

TIME: SPANS

2018

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

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Festival pass: 5 concerts | \$50
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Presented by
The Earle Brown Music Foundation Charitable Trust
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"On the Beach," 2015. Courtesy Sugimoto Studio, NY. Page 14–15: Rirkrit
Tiravanija, *Untitled 2008–2011 (the map of the land of feeling)*. Installation
view of the exhibition, *Print/Out*, February 19–May 14, 2012. Digital Image
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Brushstrokes Cut into Forty-Nine Squares and Arranged by Chance, 1951.
Cut-and-pasted paper and ink, 13¾ x 14 inches. Purchased with funds given
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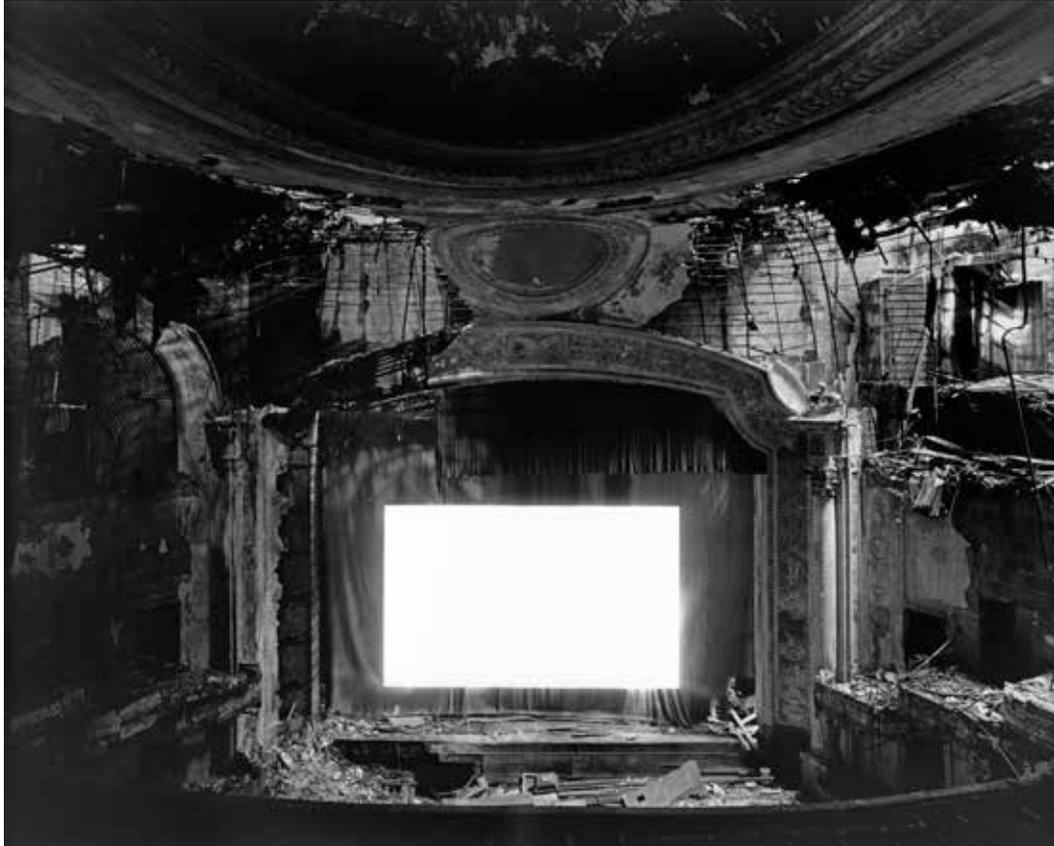
TIME: SPANS

2018

A Contemporary Music Festival **August 14–18, 2018**

Presented by The Earle Brown Music Foundation Charitable Trust

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



Hiroshi Sugimoto, *Paramount Theater, Newark*, 2015, "On the Beach."
Courtesy Sugimoto Studio, NY

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Mary Flagler Cary Hall

Introduction

Welcome to TIME:SPANS 2018, a contemporary music festival presented by the Earle Brown Music Foundation Charitable Trust (EBMF). EBMF actively fosters the composition and performance of contemporary music, with a focus on works composed since 2000. This year there are three world premieres, three United States premieres, and one New York premiere on the festival program.

Once again, we are pleased to note the return of the Bozzini Quartet, JACK Quartet, and Talea Ensemble to the festival, and to welcome Alarm Will Sound, SWR Experimentalstudio Freiburg (Germany), and Yarn/Wire, who are performing in TIME:SPANS for the first time.

TIME:SPANS is curated without annual themes or mottos. Nevertheless, some of the composers' own program notes in this brochure point to some common themes: real and invented culture, and fact, fiction, and illusion.

Canadian composer Zosha Di Castri says about her piece, *Phonotopographie*, that the music is a re-imagining of places and traditions she never fully knew, "the sound of a fictitious culture one dreams up to keep the memories of another generation alive." It is in her composition that we actually will hear imaginary folk music that could as well have emerged from a real rather than fictitious culture, present or past. She refers also to the Italian author Italo Calvino, who imagined writing books that he would have liked to have read, "the sort by an unknown writer, from another age and another country, discovered in an attic." Oscar Bettison has based his work directly on *Livre des Sauvages*, a book that turns out to be a 'genuine' fake. And Alex Mincek uses the metaphor of the chimera to explore the nature of reality and illusion,

even to the point of creating auditory illusions in his music. Mincek writes, "In the current state of many social environments . . . something strange is going on. Reality, with all of its inscrutable mysteries and ambiguities, is being challenged. . . . Long-regarded fictions are being branded as facts and well-documented facts are now derided as fiction. There is a torrent of ambiguous information to unravel—myriad narratives, memes, and chatter from numerous sources—to filter, scrutinize, and digest." Linda Catlin Smith's *Folkestone* refers to J. M. W. Turner's landscape sketches from 1845. In this context, the perception and interpretation of a landscape as cultural construct, shared by artist and audience and changing over time, suddenly comes to mind.

A very real cross-cultural exchange occurs in the transatlantic collaboration of JACK Quartet and SWR Experimentalstudio Freiburg (Germany). This is not the first visit of this prestigious group to New York. In its early years, Pierre Boulez experimented at its initial Baden-Baden location with then newly available electronic technology. That led to his composition . . . *explosante-fixe* . . . for live electronics and eight instruments. In 1973 Experimentalstudio crossed the Atlantic for the first time to perform in the New York premiere of that work at Alice Tully Hall. The Studio is equally famous for developing the electronics for *Prometeo*, Luigi Nono's 1984 masterpiece. We are proud to bring them back to this side of the Atlantic, and we dream that they will bring *Prometeo* to New York sometime in the future.

Please enjoy TIME:SPANS 2018.

Marybeth Sollins
Andrew Farnsworth
Stephen Sollins

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Charitable Trust
Artistic Director
TIME:SPANS 2018

Tuesday, August 14, 2018 at 8:00 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Cassandra Miller

About Bach (2015)

Linda Catlin Smith

Folkestone (1999)

Bozzini Quartet

Clemens Merkel, violin

Alissa Cheung, violin

Stéphanie Bozzini, viola

Isabelle Bozzini, cello

Cassandra Miller

About Bach (2015)

For string quartet

This string quartet is an expansion of a solo work for viola (of the same name) which was commissioned by philanthropist Daniel Cooper for violist Pemi Paull. It's a piece about process, about Pemi's musicality, about Bach of course, and in the end, about the Bozzini Quartet.

I first took a recording of a short phrase (the first phrase in major) of the famous *Chaconne* from Bach's *Partita No. 2*, performed live by Pemi. I then meticulously transcribed the recording with the help of some software. This is a process I've developed over some years to apprehend the exact rhythmic musicality of a performance, capturing as well various artifacts such as the viola's upper partials as they change within each bow-stroke.

The opening of the piece is simply this transcribed phrase of Bach, with a harmony of my own making, which turns the phrase into a gently jaunty chorale. From there the phrase goes through a somewhat inaudible process that is simply let run, until it runs itself out. It's a constant meandering, a non-developmental piece in an extreme sense. My interest (and freedom) in exploring such a simple form comes directly from working with the Bozzini Quartet, and this string quartet version is a souvenir of gratitude for years of great inspiration.

Concert duration approximately one hour



View of the cliffs, sea, and sky at Folkestone. Turner returned again and again to this same spot, reconsidering and rediscovering the landscape.

Linda Catlin Smith

Folkestone (1999)

A number of years ago, in a secondhand bookstore, I found a book of watercolor paintings by the English painter J.M.W. Turner, called *The Ideas of Folkestone: Sketchbook, 1845*. This book contains twenty-four watercolor paintings, all variants of the view of the cliffs, sea, and sky at Folkestone. Turner returned again and again to this same spot, reconsidering and rediscovering the landscape. My string quartet *Folkestone* is inspired by this process, though the piece is not an attempt to musically re-create his book. Instead, I have created my own sketchbook, viewing again and again the landscape of the string quartet, observing and discovering its terrain. The piece is in twenty-four sections or panels with space between them, like the turning of a page in a book. This string quartet, my third, was premiered by the Penderecki Quartet, and subsequently performed by the Bozzini Quartet; it was composed with the assistance of a Canada Council Long Term Grant.

Wednesday, August 15, 2018, at 8:00 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Alex Mincek

Chimeras, excerpt (2018)*

Zosha Di Castri

Phonotopographie (2012)**

King Britt / Chris Stark

The Intention (2018)***

Featuring King Britt, electronics

Alarm Will Sound

Alan Pierson, conductor

Erin Lesser, flutes and piccolo

Christa Robinson, oboe and english horn

Bill Kalinkos, clarinets

Sammy Lesnick, clarinets

Michael Harley, bassoons

Laura Weiner, horn

Tim Leopold, trumpet

Michael Clayville, trombone

Matt Smallcomb, percussion

Christopher Thompson, percussion

John Orfe, piano

Courtney Orlando, violin

Caleb Burhans, violin

Isabel Hagen, viola

Stefan Freund, cello

Miles Brown, bass

Daniel Neumann, audio engineer

* World premiere

** United States premiere

*** New York premiere

Concert duration approximately one hour

Alex Mincek*Chimeras*, excerpt (2018)

Chimera: a mythological creature represented by a lion's head, a goat's body, and a serpent's tail; any similarly grotesque monster having disparate parts; a vain or idle fancy; an illusion lacking reality; existing only in the imagination; fanciful; highly unrealistic.

I frequently wonder, "How can what is happening actually be happening? And what exactly *is* happening?" In the current state of many social environments (most especially our current politics) something strange is going on. Reality, with all of its inscrutable mysteries and ambiguities, is being challenged in yet new ways. Long-regarded fictions are being branded as facts and well-documented facts are now derided as fiction. There is a torrent of ambiguous information to unravel—myriad narratives, memes, and chatter—from numerous sources to filter, scrutinize, and digest. It's overwhelming. Fake News! Alternate Facts!

With this in mind, and perhaps as an attempt to redirect, or to commiserate with others, or simply to vent about some of this (perceived?) madness, I've made this assemblage, in which I have chosen an assortment of absurd texts and folded them together (along with some texts, mostly gibberish, of my own). By combining these variously related texts into a singular body, emergent narratives, associations, and questions may arise.

So, in the end, my convolution of texts amounts to something that, perhaps in its entirety, has very little to do with any of the texts individually.

There is a further twist. In the least poetically disruptive means possible, I have altered each pre-existing text of fiction to have a drastic impact on the prevailing meanings of each: they have been made to read as actually true accounts. It's an alternate fiction; the imagined made real; a barrage of observable, factual statements.

The more salient aspect of the work, however, is the chimeric nature of the sonic structures in the piece. Nearly every musical utterance functions as some small part of variously larger assemblages. In other words, every musical action is a head, body, or tail (metaphorically speaking). These functions are constantly in flux—reassigned and redistributed. Thus the 'bodies' are constantly transformed.

Finally, I have tried to create (using theories of perception relating to psychoacoustics, linguistics, and Gestalt psychology) a number of auditory illusions in which distinctions between actual physically present experiences vs. more purely psychological experiences are either amplified or muted. In other words, certain musical materials will be direct and obvious, while others might call into question what precisely is being 'heard': What is that sound? Where is it coming from? How?

Zosha Di Castrì

Phonotopographie (2012)

For chamber ensemble

Dedicated to Lorraine Vaillancourt and the musicians of the
Nouvel Ensemble Moderne.

In loving memory of my Baba, Irene Pawlowski (1930–2012)

Phonotopographie: sound-voice / place / writing

This piece was first inspired by Rirkrit Tiravanija's giant print project, *Untitled 2008–2011 (the map of the land of feeling)*, which I saw at MoMA in New York. Three enormous scrolls, totalling eighty-four feet in length, feature an intricate overlapping of textures, materials, fragments of maps and archaeological sites, mazes, notebook pages, passports, recipes, and drawings. The result is a complex semi-autobiographical, semi-abstract cartography. To me these intricate eddies and flows brought to mind rich overlapping musical textures and segments of a sort of extraterritorial 'faux-folk' music. As a fan of Italo Calvino, I thought back to how he once described wanting to write books that he himself would like to have read, "the sort by an unknown writer, from another age and another country, discovered in an attic." This idea seemed to converge with my desire to write something in memory of my late grandmother, Irene Pawlowski. I loved how she would tell us stories about the 'old-country' or of life in Vilna, a small village in Alberta settled by eastern Europeans. These tales were at once so real in my mind I could almost convince myself I had personally experienced them, and yet were so foreign and from such a different time that they were difficult to grasp. The resulting music is a re-imagining of places and traditions I never fully knew, the sound of a fictitious culture one dreams up to keep the memories of another generation alive.

Rirkrit Tiravanija, *Untitled 2008–2011 (the map of the land of feeling)*.
Installation view of the exhibition, *Print/Out*, February 19–May 14, 2012.
Museum of Modern Art, NY. Photo: Thomas Griesel. Digital Image
© Museum of Modern Art/Licensed by SCALA/Art Resource, NY



King Britt / Chris Stark

The Intention (2018)

The Intention was created through a collaborative process that was new to me as a composer. King sent me an electronic track that he created in his studio; I then composed instrumental music to accompany that track. Alarm Will Sound then workshopped and recorded that instrumental music, and King then took those recordings, reworked them, and added them to his electronic track. And, finally, I took that new track, composed more material, and made a final working score for Alarm Will Sound. It was fascinating to work collaboratively on a creative project, and I believe the result is unlike anything King or I would have made in isolation.

The Intention is ultimately a dialogue between electronic and acoustic modes of music-making. The episodic form moves through variations on minimalist patterns, brief melodic fragments, a synth bass line, and a Philly-inspired drum groove. A meditative electronic pulse stitches them together.

Chris Stark

The song exemplifies how I feel when putting intention into action. The power of our thoughts cannot be stopped if the intention is true and from the heart. I use my intentions for the good of mankind. Bless Alarm Will Sound for the opportunity to share this with the world.

King Britt



King Britt. Photo: Roland Corporation Japan

Thursday, August 16, 2018, at 8:00 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Felipe Lara

Fringes (2015)

For spatialized large ensemble

Commissioned by Ensemble InterContemporain

Oscar Bettison

Livre des Sauvages (2012)

For large ensemble

- I. Curious fauna, some of it murderous
- II. Alchemy or a new religion
- III. Treasure ships and heretical ceremonies

Commissioned by the Los Angeles Philharmonic Association,
Ensemble Musikfabrik, and Kunststiftung NRW

Concert duration approximately one hour

Talea Ensemble

James Baker, conductor

Barry Crawford, flute

Zach Sheets, flute

Arthur Sato, oboe

Rane Moore, clarinet

Marianne Gythfeldt, clarinet

Adrian Morejon, bassoon

Jenny Ney, horn

Jeff Missal, trumpet

Kevin Fairbairn, trombone

Alex Lipowski, percussion

Matthew Gold, percussion

Bill Solomon, percussion

Steve Beck, piano

Nuiko Wadden, harp

Oren Fader, electric guitar

Karen Kim, violin

Marina Kifferstein, violin

Lena Vidulich, violin

Hannah Levinson, viola

Kallie Ciechowski, viola

Chris Gross, cello

John Popham, cello

Greg Chudzik, bass

David Adamcyk, electronics

Felipe Lara*Fringes* (2015)

Fringes is concerned with breaking-points, transitional states, self-similar structures, and the limits of one's memory. The title refers to several key aspects or parameters which take the journey from their core to the edge, thus triggering the next process. For example, one such aspect is spatial; the piece is scored for twenty-two instruments, thirteen on stage and three groups of three instruments spatialized (to different degrees, depending on the layout of the concert hall) in the left, center/back, and right balconies of the hall. Here, the audience is in the center and the music travels in the fringes/edges of the space. The work also explores and celebrates the fringes between pitched sound/noise, attack/resonance, form/rhythm, timbre/harmony/polyphony, flux/articulation of time, as well as the edges of written/oral music traditions or notated composition/electroacoustic paradigms.



Felipe Lara. Photo: Thomas Fichter

Oscar Bettison*Livre des Sauvages* (2012)

A hidden narrative has always been important to me in writing my music, and in working in larger-scale formats this has, if anything, become more important. Narrative structures and narrative devices inform my musical thinking, but recently I have become interested in graphic novels, as an analogous parallel to my large-scale preoccupations. So, it was with great delight when, some time after starting this piece, I discovered *Livre des Sauvages*. This book of pictographs (in effect a proto-graphic novel, albeit a pretty bizarre one) was written sometime in the late eighteenth or early nineteenth century somewhere in the United States. It resurfaced in France where an abbot (who had worked as a missionary in the United States and Mexico) proclaimed it a genuine work of native peoples ('sauvages'). Unfortunately, for our abbot, there were problems with this hypothesis, the most notable being that certain words (when text does indeed appear) were in German. A later theory was that this book was written by a naughty German adolescent (no doubt male, given the obsession with depicting the kind of anatomical elements that have been drawn by schoolboys on walls, desks, and textbooks for millennia). Whatever the provenance, it is a fascinating document; crudely yet captivatingly drawn depictions of everyday life, religious ceremonies, wars with invading forces, and more 'earthy' elements vie with strange cryptograms for space on the page. It seems to be trying to tell us a story, but what that story is, is really anybody's guess. Given my preoccupation for narrative and interest in the intersection of cultures, I took the book to heart and realized that it provided a suitable visual counterpoint to my ideas for this piece. I decided to take



Curious fauna, some of it murderous



Alchemy or a new religion



Treasure ships and heretical ceremonies

three pictographs (from a couple of hundred that comprise the book), describe them, and use these as titles for each of the movements as well as titling my piece after the title of the book.

My Livre des Sauvages is in three movements (fast-slow-fast) and lasts about thirty minutes. I think of it as a kind of chamber concerto or sinfonia concertante. The ensemble is divided into two with percussion in the middle, and each group, for the most part, is led by a violin. A lot of the time the violins have the most to do, but I think of them as leaders rather than soloists. Indeed, most of the ensemble at one point or another have prominent roles. Certainly, by the end of the piece, the whole group functions as a whole.

The movements are as follows:

I. Curious fauna, some of it murderous

Using pictures and symbols the unreliable narrative comes in fits and starts, often getting stuck, backtracking or lurching forward. When things do seem to come into focus, they are highly implausible.

II. Alchemy or a new religion

A new set of images seems to show something that should be easy to describe, the religious practices of a new people. However, whilst the picture is clear, the interpretation is not. Is this a religious ceremony or some sort of arcane scientific endeavor?

III. Treasure ships and heretical ceremonies

Starting again, and from a different perspective, it seems clear that visitors have arrived on a foreign shore. They have brought with them things of wonder to trade, and the native people have adopted some of their religious practices without, of course, recognizing the value or purpose of either.

Friday, August 17, 2018, at 8:00 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Alex Mincek

Images of Duration

*(In homage to Ellsworth Kelly) (2017)**

Yarn/Wire

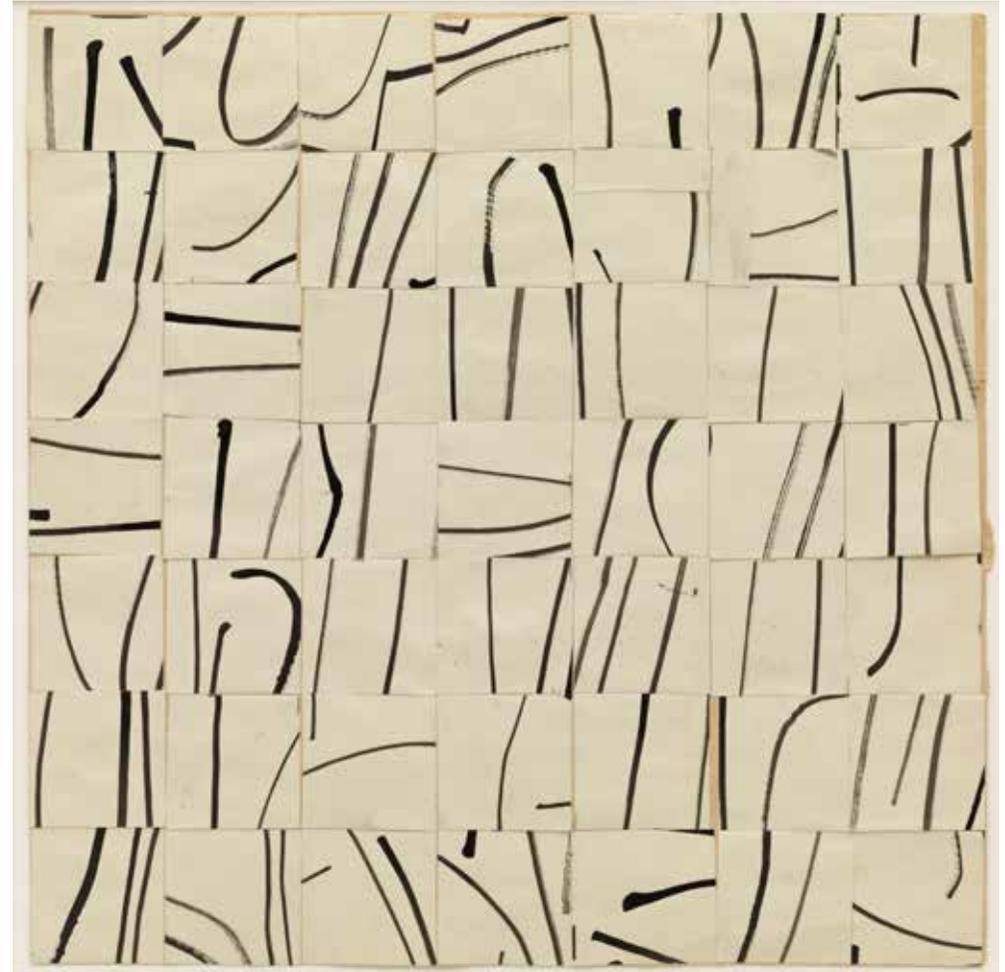
Ian Antonio, percussion

Laura Barger, piano

Ning Yu, piano

Russell Greenberg, percussion

Commissioned by Yarn/Wire. This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by the Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.



Ellsworth Kelly, *Brushstrokes Cut into Forty-Nine Squares and Arranged by Chance*, 1951.
Digital Image © Museum of Modern Art/Licensed by SCALA/Art Resource, NY

* World premiere of full version
Concert duration approximately one hour

Alex Mincek

Images of Duration

(In homage to Ellsworth Kelly) (2017)

Images of Duration was commissioned by Chamber Music America and Yarn/Wire for the occasion of a portrait concert, which took place in 2016 at Miller Theatre in New York. Between 2016 and 2018 the piece was significantly revised and lengthened so as to make it a concert-length work. Thus, tonight's performance is the premiere of the complete version.

The piece is dedicated to the painter Ellsworth Kelly—an artist I deeply admire and consider very influential to my own work—who passed away while I was composing it. The title, however, is borrowed from the writings of Henri Bergson.

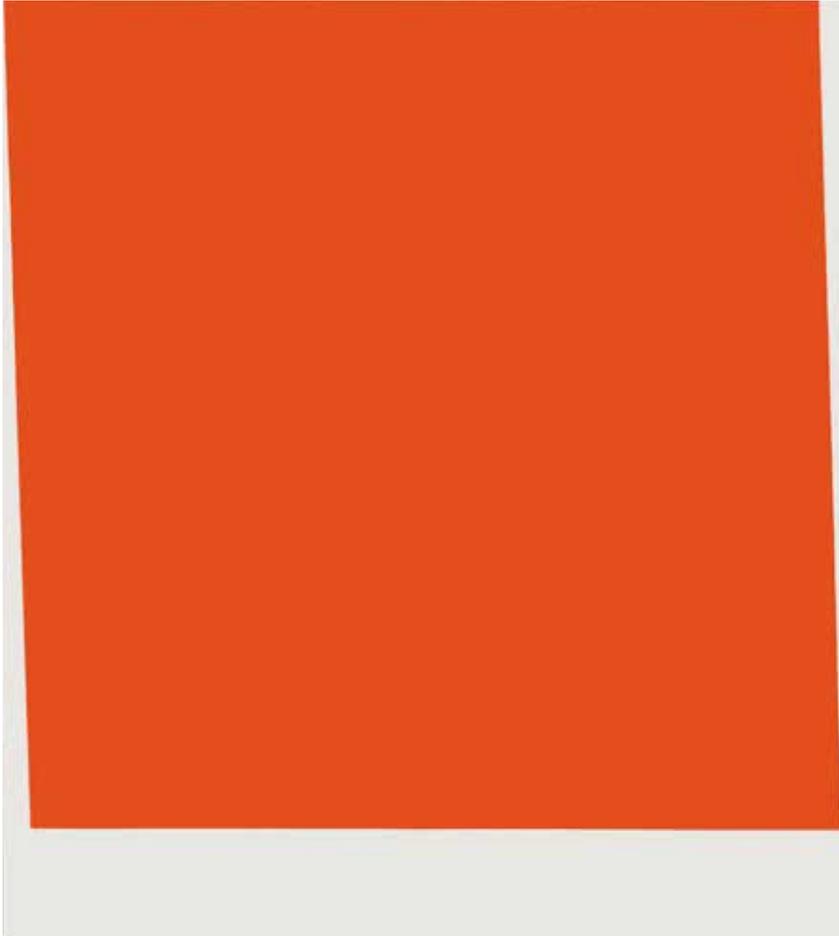
According to Bergson, a number signifies a collection of units that share some sort of common identity. For example, 'fifty sheep' can be considered 'fifty sheep' because each one can be said to be a sheep. However, for them to be considered 'fifty' there must exist some degree of difference among them as well. The narrowest margin of difference is the fact that none of the sheep can occupy the exact same position in space at the exact same time. So the idea of number necessarily requires the idea of space in relation to time.

Bergson describes a concept of duration—a space—in which, unlike the fifty sheep described above in a physical or virtual space, there is a heterogeneity of units that permeate one another and have seemingly no minimum degree of difference.

To help express this idea, Bergson presents three images of duration (two spools, a color spectrum, and an elastic band) to metaphorically demonstrate how we can transpose the experience of duration into images that pertain to the physicality of space. For example, we can perceive our own emotions as having clear beginnings and ends in time—in the same way that we perceive objects as having clear beginnings and ends in space—even when they don't.

It is this idea of transferring how we think about experiences across modes of perception that brings me back to Ellsworth Kelly.

One of the aspects of Kelly's work that I find particularly compelling is its unyielding flatness. There is no sense of spatial depth. He allows his two-dimensional spaces to remain two dimensional, without any representation



Ellsworth Kelly, *Broadway*, 1958. ©Tate, London/Art Resource, NY

of depth (he adds depth literally via reliefs, etc. . . .). However, there is a catch. Many of these flat, seemingly abstract images are in fact the result of transferring real, three-dimensional objects onto two-dimensional planes while taking care to omit any aspect of perspective in the rendering that might reveal the 'realness' of the original object, or any points of reference that might allow emergent properties of depth to arise. It's like unconscious inference in reverse.

In my *Images of Duration* I am trying to create a sort of web of connectivity across the sounds in each movement and across all of the movements as a whole so as to provide listeners with a space in which they might become more aware of how they transpose (retroactively, in real time, or in anticipation) the continuous listening experience into discrete groupings and how these perceptual groupings morph (retroactively, in real time, or in anticipation) as a result of how the listener's own perceptual metrics continuously shift independent from and/or in reaction to the rate of changes occurring in the composed sounds themselves. I want you to become aware of the different ways you listen as you listen. Listen to yourself listen.

Saturday, August 18, 2018, at 8:00 pm

Mary Flagler Cary Hall at the
DiMenna Center for Classical Music

Felipe Lara

Tran(slate) (2008)*

With live electronics

Sabrina Schroeder

UNDERROOM (2018)**

With live electronics

Georg Friedrich Haas

String Quartet #7 (2011)*

With live electronics

* United States premiere

** World premiere

Concert duration approximately one hour

**JACK + SWR Experimentalstudio
Freiburg (Germany)**

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

Live Electronics

Detlef Heusinger, Artistic Director

SWR Experimentalstudio Freiburg (Germany)

Lukas Nowok, SWR Experimentalstudio

Freiburg (Germany)

Caley Monahon-Ward, TIME:SPANS 2018

Felipe Lara

Tran(slate) (2008)

My second string quartet *Tran(slate)*, explores issues of media and translation. In its original version, with live electronics, the work suggests a communication (or confrontation) between the instrumental and the electronic mediums. The work is divided in eight sections, each representing a metaphor of (and deconstructing) a classic electronic treatment or effect: chorus/phasing, ring modulation, spatialization, filters, pitch-shifting, delays, loops, and time-stretching.

The original sonorities which are submitted to the imaginary treatments/effect are created from close analysis of different timbres I found experimenting with my own voice, as well as with complex bell-like classical guitar (my instrument) multiphonics. The sections harmonically governed by vocal sounds are treated in more legato/sustained manner and the ones employing guitar sounds are presented mostly as pizzicato passages, but also as distorted electric guitar-like sounds.

The title plays with the artist's impossible desire/obsession of starting from a blank slate, *tabula rasa*. This work attempts instead a situation where the work creates unique contexts from encounters, clashes, superpositions, and transitions across more general states.

Felipe Lara. A page from the score of *Tran(slate)*.

Tran(slate)
Second String Quartet
written for the Arditi Quartet

Score CHORUS-REC-7 *chorus-staff-rec 2*

START

Violin I
Violin II
Viola
Cello
Vin. I
Vin. II
Vla.
Vc.

Sabrina Schroeder
UNDERROOM (2018)

Temple Grandin's hug machine let a person be enveloped without touch from another.

There is an enveloping space that sound and sound-feel can make with bodies. (There are so many layers there!)

Pulsation is intimate, innate to cellular life. Magnified, tremors are recast—can be forces that destabilize: hammer-action is rocking-action reoriented . . . the underbelly of each moment thrumming in shifting resolutions, intensities, and frictions of underlying fibrillation.

"Stone doesn't vanish, though: it explodes."
Renee Gladman, *The Ravickians*



Sabrina Schroeder. Photo: Alistair Henning



Georg Friedrich Haas. Photo: © Substantia Jones, New York

Georg Friedrich Haas

String Quartet #7 (2011)

Commissioned by the Lucerne Festival

Required equipment:

1 mixing console

8 loudspeakers in the hall

3 small loudspeakers on the stage

4 Schoeps mk1 microphones, or similar

4 Sennheiser mk1 lavalier microphones, or similar

4 amplistring fixings for the lavalier microphones
on the instruments

1 or more midi controllers (16 faders recommended)

1 midi interface

1 Mac Book Pro or Mac Pro. OS X 10.7 or higher,
minimum 8GB RAM—software: max 6.1 64 bit
(www.cycling74.com)

1-2 TFT-monitors on stage with video remote

String Quartet #7 is an adventure in listening. In addition to the microtones which lend unique nuances to the timbres, the sonic landscape is determined by electronics; they are the fifth voice, mostly remaining in the background, emerging particularly when the four strings have rests. The result is a work of continuous timbral flux which does not abate for twenty-five minutes. The long, sustained pitches, the glissandi, and the trills are characteristic of the piece, although they are of course only the skeleton, the scaffolding whose sense derives from the ever-changing, fascinating timbres, the swelling and ebbing dynamics.

Balint Vargas, excerpt from "Work Introduction to Haas
String Quartet #7," universaledition.com

For information on the composers featured in TIME:SPANS 2018, please see the following websites.

Oscar Bettison

oscarbettison.com

King Britt

kingbritt.com

Zosha DiCatri

zoshadicastr.com

Georg Friedrich Haas

georgfriedrichhaas.com

Felipe Lara

felipelara.com

Cassandra Miller

cassandramiller.wordpress.com

Alex Mincek

newmusicusa.org/profile/alexmincek

Sabrina Schroeder

newmusicusa.org/profile/sabrinaschroeder

Linda Catlin Smith

catlinsmith.com

Christopher Stark

christopher-stark.com

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Marybeth Sollins
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Stephen Sollins

Trustees
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Executive Director
The Earle Brown Music Foundation Charitable Trust
Artistic Director
TIME:SPANS 2018

Kayleigh Butcher
TIME:SPANS, Program Coordinator

Caley Monahan-Ward
Sound Engineer

Burke Brown
Lighting Designer

Program Book:
Editorial: Thomas Fichter, Marybeth Sollins
Design: Russell Hassell

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

Individual tickets: \$20 / \$10 (student discount)
brownpapertickets.com/event/3445666

Festival pass: 5 concerts | \$50
brownpapertickets.com/event/3445216

earle-brown.org/#timespans2018

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