE

Raymond Horton *
J. Bryan Heath, Interim

TUBA

John DiCesare, Principal

TIMPANI

Jim Rago, Principal
*Mr. and Mrs. Warwick Dudley Musson Principal
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PERCUSSION

John Pedroja, Principal
Mark Tate §
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Margaret S. Comstock Piano Chair

* Musician On Leave
§ Auxiliary Musician

SYMPHONY ORCHESTRA

Friday, November 13, 2015 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

SYMPHONY ORCHESTRA
Kimcherie Lloyd, *director*

Icarus for orchestra (2015)

Jessica Kingery
(b. 1994)

WORLD PREMIERE
Alex Enyart, *conductor*

Elegy, Soliloquy and Epilogue *
for Solo Flute and String Orchestra (2014)

Ellen Taaffe Zwilich
(b. 1939)

- I. Elegy
- II. Soliloquy
- III. Epilogue

Kathleen Karr, *flute*

Chasing Light for Orchestra (2015)

Rene Orth
(b. 1985)

from *Cinq Reflets* (2001)
3. L'Amour de loin

Kaija Saariaho
(b. 1952)

Chad Sloan, *baritone*

Adagio from *Symphony No. 3* (1995)
arranged for string orchestra (2013)

Krzysztof Penderecki
(b. 1933)

US PREMIERE

PROGRAM NOTES

Icarus for orchestra - Jessica Kingery

Icarus is a short piece for orchestra that illustrates and brings a wonderful Greek myth to life in a minute and a half. You may have heard variations of a familiar phrase, “Don’t fly too close to the sun” — the story of Icarus is where that phrase comes from! Within this piece is painted pictures of Icarus taking off into the sky with his man-made wings, the rush of joy and serenity that comes with flying, his ascent and the danger of flying closer and closer to the sun, and finally, his fall; if one listens closely, they may even pinpoint the exact moment when Icarus crashes into the ocean. In the near future, *Icarus* is intended to be expanded into a full, three-movement piece.

Elegy, Soliloquy and Epilogue - Ellen Taaffe Zwilich *

The University of Louisville, as a member of a consortium of collegiate orchestras, commissioned Ellen Taaffe Zwilich to compose this work for solo flute and string orchestra. Tonight’s performance is the Kentucky premiere. The work is dedicated to her late husband Erik.

Chasing Light for Orchestra - Rene Orth

Sometimes in life we find ourselves running a seemingly impossible race, just trying to get to that light at the end of the tunnel. Deadlines, stress, and pressure combined to create this sort of sensation during my writing of *Chasing Light*. The majority of the piece depicts that frantic experience with small glimpses of hope, but the reward comes near the end, when that moment of relief and peace is finally achieved.

L’Amour de loin - Kaija Saariaho

Operas have been singing of love and death from time immemorial, but seldom have they been subjected to such rich and profound scrutiny as in Kaija Saariaho’s *L’Amour de Loin*. The work was almost unanimously acclaimed by the critics at its premiere at the Salzburg Festival in summer 2000, being described as a “lyrical masterpiece” and “the best new opera of the year”, and the *New York Times* went so far as to hail it “the best new work of the year”.

L’Amour de Loin is based on the fictitious life of a troubador, Jaufré Rudel, who really did live in the 12th century. The suite, scored for soprano, baritone and orchestra, draws on material from the opera but there are no

straight excerpts from it. Saariaho says that she combined ideas in a new way and also composed some new material. The movements do have certain material affinities, but no direct citations; it is more a question of different combinations and juxtapositions. The songs tie in with the characters in the opera, but in a rather liberal treatment; the third song in the suite, for example, sung by the baritone, is based on music sung in the opera by a mezzo-soprano.

The five movements make up an entity with a plot that in a way runs parallel to the opera but is by nature more abstract. In the first the soprano exclaims that while others all dream of travelling to faraway lands, she wishes only to go home. The second song is essentially a dream in which the baritone has visions of a countess. The third is a song composed by the baritone for the countess; the words of this are by Jaufré Rudel, those of the other movements by Amin Maalouf. By the fourth movement the lovers have met, but the baritone dies at the end. The last song, by the soprano, ties in closely with the finale of the opera.

- *Kimma Korhonen*

L'Amour de loin

Jamais d'amour je ne jouirai
Si je ne jouis de cet amour de loin
Car plus noble et meilleure je ne connais
En aucun lieu ni près ni loin
Sa valeur est si grande et si vraie
Que là-bas, au royaume des Sarrasins
Pour elle, je voudrais être captif.

Je tiens Notre Seigneur pour vrai
Par qui je verrai l'amour de loin
Mais pour un bien qui m'en échoit
J'ai deux maux, car elle est si loin.
Ah que je voudrais être là-bas en pèlerin
Afin que mon bâton et mon esclavine
Soient contemplés par ses yeux si beaux.

Il dit vrai celui qui me dit avide
Et désirant l'amour de loin
Car aucune joie ne me plairait autant
Que de jouir de cet amour de loin
Mais ce que je veux m'est dénié
Ainsi m'a doté mon parrain
Que j'aime et ne suis pas aimé...

O Distant Love

Never shall I delight in love
If I delight not in this distant love,
For a nobler nor a better love I know not of
Wheresoever, neither near, nor far
Its worth so great is, and so true,
That over there, in the kingdom of the Saracens
For her sake, I would a captive be.

I hold faith with Our Lord
That by his grace I shall see my distant love.
Yet through this one piece of fortune
My ills are doubled, since she is so far away.
Ah, that I were there, a pilgrim,
So that my staff and my robe
Could fall beneath the gaze of her beautiful eyes.

He who calls me greedy speaks aright
For wishing for a distant love,
For no joy would please me as much
As to delight in this distant love,
But what I wish for is denied me.
Such was my godfather's decree,
That I should love and be not loved...

Adagio from Symphony No. 3 - Krzysztof Penderecki

Looking back on the history of music, it can be observed that in the development of great symphonists their third symphonies often played

a special role, introducing key innovations in the composer's style or referring to important extramusical circumstances. Examples are numerous, from Beethoven's *Eroica* to Robert Schumann's *Rhenish*, to Brahms' *No. 3* and finally to Mahler's gigantic *No. 3*. And Penderecki's third symphony is a unique work, considering the way it was created and its place in the composer's oeuvre.

Penderecki started it in 1988 then worked on it for seven years, during which he worked on a number of other pieces including his next two symphonies, two sinfoniettas, *Violin Concerto No. 2 "Metamorphoses"* and the opera *Ubu Rex*. All these works were attempts at constructing a universal musical language, a "new synthesis" of styles. All had some impact on the final shape of *Symphony No. 3*.

Penderecki's *No. 3* is a five-part work combining deep expressive contrasts with a design to unify the full cycle. Part One is shortest and begins with repetitions of a single note. This ostinato becomes the basis for the construction of the entire work, except for its central part. Part Two, the *Rondo*, opens with a dialogue of kettledrums and strings, which sounds nearly like the *Scherzo* from Dvořák's *Symphony No. 9*. It presents brief musical motifs, variously scored. Most of these are concertante solos of the trumpet, English horn and viola, for example, but there are also fragments dominated by percussion instruments: marimba, Cuban drums and tom-toms.

Part Three surprises the audience with a beautiful melody and its nostalgic, romantic mood. The lyrical melody passes from strings to the horn, then to flute and piccolo and similar instruments, and develops in the form of variations against an orchestral accompaniment with subtly changing timbres. Part Four is a *Passacaglia* supported by a bass ostinato. The sound of tolling bells that appears towards the end of this section evokes associations with the mood of the preceding *Adagio* – romantic, but this time also with quasi-religious undertones.

The finale is a scherzo, both diabolical and dance-like in character, with an energetic main five-note motif in the bass. An attentive ear will recognise in this motif an echo of King Ubu's grotesque laughter. Having congratulated ourselves on this discovery, we will be reminded of the symphony's opening – by an ostinato on F.

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Alex Enyart, *Assistant Conductor*

Vicki Searl, Joe Kohake, Seth Berkenbosch & Ian Elmore *Orchestra Librarians/Managers*

FIRST VIOLIN

JP Brien-Slack^{++^}
Flora Nevarez^{^^}
Emily Longnecker
Emilie Shor*
Ruthie Walton*
Mary Grace Reed^{^^}
Martina Langdon*
Josh Tierney*
Riki Matsui*
Hye Jin Jung^

SECOND VIOLIN

Caitlin Edwards⁺⁺
Madison Eickholtz*
Kieran Walker
Sarah Icardi
James Bruton
Angela Baldwin
Savannah Major
Railianis Batista Montero
Carlton Oldham
Justin Williams
Joni LeDoux•

VIOLA

Michael Hill^{++^}
Layne Guyer*
Ellie Miller*
Catherine Repine*
Emma Crump
Thuan Nguyen
Will Marshall
Danielle Deluca

VIOLONCELLO

Jared Murray⁺⁺
Harrison Reed
Ian Schroeder^{*^}
Chris Cupp
Anna Patterson*
Oleg Babkov
Hannah Soren
Josie Uebelhoer
Emily Allen
Nick Weiner
Garrett Metz
Grace Kim
Ana Lei Godoy
Jessica Harper

BASS

Ian Elmore⁺⁺
Jessie Dobson*
Wes Jones*
Pauline Ottaviano
Veronica Palensky
Ben Bossert
Liam Fisk

FLUTE

Lauren Kohake^{++^}
Traci Bluhm*
Sarah Tuley^

PICCOLO

Traci Bluhm*

OBOE

Jim Hardaway⁺⁺
Scott Sams*
Doug Harville

ENGLISH HORN

Doug Harville

CLARINET

Walter Yee⁺⁺
Dylan Garrett*
Kris Bachmann

BASS CLARINET

Kris Bachmann

BASSOON

Lauren Roerig^{++^}
Noah Ewing*
Michelle McKenzie^

CONTRABASSOON

Michelle McKenzie^

HORN

Micah Burkhardt⁺⁺
Andrew Herald
Seth Berkenbosch*
Shelby Rauck

TRUMPET

Kevin Kierspe^{++^}
Blake Herron^{*^}
Chris Labrum
Trevor Webb

TROMBONE

Noah Strunk⁺⁺
Liz Walker*
Sam Hornbuckle*

TUBA

Eric Montgomery⁺⁺

PERCUSSION

Mandi Roberts^{++^}
Greg Neblett^{*^}
Hayden McConnell
James Gibson
Hannah Gibson
Tanner Leonardo

PIANO

Joe Kohake

HARP

Roseanna Shafer
Vicki Searl

† *Concert Master*

+ *Principal*

* *Sinfonietta*

^ *Graduate Student*

• *Guest*

NOX BOREALIS

Nox Borealis, an audio-visual installation by Jean-Baptiste Barrière and Kaija Saariaho will be presented at Rauch Planetarium on:
Thursday, November 12 (starting times: 1:00, 1:20, 1:40, 2:00)
Friday, November 13 (starting times 2:00, 2:20, 2:40, 3:00)
Sunday, November 15 (starting times 3:00, 3:20, 3:40. 4:00)

Nox Borealis is a musical and visual installation which finds its inspiration in two very different sources: one musical, the piece *Lichtbogen* by Kaija Saariaho, the other sonic, the recordings realized during aurora borealis by professor Unto K. Laine (Helsinki University of Technology).

Lichtbogen(1986), arches of light in german, is a piece for instrumental ensemble (9 musicians) and live-electronics, that Kaija Saariaho composed after a journey, in 1986, beyond the polar circle, where she could witness with Jean-Baptiste Barrière, the magical and enigmatic spectacle of aurora borealis unfolding in the sky.

For *Nox Borealis*, from a multitracks studio recording of *Lichtbogen*, which they have remixed, processed and spatialized on eight tracks around the audience, Saariaho and Barrière have imagined a visual dimension, with synthesis of abstract images.

These images are inspired by the music as well as aurora borealis, and projected on a as large as possible screen on the ceiling of a hall, the spectators lying comfortably on the ground, immersed in sound and image in a situation evocating the one of the spectators of these natural phenomenons, lying in the snow and scanning the vast movements of lights which furrow the Nordic winter skies.

Starting from this reflexion on aurora borealis and from the analysis of musical forms and more specifically of timbres in *Lichtbogen*, this visual part sketches a speculative work about the exploration of crossed relations of music and image, through an exploration of light and color.

ELECTRONIC MUSIC

Saturday, November 14, 2015 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Laconisme de l'aile for flute, electronics and video (1982) Kaija Saariaho
(b. 1952)

Camilla Hointenga, *flute*

Dolce Tormento for piccolo, electronics and video (2004) Kaija Saariaho

Camilla Hointenga, *piccolo*

NoaNoa for flute, electronics and video (1992) Kaija Saariaho

Camilla Hointenga, *flute*

Psalmus 1961 for tape (1961) Krzysztof Penderecki
(b. 1933)

INTERMISSION

Arguro for flute(s) and live electronics (2009)

Krzysztof Wołek
(b. 1976)

Camilla Hointenga, *flute*

Crossing the Blind Forest (2011)
for bass flute & piccolo, electronics and video

Jean-Baptiste Barrière
(b. 1958)

Camilla Hointenga, *bass flute & piccolo*

Violance (2005)
for flute, recitant (recorded), electronics and video

Jean-Baptiste Barrière

Camilla Hointenga, *flute*

PROGRAM NOTES

Laconisme de l'aile - Kaija Saariaho

Flute has always been to me an important instrument. *Laconisme de l'aile*, my second piece for a solo flute, was started in Freiburg and finished in Paris in 1982.

As starting points, I had ideas about blending the rhythms of speech and timbres of breathing into more traditional flute expression.

The text fragments are borrowed from Saint-John Perse's *Les Oiseaux* (Birds), and the title refers to birds, meaning something like "the tersenes of a wing".

I had in my mind, despite of bird song, above all, the different ways birds fly, winning the gravity, crossing the sky. The solo flute draws these lines into acoustic space.

- Kaija Saariaho

Dolce Tormento - Kaija Saariaho

Kaija Saariaho chose the piccolo for this piece because Camilla Hoitenga and her, through their long term based collaboration, had not yet explored combining voice with this particular instrument.

For this purpose, Saariaho took a famous sonnet by Petrarch.

Both the high range and limited resonance of the piccolo, as well as the nature of the Italian language, posed new challenges in developing a musical polyphony.

PETRARCA, Canzone 132

S'amor non è, che dunque è quel ch'io sento?
Ma s'egli è amor, per Dio, che cosa el quale?
Se bona, ond'è l'effetto aspro mortale?
Se ria, ond'è sì dolce ogni tormento?

S'a mia voglia ardo, ond'è l piano e lamento?
S'a mal moi grado, il lamentar che vale?
O viva morte, o diletante male.
Come puoi tanto in me s'io nol consento?

Et s'io l consento, a gran toto mi doguin.
Fra si contrari venti in frale barca
mi trovo in alto mar senza gonozoide,

si lieve di saver, d'error si carica
ch'i' medesimo non so quel ch'io mi voglio,
e tremo a mezza state, ardendo il verno.

If not love, then what is this that I feel?
If love – dear God, what kind of thing is it?
If good, why then this mortal, bitter kiss?
If evil, why is every torment sweet?

If I want pain, why do I cry and wail?
And if I don't, then what good is lament?
Oh living death, Oh happy, happy pain.
How can you govern without my consent?

And if I do consent, my grief is wrong.
My frail boat rocks among contrary winds
on high seas, and I find I cannot steer,

I know so little, and so much I err
that I myself do not know what I want:
In summer I am ice, in winter, fire.

- translated by Teresa McGurk (a.k.a. Sheila Tombe)

NoaNoa - Kaija Saariaho

NoaNoa (Fragrant) was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new.

Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other.

The title refers to a wood cut by Paul Gauguin called *NoaNoa*. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book.

NoaNoa is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot.

- Kaija Saariaho

Psalmus 1961 - Krzysztof Penderecki

In its heyday, the Experimental Studio of the Polish Radio was a testing ground for composers engaged in the quest for a radical language of musical expression. One of them was Penderecki, who created his musical illustrations for puppet theatre and for film in the Studio, with the support of its sound producers. This part of the composer's output is now largely forgotten, though his soundtrack for the Wojciech Jerzy Has film *The Saragossa Manuscript* has recently been rereleased by OBUH, and his Polish Radio commission *Brigade of Death* was performed at the Warsaw Autumn festival in 2011.

The composer's only work from this electronic period written with studio or concert presentations in mind was *Psalmus 1961*. It was a continuation of his experiments with the voice, following his experience with *Dimensions of Time and Silence*. For his vocal material – later transformed by means of analog electronic devices – the composer selected the voice of soprano Halina Łukomska: sung or sustained vowels as well as short consonants, variously articulated.

The score – one of only seven in the Studio's history – was composed independently from the process of preparing the initial acoustic material. Its function and status were different than in the case of Bogusław Schaeffer's legendary *Symphony*. The *Symphony* was produced at the studio on the basis of a notated score, without the composer's further interventions, whereas the *Psalmus* score was only a working draft, supporting the process of track synchronisation. Penderecki was present in the studio during production and he closely collaborated with Eugeniusz Rudnik, the producer. The sounds

were filtered, edited, transposed – at times Łukomska’s voice sounds like a baritone – and an echo was added. Full advantage was taken of the qualities of the human voice. The narration was built on repeated juxtapositions of pointillist and waveband sections as well as of strata varying in texture.

Arguro - Krzysztof Wołek

The word Arguro is derived from an Indo-European word and can be translated as silver or generally a shining metal. It can be also related to the Sanskrit word Arjuna meaning light. The title refers to the material that modern flutes are most commonly made from. Silver itself has the highest electrical conductivity of any element, therefore the word seems to perfectly reflect the nature of the work. Arguro was commissioned by the Society of Composers, Inc, and the American Society of Composers, Authors and Publishers.

- Krzysztof Wolek

Crossing the Blind Forest - Jean-Baptiste Barrière

Crossing the Blind Forest is a piece for bass flute and piccolo, electronics, and images, composed especially for and dedicated to Camilla Hoytenga, who gave the première in New York in September 2011.

The piece is a kind of evocation of Maurice Maeterlinck’s play *Les Aveugles* (The Blind), itself based loosely on the similarly titled painting by Pieter Bruegel the Elder, and is a revisiting and development of the flute materials I composed for the multimedia show *Deux Songes de Maeterlinck d’après Bruegel* (Two Dreams of Maeterlinck after Bruegel), premiered by Camilla Hoytenga at the Festival Les Musiques in Marseilles in May 2007.

In this piece, the flutist is in a certain way playing the character of the blind people of Maeterlinck’s play, lost in the forest, therefore in principle bound to death. She is lost in an unknown world, and must heighten all her sensations and skills in order to try to survive the dangers all around her.

The virtuoso flute playing is challenged by sophisticated electronic transformations in an uncertain conflict, one whose outcome may be left open, undecided.

Images, mixing cross-transformations of the live performance of the flutist with treated images of forests devastated by storm, are meant to represent and accompany this quest undertaken by means of the senses.

- Jean-Baptiste Barrière

Violance - Jean-Baptiste Barrière

“Then Herod, when he saw that he was mocked of the wise men, was exceeding wrath, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently inquired of the wise men.”

- *Matthew II.16*

Violance proceeds from the search for a new scenic and musical form, merging instrumental writing, images, texts, and sounds transformed by computer. The piece belongs to my *Reality Checks* cycle, which includes interactive installations, stage pieces, and concert works. All are investigations, by means of the senses, into questions of identity and representation in the digital age, as explored and renewed by bringing about dynamic interactions between artistic disciplines in computer-assisted creative work.

This cycle includes, among other works, a piece for cello and electronics, *Cellitude* based on an old Japanese poem on the difficulty of distinguishing between dream and reality. *Violance* is its continuation in spirit, this time concerned with the idea of violence.

The piece starts out from the Massacre of the Innocents as described in Matthew's gospel, painted again by Pieter Bruegel the Elder, and given a literary interpretation, after this painting by Maurice Maeterlinck, then a young poet. I have adapted Maeterlinck's text to develop its universal dimension, outside of any religious and nationalistic context, and unfold its span for all times and places.

Materials are staged, assembled, and processed, together with other sources from various origins, to propose an enigmatic re-reading, a “mise en abîme” altogether of the myth, the painting, and the poem, an attempt at an extra-temporal reflection on the representation of violence and war.

A timeless African lullaby, computer-analyzed, was used to produce melodic interpolations for the instrument part and harmonic textures for the electronics. The “child's voice” reciting the text was created from that of a woman voice, and the visual aspect combines prepared imagery with live capture and transformations of the player.

The work was commissioned by the French government and performed for the first time at the Théâtre de La Criée, Marseilles, in May 2003.

The original version of this piece was for violin. This flute version was created especially for Camilla Hoytenga.

- *Jean-Baptiste Barrière*

**CARDINAL SINGERS
COLLEGIATE CHORALE**

Sunday, November 15, 2015 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

COLLEGIATE CHORALE
Kent Hatteberg, *director*

Alleluia (2013)

Dominick DiOrio
(b. 1984)

Alyssa Dewey, *marimba*

Missa brevis (1992, 2002-2013)

Kyrie
Gloria

Krzysztof Penderecki
(b. 1933)

Tag des Jahrs (2001)

Kaija Saariaho
(b. 1952)

O nata lux (2015) premiere

Matt Wetmore
(b. 1989)

Megan Easton, *soloist*

Agnus Dei (1981)

Krzysztof Penderecki

INTERMISSION

CARDINAL SINGERS

Kent Hatteberg, *director*

Gratias tibi (2000)

Tarik O'Regan
(b. 1978)

Ave maris stella (2015)

Blake Wilson
(b. 1994)

Erin Shina & Emily Black, *soloists*

The Heart's Reflection (Cordis speculum) (2011)

Daniel Elder
(b. 1986)

A Soldier's Mother's Lullaby (2015)

Ēriks Ešenvalds
(b. 1977)

Commissioned by the University of Louisville Choral Department
Premiered November 12, 2015 at the NCCO National Convention, Portland, OR
Lydia Cox & Ethan James McCollum, *soloists*

The Heavens' Flock (2014)

Ēriks Ešenvalds

O gloriosa Virginum (2009)

Krzysztof Penderecki

PROGRAM NOTES

SELECTIONS BY THE COLLEGIATE CHORALE

Alleluia - Dominick DiOrio

Alleluia is joyous, celebratory, and invigorating music. I wanted to explore the percussive qualities of the voice and lyrical capabilities of the marimba. The two instruments mingle well together, and each informs the other, contributing an energetic and propulsive drive to the work. Commissioned by the Texas Two-Year College Choral Directors Association (TTCCDA) in celebration of their 40th anniversary, *Alleluia* is dedicated to conductors Joey M. Martin and Craig Hella Johnson for their continued advocacy and support of my creative work.

- Dominick DiOrio

Missa brevis - Krzysztof Penderecki

Penderecki's *Missa brevis* is a six-movement work (Kyrie, Gloria, Sanctus, Benedictus, *Benedicamus Domino*, Agnus Dei) that was composed over a number of years, as were some of his other extended works. *Benedicamus Domino*, set for male voices in 1992 and the first movement to be composed, was the result of a commission by the Internationalen Musikfestwochen Luzern. He composed the Benedictus movement for treble voices ten years later on a commission by the Toronto International Choral Festival 2002. He wrote a Sanctus movement for treble voices in 2008. The final movements to be written, the Kyrie, Gloria, and Agnus Dei, were composed in 2012 for SATB choir on a commission by the Bach-Archiv Leipzig for the 800th anniversary of the Thomaskirche Thomanerchor in Leipzig.

The Kyrie is a prayer of supplication, composed in a mostly diatonic harmonic language with largely stepwise motion. It builds from the quiet opening to a fortissimo plea at *Christe eleison*, ending with a C-F open fifth. The movement then returns to the soft dynamic of the opening as the sopranos add a melismatic request for mercy over the sustained open fifth, with the tenors responding with one final plea, quietly ending again on the open fifth. Three tenor soloists introduce the contrasting Gloria movement, followed by bell-like exclamations of joy sung imitatively over quickly shifting harmonies. A quiet homophonic section ensues, building to a dramatic fortissimo at *Qui tollis peccata mundi suscipe*. The Quoniam section brings back the bell-like echoes from the beginning of the movement. The Gloria builds once again at *Cum Sancto Spiritu in gloria Dei patris*, then subsides in a three-fold Amen, the last settling quietly on a D-flat major chord in the male voices.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnum gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise You. We bless You.
We worship You. We glorify You.
We give thanks to You
because of Your great glory.
Lord God, King of Heaven,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
[You] Who takes away the sins of the world,
have mercy on us.
[You] Who takes away the sins of the world,
receive our prayer.
[You] Who sits at the right hand of the Father,
have mercy on us.
For You alone are holy.
You alone are the Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

Tag des Jahrs - Kaija Saariaho

I have been familiar with the late poems of Hölderlin for some time now and used some of them for several little pieces (*Die Aussicht*, *Überzeugung*). The idea for *Tag des Jahrs* for choir came to me a few years ago when someone very dear to me suffered a cerebral hemorrhage and communication with her acquired a new logic (or rather lack of it) because she no longer had any sense of time or place. I do not know what had happened to Hölderlin, for he signed his poems under different dates, decades, even centuries from the time in which he lived, and under the name of Scardanelli. I nevertheless acquired a new insight into his poems as visions of lived moments that pass in the twinkling of an eye and then vanish or transform into new, intensive moments. Our minds are full of such clear; sensuous moments, and they in fact make up our own experience of the life we live.

The text begged to be given an archaic choral treatment. I also wanted to expand the sound world in the direction of the nature that is so present in these poems. Hence the material consists not only of taped human voice but also of birds, the wind and other nature sounds. The electronic part was realized in summer 2001 at the Civitella Ranieri studio, Italy with Jean-

Baptiste Barrière. Tag des Jahrs is dedicated to my mother.

- Kaija Saariaho

Tag des Jahrs for mixed choir and electronics was commissioned by the Tapiola Chamber Choir and the Helsinki Chamber Choir Week, with support from the Madetoja Foundation and the National Council for Music; part of *Tapiola Originals*, a collection of choral works commissioned by the Tapiola Chamber Choir. It was first performed in Helsinki on November 9, 2002, by the Tapiola Chamber Choir conducted by Hannu Norjanen.

Poems by Friedrich Hölderlin

Der Frühling

Wenn neu das Licht der Erde sich gezeiget,
Von Frühlingsregen glänzt das grüne Thal und munter
Der Blüten Weiß am hellen Strom hinunter,
Nachdem ein heitrer Tag zu Menschen sich geneiget.

Die Sichtbarkeit gewinnt von hellen Unterschieden,
Der Frühlingshimmel weilt mit seinem Frieden,
Daß ungestört der Mensch des Jahres Reiz betrachtet,
Und auf Vollkommenheit des Lebens achtet.

Mit Unterthänigkeit,
Scardanelli
d. 15. Merz 1842

Der Sommer

Die Tage gehn vorbei mit sanfter Lüffte Rauschen,
Wenn mit der Wolke sie der Felder Pracht vertauschen,
Des Thales Ende trifft der Berge Dämmerungen,
Dort, wo des Stromes Wellen sich hinabgeschlungen.

Der Wälder Schatten sieht umhergebreitet,
Wo auch der Bach entfernt hinuntergleitet,
Und sichtbar ist der Ferne Bild in Stunden,
Wenn sich der Mensch zu diesem Sinn gefunden.

Scardanelli
d. 24. Mai 1758

Der Herbst

Das Glänzen der Natur ist höheres Erscheinen,
Wo sich der Tag mit vielen Freuden endet,
Es ist das Jahr, das sich mit Pracht vollendet,
Wo Früchte sich mit frohem Glanz vereinen.

Das Erdenrund ist so geschmückt, und selten lärmet
Der Schall durchs offene Feld, die Sonne wärmert
Den Tag des Herbstes mild, die Felder stehen
Als eine Aussicht weit, die Lüffte wehen.

Die Zweig' und Äste durch mit frohem Rauschen,
Wenn schon mit Leere sich die Felder dann vertauschen,
Der ganze Sinn des hellen Bildes lebet
Als wie ein Bild, das goldne Pracht umschwebet.

d. 15ten Nov. 1759

Spring

When the light of the earth appears anew,
the green valley shines from the spring rain, and
the white blossoms cheerfully shine on the bright stream,
afterwards a happy day for people is spent.

Visibility prevails over bright distinctions,
the spring sky abides with its tranquility,
so that man can view the charm of the year undisturbed,
and regard the completeness of life.

Summer

The days go by with the quiet rustle of breezes,
when they exchange clouds for the splendor of the fields,
the valley's end meets the twilight of the mountains,
there, where the ripples of the stream wind down.

The forest's shadows spread all around,
where the brook also flows down in the distance,
and the distant image is visible in hours,
when one finds himself in this sense.

Fall

The sparkle of nature is at its highest appearance,
where the day ends with many joys,
it is the year that ends in splendor,
where fruits unite with joyful luster.

The earth is so adorned, and seldom is the uproar of
noise heard through open fields, the sun warms
the days of autumn gently, the fields stand
as a distant view, the breezes blow.

The branches and boughs with joyful rustling,
When the fields are exchanged for emptiness,
the entire sense of the bright image lives
like a picture, whose golden splendor hovers around.

Der Winter

Wenn sich der Tag des Jahrs hinabgeneiget
Und rings das Feld mit den Gebirgen schweiget,
So glänzt das Blau des Himmels an den Tagen,
Die wie Gestirn in heitrer Höhe ragen.

Der Wechsel und die Pracht ist minder umgebreitet,
Dort, wo ein Strom hinab mit Eile gleitet,
Der Ruhe Geist ist aber in den Stunden
Der prächtigen Natur mit Tiefigkeit verbunden.

Mit Unterthänigkeit,
Scardanelli
d. 24. Januar 1743

Winter

When the day of the year wanes,
and the mountains circling the field are silent,
the blue of the sky shines on the days,
that, like stars tower in cheerful elevation.

The alteration and the splendor is less spread,
there, where a stream hurriedly flows down,
the peaceful spirit is, however, in the hours
deeply connected with splendid nature.

O nata lux - Matt Wetmore

O Nata Lux is a contemplative setting of the Latin prayer about Jesus, who is depicted as light born of light. It begins with a simple melody sung by solo soprano, but moves into denser sonorities meant to portray light's shimmering and shining. After a triumphant return of the melody in the piece's climax, where the text pleads that we, too, may become part of the body of Christ, aleatoric effects are used to dissolve and diffuse the brightness, ending the work on a pensive but uncertain note.

- Matt Wetmore

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis,
Nos membra confer effici,
tui beati corporis.

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.

Agnus Dei - Krzysztof Penderecki

Agnus Dei is from Penderecki's *Polish Requiem*, which is a tribute to the suffering of the Polish people. Penderecki took thirteen years to complete the work, whose movements are tied to tragedies and significant events in the history of Poland. He began the composition in 1980 with the *Lacrimosa*, written for Lech Walesa and the Solidarity movement. He composed the Agnus Dei movement in 1981, on the day of the death of Cardinal Stefan Wyszyński, known by many as "the Primate of the Millennium." Wyszyński was a symbol of the struggle with religion and the Communist regime in Poland. The Agnus Dei, the only a cappella movement in the Requiem, was dedicated to his memory. It was first performed by the Chor des Süddeutschen Rundfunks, Stuttgart, under the direction of the composer.

This compelling work is in ABA form, with a tonal center of F. The somber, sighing opening motif recurs throughout. The serenity of the opening, through contrary motion and dramatic chromaticism, builds to a choral shout in 20 parts on the text “peccata.” The work then gradually winds down, finally reaching its repose at “sempiternam,” the final word of the text.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, who takest away the
sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, who takest away the
sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takest away the
sins of the world, grant them rest everlasting.

SELECTIONS BY THE CARDINAL SINGERS

Gratias tibi - Tarik O'Regan

Gratias tibi takes its text from a prayer of St. Augustine of Hippo, a 4th century Christian theologian and philosopher. It opens with brilliant vocal fanfares in a vivo tempo, then exciting rhythms in mixed meter take over as the cheerful text unfolds. An andantino section follows, as the final words of the prayer are introduced by the alto voices, then one by one the other voices join in as the intensity builds. The mixed meter of the earlier section then returns. *Gratias tibi* was composed for Dr. Edward Higginbottom and the Chapel Choir of New College, Oxford. It was the joint winner of the New College, Oxford *Millennium Competition*.

Gratias tibi, dulcedo mea
et honor meus et fiducia mea,
deus meus.

I give thanks to you, my sweetness,
my reverence and my confidence,
my God.

Gratias tibi de donis tuis:
sed tu mihi ea serua.

I give thanks to you for your gifts:
Keep them safe for me, though.

Ita enim seruabis me,
et augebuntur et perficientur
quae dedisti mihi,

For then you will be keeping me safe,
and all that you have given to me
will grow and be perfected.

Et ero ipse tecum,
quia et ut sim
tu dedisti mihi.

And I myself will be with you,
because even the fact that I exist
was a gift from you to me.

– St. Augustine of Hippo

Ave Maris Stella - Blake Wilson

Ave Maris Stella was not necessarily written with the University of Louisville choirs in mind; rather, student composer Blake Wilson wanted to write something that could be sung with a gathering of friends. One of these friends heard the piece, and thought it would be a great fit for the Cardinal Singers. The piece opens with a rich homophonic setting of the title text, followed by an unfolding of syncopated entrances around the choir. The basses join in the same manner at the appearance of the text *Solve vincla reis*. A brief return to homophonic texture occurs during the text *Monstra te esse Matrem*, before the basses start another chain of cascading entrances. The two soprano parts perpetuate a driving rhythm in canon while the other voices provide a foundational support of expansive block chords.

A brief moment of repose is signaled by two soloists on the final iteration of the text *Mites fac et castos*. The full choir enters again in block chords, building in dynamic and range before the climatic final section. A brief setting in 7/8 uplifts the listener as the choir sings *Sit laus Deo Patri*,

Summo Christo Decus, Spiritui Sancto. A shift back to common time and the recurrence of homophonic text setting over expansive chords allows for a glorious ending to the piece.

Ave, maris stella, Dei Mater alma,
atque semper Virgo, felix caeli portas.
Sumens illud Ave Gabrielis ore,
funda nos in pace, mutans Evae nomen.
Solve vincla reis, profer lumen caecis,
mala nostra pelle, bona cuncta posce.
Monstra te esse matrem,
sumat per te preces,
qui pro nobis natus tulit esse tuus.
Virgo singularis, inter omnes mitis,
nos culpae solutos, mites fac et custos.
Vitam praesta puram, iter para tutum,
ut videntes Jesum, semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritu Sancto, tribus honor unus.
Amen.

Hail, star of the sea, loving Mother of God,
and Virgin immortal, Heaven's blissful portal.
Receiving that "Ave" from Gabriel's mouth
reversing the name of "Eva," establish us in peace.
Break the chains of sinners, bring light to the blind,
drive away our evils, and ask for all good things.
Show yourself to be a mother, that, through you,
he may accept our prayers,
he who, born for us, chose to be your Son.
O incomparable Virgin, meek above all others,
make us, absolved from sin, meek and chaste.
Keep our life pure, make the journey safe,
so that, seeing Jesus, we may always rejoice together.
Let there be praise to God the Father,
and glory to Christ the most High,
and to the Holy Spirit, and to the Three be one honor.
Amen.

The Heart's Reflection - Daniel Elder

The Heart's Reflection (Latin: *Cordis speculum*) is a setting of Proverbs 27:19. The text has undergone a unique development. The final product is the result of two translations by me, one from an English version into Latin (with which the music was composed), and one that translated my Latin version back into English, this time attempting to match the flow and symmetry of the Latin. It was this final English iteration that was made especially for the Abbey Road Studios 80th Anniversary Anthem Competition. *The Heart's Reflection* was chosen as one of eight anthems to be recorded in the studio by the Eric Whitacre Singers in 2011. It is my pleasure to present this new dual-language edition featuring both the English paraphrase and the original Latin setting.

The Heart's Reflection acts as a musical fantasia in its free-flowing form. As each word is presented, musical ideas transport the listener to a unique emotion associated with each part of this profound proverb. Through the coloring of each thought, we are taken on a journey of love, wonder, and spirituality associated with the bonds we share with one another. In a modern society that continually grows more out-of-touch with itself amidst the environmental and technological distractions of the day, this beautiful passage commands us to reaffirm the connection we share with our fellow human beings. It serves as a poignant reminder both of the spiritual kinship that exists within humanity and of the necessity to see ourselves in the hearts of others.

- Daniel Elder

Just as water reflects the face,
so one human heart reflects another.
Proverbs 27:19 (NRSV)

Sicut faciem aquī resplendent,
ita cor humanum aliam reflectit.
Cordis speculum

See the waterfront shine forth resplendent;
so the heart of humanity to all the earth reflects.
The Heart's Reflection

A Soldier's Mother's Lullaby - Ēriks Ešēnvalds

My grandma's brother was a soldier and was lost in WWII. They didn't know and probably never found out – where and when it had happened. In his family there were desperate cries like those said by Wilfred Owen in his *Anthem for Doomed Youth*. But there also were softly whispered prayers like in *A Soldier's Mother's Lullaby* by Jack Whalen.

Prayers and mothers' sung lullabies have no frontiers, and they do reach God's heart and the souls of the wounded. Sing your lullabies, sing your prayers forever!

- Ēriks Ešēnvalds

Young British poet Wilfred Owen (1893–1918) served as a second lieutenant in World War I, where he wrote a number of poems describing the horrors of war. Several of his poems, including *Anthem for Doomed Youth*, were set in Benjamin Britten's *War Requiem*. Owen lost his life in the war just one week before the Armistice agreement was signed.

Anthem for Doomed Youth

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.
- *Wilfred Owen*

A Soldier's Mother's Lullaby

Now at twilight she's dreaming of the days long ago,
Mid'st the fireside gleaming and the dim candles glow;
While she's humming a lullaby tender and so sweet,
As she did when she fondled his baby feet;
As the wind glows oh how the cradle will rock,
She softly hums while he goes "O'er the Top."
She's softly sighing, May heaven guide him!
That's a soldier's mother's lullaby.

- Jack Whelan

The Heaven's Flock - Ēriks Ešenvalds

Latvian composer Ēriks Ešenvalds composed *The Heavens' Flock* on a commission by Ethan Sperry and the Portland State Chamber Choir. It is based on the poem by Paulann Petersen (b. 1942), a native of Portland and named as Oregon's sixth poet laureate in 2010. The poem contrasts the vastness of the heavens with the insignificance of humankind, but with the understanding that even the smallest can make a difference.

Stars, you are the heavens' flock,
tangling your pale wool across the night sky.
Stars, you're bits of oily fleece
catching on barbs of darkness to swirl in black wind.

You appear, disappear by thousands,
scattered wide to graze but never straying.
While I, a mere shepherd of these words, am lost.

What can I do but build a small blaze
and feed it with branches the trees let fall:
that twiggy clatter strewn along the ground.
And lichen crusting such dead limbs glows silver, glows white.
The earth-food for a fire so unlike and like your own.
Oh, what can I do but build a small blaze.

- Paulann Petersen

O gloriosa Virginum - Krzysztof Penderecki

O gloriosa Virginum is a brief hymn of praise to the Virgin Mary. Set for eight voice parts, it opens with women's voices, answered by the men's voices. Surprising harmonic shifts ensue at the text *caeli recludis cardines* (of Heaven thou openest the gates). The alto voices pair up with the tenors at the octave while the other voices sing homophonically on the text *Jesu, tibi seit gloria*. The piece reaches its climactic point on the final portion of the text, *et almo Spiritu, in sempiterna saecula*. O gloriosa Virginum was composed for José Antonio Abreu, a friend of the composer, on his 70th

birthday. Dr. Abreu is a Venezuelan conductor known for founding El Sistema, an internationally recognized music education program for youth and children's orchestras in Venezuela.

O gloriosa Virginum
sublimi inter sidera:
qui te, creavit, parvulum
lactente nutris ubere.

Quod Heva tristis abstulit,
tu reddis almo germine:
intrent ut astra flebiles,
caeli recludis cardines.

Tu Regis alti ianua,
et aula lucis fulgida:
vitam datam per Virginem,
gentes redemptae plaudite.

Jesu, tibi sit gloria,
qui natus es de Virgine,
cum Patre, et almo Spiritu,
in sempiterna saecula.

O thou glorious among virgins,
sublime amid the stars:
He who was thy Creator, now a tiny child,
with milk thou feedest at thy breast.

What Eve unhappily lost,
Thou restorest in thy dear offspring:
to give entrance into the skies to the sorrowful,
of Heaven thou openest the gates.

Thou of the King most high art the gate,
and the hall of light all gleaming;
life given through the Virgin,
Ye nations redeemed acclaim!

Jesus, to Thee be glory,
who hast been born of a Virgin,
with the Father and with the loving Spirit,
unto everlasting ages.

COLLEGIATE CHORALE

Kent Hatteberg, *Director*

SOPRANO I

Maria Franxman
Susanna Gibbons*
Jeannie Hankins
Jessica Kingery
Lora Lambert
Tera Pierce
Erin Shina
Shannon Winter

SOPRANO II

Lydia Cox**
Callie Cowart
Megan Easton
Jessica Heinz
Isabella Henley-Brunton
Kelsey Lyvers
Jessica Pouranfar
Hannay Shafer
Katie Vessels
Madison Whelan

ALTO I

Amanda Brow
Paige Harpring
Emily Lobeck
Sara Kim
Lauren Montgomery
Katelyn Olsen
Rowan Schaefer
Madeleine West
Gina M. Woods

ALTO II

Macy Ellis
Jill Felkins
Krista Heckmann
Hyunjin Kwak**
Grace Robertson
Erica Rust
Morgan Smallwood
Mallory Taylor
Hannah Weitlauf

TENOR I

Taecheon Lee
Kyle McCammon
Jeffrey Moore
Andrés Salazar
Sam Soto
Justin Walker**

TENOR II

Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Trevor DeJarnett*
Richard Howsare
Cory Spalding
Blake Taylor*
Patrick Weeks
Blake Wilson

BARITONE

Jailon Chism
Chris Deaton
Connor Hildabrand
Alex Kapp
Ethan James McCollum+
Liam Resener
Hunter Ruhl
Garrett Weeks
Nathan Yothers

BASS II

Philip Clemons
Elliot Eckel
Kyle King
Jacob McManigell
Reed Mills
Nathaniel Mo
Matt Pennington
Zach Willman
Matt Wetmore*

+ *section leader*

* *graduate student*

CARDINAL SINGERS

Kent Hatteberg, *Director*

SOPRANO I

Emily Yocum Black*
Susanna Gibbons*
Tera Pierce
Erin Shina
Shannon Winter

TENOR I

Brytner Evangelista*
Jeffrey Moore
Andrés Salazar
Sam Soto
Justin Walker*

SOPRANO II

Lydia Cox*
Megan Easton
Kelsey Lyvers
Elizabeth Smith
Madison Whelan

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Dylon Crain
Cory Spalding
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Megan Durham
Sara Kim
Lauren Montgomery

BASS I

Chris Deaton
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Ethan James McCollum
Liam Resener
Nathan Yothers

ALTO II

Macy Ellis
Jill Felkins
Paige Harpring
Hyunjin Kwak*
Ashley Kruth

BASS II

Elliot Eckel
Kyle King
Reed Mills
Nathaniel Mo
Matt Pennington
Matt Wetmore*

* *graduate student*

COMPOSER BIOGRAPHIES

John Adams is one of the best known and most often performed of America's composers. As Andrew Porter wrote in *The New Yorker*, Adams is the creator of a "flexible new language capable of producing large-scale works that are both attractive and strongly fashioned. His is a music whose highly polished resonant sound is wonderful." *Le Monde* says that his music "... gives the impression of a rediscovered liberty, of an open door which lets in the fresh air in great gusts."

His creative output spans a wide range of media: works for orchestra, opera, video, film, and dance, as well as electronic and instrumental music. Such pieces as *Harmonium*, *Harmonielehre*, *Shaker Loops*, and *The Chairman Dances* are among the best known and most frequently performed of contemporary American music. In these works he has taken minimalism into a new and fresh terrain characterized by luminous sonorities and a powerful and dramatic approach to form.

Adams' works have been programmed by every major orchestra in the United States as well as orchestras throughout Europe, Asia, and Australia. His music has also been choreographed by numerous dance companies including Dance Theater of Harlem (Garth Fagan) and the New York City Ballet (Peter Martins).

Adams's operas have been among the more controversial and widely seen stage events in recent history. In 2003 Lincoln Center presented a festival entitled "John Adams: An American Master," the most extensive festival ever mounted at Lincoln Center devoted to a living composer. Other festivals of his music have been presented in London and in Rotterdam, as well as in Stockholm.

Called "a forward-thinking young composer filled with new ideas, ready to tackle anything," **Dominick DiOrio** was recently named Best Composer 2011 by *Houston Press* for *Klytemnestra*, his new opera with Divergence Vocal Theater. He has been awarded prizes in composition from the American Society of Composers, Authors and Publishers and the American Choral Directors Association, as well as from the Yale Glee Club, the Young New Yorker's Chorus and the Cantate Chamber Singers. He receives frequent commissions from ensembles across the country and his music has been performed in venues as diverse as the Museum of Modern Art (N.Y.), the Museum of Fine Arts (Houston), the Rothko Chapel, the Kimmel Center for the Performing Arts (Philadelphia), and the Oriental Arts Center (Shanghai).

DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he directs the Contemporary Vocal Ensemble, an auditioned chamber chorus specializing in new music. He supervises the program in choral conducting for masters students and also teaches courses in score reading, choral literature, and graduate choral

conducting. He earned the D.M.A. degree in conducting from the Yale School of Music, studying the Marguerite Brooks, Simon Carrington and Jeffrey Douma. He also earned M.M.A. and M.M. degrees in conducting from Yale and a Bachelor of Music degree in composition *summa cum laude* from Ithaca College where he studied conducting with Janet Galván.

Daniel Elder, a native of Athens, GA, received his Bachelor of Music Degree from the University of Georgia and his Master of Music degree from Westminster Choir College. As a prolific writer of vocal and instrumental music, he ties these genres together to create forms and aesthetics that are at once lyrical and textural, drawing its roots particularly from the impressionist movement. Critics have hailed his works as “deeply affecting” and “without peer,” with emotional evocations ranging from lush lyricism to jagged polyphony. Daniel’s compositions have been performed extensively in the U.S., as well as in Austria, Italy, Spain, and a recent recording in London by the Grammy-award-winning Eric Whitacre Singers. The first commercial album of Daniel’s choral works, “The Heart’s Reflection – Music of Daniel Elder” was released in October 2013 by Westminster Choir College and Naxos of America, and debuted at #53 on the overall classical Billboard chart. He won second place in The American Prize competition in 2014 in the professional choral division for his work titled *Three Themes of Life and Love*.

Latvian composer **Ēriks Ešņvalds** has emerged as one of the most sought-after composers of his generation, with a busy commission schedule and performances of his music heard on every continent. Born in Riga, he studied at the Latvian Baptist Theological Seminary (1995-97) before obtaining his Masters degree in composition (2004) from the Latvian Academy of Music under the tutelage of Selga Mence. From 2002-2011 he was a member of the State Choir “Latvija.” In 2011 he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, Cambridge University. Recordings of his music have won Latvian Music Records Awards in 2011 and 2014.

Recent commissions include works for the Boston and City of Birmingham Symphony Orchestras, the Utah Symphony, and a new opera at the Latvian National Opera. The multimedia symphony “Nordic Light” was co-commissioned by orchestras and choirs in Latvia, Canada, the USA, Germany and the UK, for premier in Latvia in April 2015. Particularly well-known for his choral works, he has written for choirs from the UK to Japan, South Africa to the USA, and Australia to Canada. Ēriks is a popular public speaker, which he often combines with leading workshops on his music. *A Soldier’s Mother’s Lullaby* is the second work he has composed for the Cardinal Singers.

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Jessica Kingery was born in 1994 and hails from Floyds Knobs, Indiana. She is currently finishing her undergraduate in music composition at the University of Louisville, studying under the guidance of Dr. Steve Rouse with plans to graduate in the Spring of 2016. She takes pride in her ability to tell stories, paint pictures, and convey emotion through her music and is excited to pursue her love and passion for it. She aspires to begin a career in sharing her music with the world!

David Liptak's music has been described as "luminous and arresting," "richly atmospheric," and having "transparent textures, incisive rhythms, shimmering lightness." His compositions have been performed throughout the United States and abroad, and recordings of his music are found on the Bridge, Albany, Centaur, Opus One, Crystal, Gasparo, and other labels. In 1995 David Liptak was awarded the Elise L. Stoeger Prize, given by the Chamber Music Society of Lincoln Center in recognition of distinguished achievement in the field of chamber music composition. He has received awards from the American Academy of Arts and Letters and the Barlow Endowment for Music Composition, both in 2002; he has also received the 2006 Lillian Fairchild Award; and commissions for new music have included those supported by the Fromm Foundation, Meet the Composer, the Mary Flagler Cary Charitable Trust, the California Music Center, and the Hanson Institute for American Music. Much of his music written very recently has explored the poetry and magical quality of stars and starlight, imagined

and real. A dedicated teacher of composition students for the past three decades, David Liptak is Professor of Composition at the Eastman School of Music, where he has taught since 1986.

Although undoubtedly one of the most important composers of the twentieth century, **Witold Lutosławski** was relatively unknown outside Poland until the 1960s. His *Symphony No. 1* was banned during the Stalinist era, the consequence of which was that he developed a fresh, tonal style, such as in the *Concerto for Orchestra*. From the 1950s, he adopted serialism and aleatoric techniques as the state loosened its grip on artistic creativity. The improvement of East-West relations brought him numerous international commissions and major awards. He never lost his creative genius, completing one of his greatest works, his *Symphony No. 4*, just shortly before he died.

British composer **Tarik O'Regan** was educated at the Universities of Oxford and Cambridge. A two-time GRAMMY® nominee and two-time British Composer Award winner, he is one of the most exciting young composers to emerge in recent years. With performances by the BBC Symphony Orchestra, Royal Philharmonic Orchestra, London Sinfonietta, and BBC National Orchestra to his name as well as those by the BBC Singers, the Estonian Philharmonic Chamber Choir, Chamber Choir Ireland, and the choirs of New College, Oxford and Clare College, Cambridge, he has developed rapidly into a composer of international repute. The holder of several prestigious academic fellowships in the UK and USA, he spends much time researching and teaching in addition to maintaining a busy journalistic career. Among his projects for 2015/16 are *Mata Hari*, a full-length ballet commissioned by the Dutch National Ballet; *A Celestial Map of the Sky*, a large-scale composition for the Hallé Orchestra, who will record the work as part of a new album of his orchestral music; and the North American premiere of his first opera, *Heart of Darkness*, which opened at the Royal Opera House, Covent Garden in 2011.

Rene Orth is a composer originally from Dallas, Texas. She has an interest in seamlessly combining electronic and acoustic music and has a focus on dramatic narrative form, with a keen sensitivity to color in orchestration.

Recent and upcoming projects include commissions from the Aizuri Quartet, the Louisville Orchestra, Philadelphia One Book One City program, and Women's Sacred Music Project. Her most recent chamber opera, *Empty the House* (librettist Mark Campbell), will receive its staged premiere with the Curtis Opera Theater in January 2015. Rene has also received commissions and performances from ensembles including the Curtis Symphony Orchestra, Washington National Opera/American Opera

Initiative Program, the Dover Quartet, the Rock School of Dance, and the Pennsylvania Ballet. This past summer, Rene was invited to participate in Festival 'Aix en Provence's 2015 Opera in Creation "Reflection" Workshop and served on the Theory/Composition faculty for Luzerne Music Center. In 2014, Rene held residencies at the artist colonies Yaddo and Virginia Center for Creative Arts. She participated in the Lake Champlain Music Festival (2013), Fresh Inc Festival (2013), and Atlantic Music Festival (2012) and has been a recipient of an American Composers Forum Subito grant (2014) and a Kentucky Foundation for Women Artist Enrichment Grant (2013).

Rene currently holds the Edward B. Garrigues Fellowship at the Curtis Institute of Music and studies with David Ludwig. She earned an M.M. in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College.

Krzysztof Penderecki is a Polish composer and conductor. *The Guardian* has called him "Poland's greatest living composer". Among his best known works are his *Threnody to the Victims of Hiroshima*, *St. Luke Passion*, *Polish Requiem*, *Anaklasis*, four operas, eight symphonies and other orchestral pieces, a variety of instrumental concertos, choral settings of mainly religious texts, as well as chamber and instrumental works.

Born in Dębica to a lawyer, Penderecki studied music at Jagiellonian University and the Academy of Music in Kraków. After graduating from the Academy of Music, Penderecki became a teacher at the academy and he began his career as a composer in 1959 during the Warsaw Autumn festival. His *Threnody to the Victims of Hiroshima* for string orchestra and the choral work *St. Luke Passion*, have received popular acclaim. Beginning in the mid-1970s, Penderecki's composing style changed, with his first violin concerto focusing on the semitone and the tritone. His choral work *Polish Requiem* was written in the 1980s, with Penderecki expanding it in 1993 and 2005.

During his life, Penderecki has won several prestigious awards, including the Commander's Cross in 1964, the Prix Italia in 1967 and 1968, the Knight's Cross of the Order of Polonia Restituta in 1964, three Grammy Awards in 1987, 1998 and 2001, and the University of Louisville Grawemeyer Award for Music Composition in 1992.

Winner of the 1987 Rome Prize, **Steve Rouse** has received a Meet The Composer residency, an NEA Composition Fellowship, two awards from the American Academy and Institute of Arts and Letters, and three AlSmith Artist Fellowships from the Kentucky Arts Council. He is included in the millennium edition of *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians*, Ninth Edition.

Rouse's works have been recorded for the Telarc, Summit, Coronet, and

University of Louisville labels. He received his doctorate from the University of Michigan and joined the faculty of the University of Louisville in 1988, where he is currently Professor of Composition.

Esa-Pekka Salonen is the Principal Conductor and Artistic Advisor of the Philharmonia Orchestra and Conductor Laureate for the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. This season will find him as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, a three-year position. He is Artistic Director and cofounder of the annual Baltic Sea Festival, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea.

Salonen's work combines intricacy and technical virtuosity with playful rhythmic and melodic innovations. His pieces for symphony orchestra include *LA Variations* (1996), *Foreign Bodies* (2001), *Insomnia* (2002), *Wing on Wing* (2004), and *Nyx* (2011), as well as two concertos: for pianist Yefim Bronfman and for violinist Leila Josefowicz. The latter was awarded the prestigious Grawemeyer Award and was featured in a 2014 international Apple ad campaign for iPad. In 2014 the Tonhalle Zurich Orchestra, where he was the first-ever Creative Chair, premiered *Karawane* for orchestra and chorus, to great acclaim. *Karawane* will be performed this season by the Swedish Radio Symphony Orchestra, the Bavarian Radio Symphony Orchestra, the Los Angeles Philharmonic, and the New York Philharmonic.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and *Spiky Epiphanies*, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels.

Concerts led by **Frederick Speck** have earned praise as, "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and "assertive musicality and powerful precision" (Chris Woodruff, USA). Also a composer, Speck's work was cited by the *New York Times* as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard

Stoltzman, Paul York, Brett Shuster and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, Speck has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts commission and the Pennsylvania Council for the Arts. He teaches at the University of Louisville, where he directs the Wind Ensemble and New Music Ensemble.

Robert Starer was born in Vienna in 1924 and entered the State Academy of Music at the age of 13. Soon after Hitler's annexation of Austria, he went to Jerusalem and continued his studies at the Palestine Conservatoire. During World War II, he served with the Royal British Air Force. In 1947, he came to New York for post-graduate study at the Juilliard School and also studied with Aaron Copland at Tanglewood in 1948. He became an American citizen in 1957. He has taught at Juilliard from 1949 to 1974 and at Brooklyn College and the Graduate Center of the City University of New York from 1963 to 1991. He was named a Distinguished Professor in 1986. Among his honors are two Guggenheim Fellowships and grants from the National Endowment and the Ford Foundation. He was elected a member of the American Academy of Arts and Letters in 1994, awarded the Medal of Honor for Science and Art by the President of Austria in 1995, an Honorary Doctorate by the State University of New York in 1996 and a Presidential Citation by the National Federation of Music Clubs in 1997.

His stage works include three operas with libretti by Gail Godwin and several ballets for Martha Graham. His orchestral works have been performed by major orchestras here and abroad under such conductors as Mitropoulos, Bernstein, Steinberg, and Mehta. Interpreters of his music include Janos Starker, Jaime Laredo, Paula Robison and Leontyne Price. The recording of his *Violin Concerto* (Itzhak Perlman with the Boston Symphony under Seiji Ozawa) was nominated for a Grammy. Excerpts from his book *Continuo: A Life in Music* have appeared in the *New Yorker*, *Musical America*, and the *London Times*. In 1997 the *Overlook Press* published *The Music Teacher*, his first work of fiction. The opening chapter was excerpted in *The Keyboard Companion*. CD recordings of his music are available from CRI, VOX, Albany Records, Transcontinental and MMC.

Matt Wetmore has composed works across a variety of media, from solo and chamber works to large ensembles and electronics. He has received numerous commissions and has arranged works for Danish composer Bent Sørensen. He earned his bachelor's degree in Music Theory and Composition at East Carolina University, studying under Ed Jacobs, Mark Taggart, Mark Richardson and marc faris, and his master's degree in Music Composition at the University of Louisville, studying under Krzysztof

Wolek. He is currently pursuing the master's degree in Choral Conducting at the University of Louisville, studying under Kent Hatteberg. He has had two works performed by the Collegiate Chorale at the New Music Festival.

Blake Wilson is a senior at the University of Louisville currently pursuing his Bachelor of Arts degree in Music. He is a four-year member of the Cardinal Singers and Collegiate Chorale. He has found inspiration in composing music for choirs by studying the choral works of numerous composers. He has had two of his compositions featured by the Cardinal Singers.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

As the 21st century dawns and the musical offerings of the world are more varied than ever before, few composers have emerged with the unique personality of **Ellen Taaffe Zwilich**. Her music is widely known because it is performed, recorded, broadcast, and above all, listened to and liked by all sorts of audiences the world over. Like the great masters of bygone times, Zwilich produces music "with fingerprints," music that is immediately recognized as the product of a particular American composer who combines craft and inspiration in reflecting her optimistic and humanistic spirit in her compositions.

Ellen Zwilich is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnanyi Citation, and Academy Award from the American Academy of Arts and Letters, a

Guggenheim Fellowship, four Grammy nominations, and, among other distinctions, she has been elected to the Florida Artists Hall of Fame and the American Academy of Arts and Letters. In 1995, she was named to the first Composer's Chair in the history of Carnegie Hall, and she was designated Musical America's Composer of the Year in 1999.



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