

TIME: SPANS

2022

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

Individual tickets: \$20 / \$10 (student and senior discount)
Festival Pass: \$70

Presented by:
The Earle Brown Music Foundation Charitable Trust
earle-brown.org

timespans.org

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Sullivan, *Sophocles' Use of Psychological Terminology: Old and New*
(McGill-Queen's Press, 1999), p. 58.

TIME: SPANS

2022

A Contemporary Music Festival **August 13–27, 2022**

Presented by The Earle Brown Music Foundation Charitable Trust

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

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Mary Flagler Cary Hall



Introduction

Welcome to TIME:SPANS 2022, a contemporary music festival presented by the Earle Brown Music Foundation Charitable Trust (EBMF). EBMF actively fosters the composition and performance of contemporary music, with a primary focus on works composed since 2000.

This year, we are especially pleased to present performances by Talea Ensemble, JACK Quartet, Argento New Music Project, Ning Yu, Orpheus Chamber Orchestra, International Contemporary Ensemble, Bozzini Quartet, Yaron Deutsch, Yarn/Wire, Splinter Reeds, Sō Percussion, and Ensemble Signal. In addition to purely acoustic performances, you will experience electro-acoustic and cross-media works, some of them world premieres or US premieres, and some commissioned or co-commissioned by EBMF.

It is with great pleasure and anticipation that we invite you to enjoy TIME:SPANS 2022, with the hope that our festival program will continue to enrich and renew New York's vibrant culture of contemporary music and its performance.

Marybeth Sollins

Trustee
The Earle Brown Music Foundation
Charitable Trust

Thomas Fichter

Executive Director
The Earle Brown Music Foundation
Charitable Trust
Artistic Director
TIME:SPANS 2022

Photo: Thomas Fichter

Saturday, August 13, 2022, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Amy Williams

Telephone (2021)

Felipe Lara

Metafagote (2015)

for solo amplified bassoon and six pre-recorded bassoons

Rebekah Heller, bassoon; Maciej Lewandowski, electronics

Commissioned by New Music USA and International

Contemporary Ensemble (OpenICE)

Arnold Schoenberg

Kammersinfonie (1906)

Concert duration approximately 70 minutes

Orpheus Chamber Orchestra

Elizabeth Mann, flute

Gilles Cheng, oboe

Roni Gal-Ed, oboe

Nuno Antunes, clarinet

Michael Lowenstern, clarinet

Yasmina Spiegelberg, clarinet

Lino Gomez, alto saxophone

Gina Cuffari, bassoon

Adrian Morejon, bassoon

Eric Reed, horn

Stewart Rose, horn

Joseph Gramley, percussion

John Ostrowski, percussion

Charles Overton, harp

Margaret Kampmeier, keyboard

Todd Phillips, violin

Eric Wyrick, violin

Ramon Carrero-Martínez, viola

Eric Bartlett, cello

Gregg August, double bass

Amy Williams*Telephone* (2021)

The children's game of telephone requires careful listening. The process of passing a simple phrase around a circle of individuals creates inevitable (and fascinating) transformations. Most often the listener tries to duplicate what they heard precisely, but sometimes there is an intentional (devious or hilarious) change. We played the game of telephone during the first Grossman Ensemble rehearsal in Chicago in September 2021. The Ensemble's unique format, with time given to elaborate on ideas through collaboration and conversation, was essential to the concept of the piece—and to its playful energy. There is certainly some subtext about the omnipresence of telephones in our lives. We switch quickly between text threads and sometimes mistakenly respond to the wrong person. We delete (superficial, informational, irrelevant) threads and we save other (complex, emotional, memorable) ones. We seek comfort, distraction, and connection from telephones. It is relentless, but also full of possibilities, as we find new ways to communicate and keep conversations going.



Telephone Exchange in Berlin, 1906. Photo: Sueddeutsche Zeitung Photo / Alamy

Felipe Lara

Metafagote (2015)

Fagote, in Portuguese, means bassoon; the title, *Metafagote*, suggests both an attempt to compose music that is self-referential to the idiomatic, physical, timbral idiosyncrasies of the bassoon, while attempting to explode, deconstruct, and ultimately go beyond the expressive faculties of the instrument. The work's basic recognizable elements (percussive ricochets, multiphonics, drones, glissandi) are subjected to a self-similar structure. As I interpret each corner of this canvas, which is comprised of extremely specific sets of proportions and durations, each bassoon element gains a life of its own and unfolds the musical journey of the work. With the help of amplification and spatialization, the listener is placed inside an imaginary, compound, and orchestral 'metabassoon'. The soloist leaves a sonic trace, which is picked up, transformed, and projected through loudspeakers.

Rebekah Heller. Photo: Peter Gannushkin



Arnold Schoenberg

Kammersinfonie (1906)

In this opening concert of TIME:SPANS 2022 we look back more than one hundred years to Arnold Schoenberg's *Kammersinfonie* (Chamber Symphony Op. 9 for 15 Solo Instruments) from 1906.

The 'solo' instruments are taken from the orchestral groups as of 1906—woodwinds, brass, and strings. The term 'chamber' symphony hints as much to the attitude of how to perform the piece as to the space in which it should be played, i.e., a smaller concert hall. The Orpheus Chamber Orchestra further emphasizes these chamber music aspects by performing without a conductor.

Schoenberg emigrated to the United States in 1933, where he died in 1951. He composed Op. 9 to be performed within the context of the orchestral culture of the era, possibly as part of concert programs in large halls, but he found the work to be imperfectly suited for those circumstances. This prompted him to make a larger arrangement, Op. 9b, and thus to step back from his initial radical idea of the solo instrumentation of the earlier version.

It was only after Schoenberg's death that professional contemporary music ensembles emerged whose basic instrumentation was grounded in the idea of single woodwinds, single brass instruments, piano, percussion,

and string quintet. Among such European and American ensembles, to name a few with their founding dates, are London Sinfonietta, 1968; Ensemble Modern (Frankfurt), 1980; Klangforum Wien, 1985; Ensemble Musikfabrik, (now Cologne), 1990; Alarm Will Sound (New York), 2001; Talea Ensemble (New York), 2008; and Ensemble Signal (New York), 2008.

The concept of such ensembles is usually flexible, in that a central group of about sixteen solo musicians/instruments can either be reduced to one player for a solo piece, or expanded, often adding other instruments such as acoustic and electric guitar and bass, harp, accordion, and electronics. As an example, Ensemble Signal describes itself as "able to appear in flexible configurations of one to thirty-plus players."

I programmed Arnold Schoenberg's *Kammersinfonie* in this opening concert to point out the massive influence this work has had, not only as a milestone in music history but also as an organizational idea for a specific type of 'sinfonietta' ensemble. In turn the instrumental palette that has become more widely available through such groups has inspired many twentieth- and twenty-first century works 'for solo instruments' and is still active in many modifications as an engine for more to come.

Thomas Fichter
Artistic Director
TIME:SPANS 2022

Sunday, August 14, 2022, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Stefan Prins

Piano Hero #1 (2011-12)

Commissioned by and dedicated to Frederik Croene

Piano Hero #2 (2011, rev. 2013/2016)

Commissioned by Huddersfield Contemporary Music Festival
and dedicated to Mark Knoop

David Bird

Iron Orchid (2021) •

Michael Beil

Key Jack (2016) •

Ning Yu, piano & keyboard

Levy Lorenzo, electronics

- US premiere
- Concert duration approximately 75 minutes

Stefan Prins

Piano Hero #1 (2011, rev. 2012)

Piano Hero #2 (2011, rev. 2013/2016)

The 'modern' grand piano, perfected in the nineteenth century, consists of a keyboard, a set of metal strings and an ingenious mechanism of hammers and dampers, which serve as the transmission between the pianist's muscles and the strings. The wooden body of the piano amplifies the vibrations of the strings when they're hit by a hammer. In *Piano Hero* this configuration is 'updated' and placed in today's context, using some of the typical artifacts of the twenty-first century: the keyboard is now an electronic one; the computer serves as the transmission; and the strings are played by a virtual pianist—the avatar of the pianist of flesh and blood sitting on stage—while the wooden resonating body is substituted by a set of electromechanical speakers. But it is not only the piano that is recontextualized. The mechanism of observing, as done by the audience, is also taken into the equation. The act of observing has undergone a radical change of meaning in a society that is ever more 'monitored', either by the millions of security cameras in public places, a network of geostationary satellites which can zoom in to human dimensions, or the World Wide Web on which everyday millions of homemade videos are posted and watched by millions of anonymous viewers.



Piano Hero #1 is the point zero of the *Piano Hero* cycle: the pianist becomes a mere operator in a world of bits and bytes. From *Piano Hero #2* on, the grand piano (which has become a *Fremdkörper* (foreign body) after the context-shift of *Piano Hero #1*) enters the game to fully articulate the tension between the real and the virtual, the human and the mechanical, the past and the present. Further *Piano Heroes* are in process.

David Bird

Iron Orchid (2021)

Iron Orchid is an album-length electro-acoustic work for piano and electronics in collaboration with the pianist Ning Yu. It builds on materials generated for the interactive sound sculpture *Echo Chamber*, an eleven-foot metallic structure on which we collaborated with site-specific public artist Mark Reigelman II in 2019. Employing a wide range of techniques in dialogue with a constantly shifting electronic environment, *Iron Orchid* explores the relationship between human and computer-generated sounds, blurring the distinction between them with a catalog of inventive strategies and creating a sound world in which the two become logical complements.

Photos: Thomas Fichter

Michael Beil*Key Jack* (2016)

My compositions before *Key Jack* were increasingly radical with regard to the separation of sound, sound production, and movement to produce sound. In the process, the musicians' playing movements became compositional material, and the sound production was decoupled from the sound and recombined. To me, this way of working reflects the process of an increasing 'virtualization' of actions and an 'avatarization' of people that we have been experiencing for decades. It began in music—with occasional playback in concert—and on television and is now manifesting itself on the Internet and in social media. The temporal and spatial separation of personality and appearance, of action and perception, still troubled us in the last century. What a scandal it was when it came out in the '80s that Milli Vanilli didn't sing themselves, couldn't even sing. Today, fake has become the norm. More and more often we see people and objects first aestheticized on the Internet and then perhaps in the wider world. Young people today experience many things first on the Internet or in movies, and a subsequent encounter in real life may even seem artificial to them. The formerly 'real' may appear rather unfamiliar and unsettling today. There were certainly doubts about the authenticity of our so-called reality before, but now we can relax and assume that most of what we experience is not real anyway.

In creating the 'spectacle concert' in a composition, it was therefore natural for me to take the consistent step of omitting the instrument on stage. Thus, in *Key Jack*, a

pianist performs without a piano. Otherwise, everything is as usual, except for the fact that the pianist is multiplied, quasi-avatarized. And you may find yourself forgetting while watching which one is the real one. Before the first performance of *Key Jack* in Belgium in 2017, I was still a bit worried that the piece might overwhelm or even provoke the pianist or the audience. After all, it's all fake. In the meantime, I have discussed the necessary fingerings and facial expressions with many pianists. And rarely has the response to a piece been so unanimously positive as with *Key Jack*. One can say that contemporary music has arrived in the twenty-first century. Long live the Avatar, who helps and protects us, but also confuses and inspires us.

Garage in Austria. Photo: Roman Robroek



Monday, August 15, 2022, 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Yannis Kyriakides

hypothetical islands (2012)

Sky Macklay

Choppy (2017)

This commission was made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund. Written for Splinter Reeds.

Michael Gordon

New Work (2022) •

Sam Pluta

Atens (2022) •

Splinter Reeds

Kyle Bruckmann, oboe

Bill Kalinkos, clarinet

Nicki Roman, saxophone

Jeff Anderle, bass clarinet

Dana Jessen, bassoon

- World premiere
- Concert duration approximately one hour

Yannis Kyriakides

hypothetical islands (2012)

The dream of islands can represent our greatest desires and our worst fears, a pastoral idyll and a nightmare of isolation and loss. Surrounded by its walls of water it embodies the notion of separateness, inaccessibility to those outside and confinement to those inside. The piece traces a journey from an unspecified pole to twelve islands and back again. These islands are remote, uninhabited, and real but they are rendered hypothetical, as abstract ideas. I don't wish to name them here, because I would like to keep them as fictions, but their bays and rocks are named in the music, encoded in the notes (if anyone cares to decipher them). These names, which are traces of the desires of their one-time inhabitants, are crystallized in singular microtonal pentatonic patterns, each one slightly different from the other, the tuning being affected by the actual GPS position. *Hypothetical islands* is in this way an acoustic atlas, a carto-sonic fantasy on the notion of remote desert spaces.



Sky Macklay

Choppy (2017)

Choppy: like the aperiodic, unstable, unpredictable, interference-y waves found on lakes and oceans on windy or stormy days

This piece features extensive use of uneasy multiphonics throughout the ensemble to create an atmosphere reflective of the 'chop' one might encounter on a lake during a stormy day. As an oboist herself, Macklay's use of extended techniques and buzzy reeds showcases her compositional style, which presents bold contrasts, audible processes, humor, and the physicality of sound.

Sam Pluta

Atens (2022)

My recent music has focused on intertwining composed and improvised music in gray scales of interactions and superimpositions. *Atens* continues this focus, layering explicit material with free playing, thus embracing Splinter Reeds' copious skills in both strata.

Photo: Thomas Fichter

Tuesday, August 16, 2022 at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Michael Klingbeil

Tear of the Clouds (2008)

Andile Khumalo

The Broken Mirrors of Time (rev. 2021) •

Erin Gee

Mouthpiece XI (2009)

with Erin Gee, solo vocalist

Sky Macklay

Microvariations (2016-17)

Written for Le Nouvel Ensemble Moderne

- US premiere

Concert duration approximately one hour

Argento New Music Project

Michel Galante, conductor

Kelley Barnett, flute

Laura Cocks, flute

Kathy Halvorson, oboe

Madison Greenstone, clarinet

Paul Cho, clarinet

Alex Hamlin, alto sax

Joshua Butcher, bassoon

Brad Balliett, contrabassoon

Will de Vos, horn

Brad Siroky, trumpet

Will Lang, trombone, bass trombone

Sean Statser, percussion

Matt Ward, percussion

Shiqi Zhong, percussion

Mun-Tzung Wong, piano/keyboard

Kelly Hall-Tompkins, violin

Conrad Harris, violin

Beth Meyers, viola

Michael Katz, cello

Serafim Smigelskiy, cello

Tristan Kasten-Krause, double bass

Michael Klingbeil

Tear of the Clouds (2008)

As the highest lake in the Adirondacks, Lake Tear of the Clouds is the Hudson River's source. This piece was inspired in large part by my experiences and observations living along this waterway—the vast wide expanse at Tappan Zee, the churning gray whitecaps of a stormy day, the vistas from the New Jersey Palisades, and an imaginary slow-motion dive from the top of the cliffs into the murky depths. Some of the sonic materials used in both the ensemble and electronics are derived from recordings of water sounds made at various points along the river. Other sound spectra are derived from sources such as bells, tam-tams, and voices. In many instances the inner structure of these sounds is retuned via a process of analysis and resynthesis. This work is an homage to a phenomenon that is both powerful and uniquely fragile.

The Hudson River. Photo: Thomas Fichter



Andile Khumalo*The Broken Mirrors of Time* (rev. 2021)

The Broken Mirrors of Time is a personal reflection on what it means to be African in the times when people kill others just because they carry a document that says, I am Zimbabwean, I am Zambian, I am Ethiopian. A time when an accent in speaking a particular language decides one's fate whether her/his life is spared or taken away. What does it mean to be African in South Africa—a country with a considerable population of the Nguni people and Bantu people, whose origins are traced back to central Africa (in today's Democratic Republic of Congo)? Their ancestors crossed the artificial boundaries that divide us today and spread their wings to explore the wonders of our African continent. Furthermore, they wandered, mixed with new cultures they encountered along the way, to be who they are today.

The composition *The Broken Mirrors of Time* blends different influences from the African sound landscape with surfaces that, at times, project French spectralism. However, it is rooted in Nguni people's approach to timbre in creating meaning. We observe their use of tonal fluctuations in language to produce a different understanding of the same object (words). Their use of timbre connects and bridges the physical and spiritual spaces. The piece transforms into different spaces, revealing along the way new layers of its origins. As it

sheds layers of itself, we begin to hear sound blocks fixed in one space, which seems to be in complete contrast to how the piece started, and yet the foundation is the same. In recent compositions, I have been working with creating a multifaceted idea of hybrid music. I genuinely believe that the actual definition of an African today is that of a multi-layer one.

Erin Gee*Mouthpiece XI* (2009)

Thoughts articulate the space. Each thought is a block, yet there is no clear demarcation between one thought and the next. Thoughts are carried on the breath and the breath is continuous. The breath is within the space. The articulation of thoughts affects the size and the shape of the space, the color of the space, and the timbre of the space.

One small push is all that is needed: the choice of how to articulate.

Sky Macklay

Microvariations (2016-17)

In 1825, British conductor George Thomas Smart traveled across Europe and compared his A=423.5hz tuning fork to the tuning of every musical group he could find. Some ensembles were perfectly in tune with his tuning fork, but others, especially around Vienna, were quite a bit higher and closer to today's standard A=440hz. *Microvariations* is a fast-forward and transcontinental sonic truncation and fantasy on Smart's journey. Pieces that he probably heard, entire symphonies and sonatas of the common practice period, are distilled to their most skeletal, structural chord progressions and played at hyper speeds. *Microvariations* begins with material similar to that in my string quartet, *Many Many Cadences*—predictable tonal chord progressions recontextualized into fast cells that are constantly changing key. *Microvariations* situates the cadences in two different groups ('towns') playing a quarter tone apart from one another, at first distinct and eventually congealing and blurring.

Sky Macklay. A page from the score of *Microvariations*

C score

♩ = 120

Microvariations

Sky Mackley

The flute is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The oboe is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The clarinet is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The bass clarinet is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The contrabassoon is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The horn is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The trumpet is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

The bass trombone is tuned down a quarter tone FOR THE ENTIRE PIECE. Tune instrument to A=428. Every notated pitch sounds a quarter-tone lower.

tuning:

ff *pp* *p*

Wednesday, August 17, 2022 at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Angélica Negrón

Gone (2018)

Commissioned by Andrew W. Siegel

Premiered on June 22, 2018 at Caramoor Music Festival, Katonah, New York. Written for Sō Percussion

Go Back (2022) •

Written for Sō Percussion

Vijay Iyer

Torque (2018)

Written for Sō Percussion

Julia Wolfe

Forbidden Love (2019)

Forbidden Love was co-commissioned by the Los Angeles Philharmonic Association, The John F. Kennedy Center for the Performing Arts, and Carnegie Hall, and written for Sō Percussion. The world premiere was performed by Sō Percussion at Walt Disney Concert Hall in Los Angeles on June 1, 2019

Sō Percussion

Eric Cha-Beach

Josh Quillen

Adam Sliwinski

Jason Treuting

- US premiere
- Concert duration approximately 70 minutes

Angélica Negrón

Gone (2018)

Go Back (2022)

Gone and *Go Back* are two short pieces written for Sō Percussion as part of a three-part series inspired by things I deeply care about but am sometimes afraid to confront. Each piece in the series focuses on the quartet's interactions with a series of mechanical instruments built by Brooklyn-based artist and engineer Nick Yulman. Yulman's sound machines (called the Bricolo Mechanical Music System) consist of a variety of mechanical modules that users can attach to acoustic instruments or physical objects, allowing digital music makers to incorporate robotics into their performance and recording setups. Each piece requires the performers to interact with the modular music devices in different ways. The first piece in this series titled *Gone* was written in 2018 and explores the visceral, physical feeling of emptiness and absence while at the same time searching for connections and meaning in those things and people that are left. The second piece titled *Go Back*, written in 2022, confronts the anxiety and internal conflict I have around the idea of returning to my home of Puerto Rico. I've been living in New York for the past fifteen years and though I'm constantly traveling back to the island to visit family and friends, for the past few years there seems to be a growing imminent pressure and almost impulsive need to return home. Parents getting older, close friends returning to the island and raising their new families, as well as a new wave of young Diasporicans returning to contribute to rebuilding the island after the many natural disasters, social and political crises—including

disaster capitalism. Circular migration has long been a part of the Puerto Rican narrative and over the past few years I've been struggling constantly with the simultaneous conflicting desire to go back to the island, a growing duty to participate in the local fight, an increasing yearning to be close to my loved ones and the difficult realization that this might not be the best decision for me at this point in my career and in my life. *Go Back* uses *cacerolas* and *calderos* (pots and pans) in Nick's mechanical modular devices to evoke the domestic sounds of my childhood and the sounds of resilience and resistance that characterize many of the protests on the island as well as in the diaspora as a particular form of sonic protest known as *cacerolazo*.



Vijay Iyer
Torque (2018)

At the piano, I listen for how the contortions of the hand can suggest the surges of a body in motion. In my trio music, I'm often evolving rhythmic shapes, shaping gestural patterns with an embodied resonance, and striving to evoke specific qualities of movement with our performed rhythms. Someone once compared us to the Flying Karamazov Brothers, with their coordinated, cyclical, antiphonal actions. I see the work of the rhythm section as a ritual of collective synchrony, aiming above all to generate a dance impulse for everybody in the room.

Torque, a twisting force on a body, seems to appear for the listener at music's formal boundaries, when one movement type gives way to another. This piece for Sō Percussion invites them to perform transformations that twist the music's temporal flow, bringing the micro-relational art of the rhythm section to this virtuosic quartet.

The Bricolo Mechanical Music System. Screenshot: nysoundworks.org/bricolo

Julia Wolfe

Forbidden Love (2019)

Forbidden Love—all the things you aren't supposed to do to string instruments. My first year of college I wandered into a class called Creative Musicianship. One of the first assignments was to write a short piece using a musical instrument in an unusual nontraditional way. I thought, "What?" So, when Sō Percussion asked me to write them a piece using the four instruments of the string quartet, it was the second time this challenge was posed. The beautiful thing about Sō is that they are so open, so collaborative, full of adventure, and can-do attitude. Together we discovered and drew out beautiful ethereal and crunchy sounds from this iconic quartet of instruments. In the process I developed a very personal new language (boings, szhings, hammering, and more).

Forbidden Love is dedicated to Jane Heirich—that wonderful teacher who in that life-changing class first asked me to step outside the box.

Jason Treuting, Sō Percussion, performing Julia Wolfe's *Forbidden Love*,
TIME:SPANS 2020 Video Production



Friday, August 19, 2022, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Darian Donovan Thomas

Spiral (2022) •
Commissioned by The Earle Brown Music Foundation
Charitable Trust

George Lewis

Seismologic (2017)
for bassoon and recombinant electronics
Dana Jessen, bassoon; Eli Stine, electronics
Commissioned by and written for Dana Jessen

George Lewis

Tales of the Traveller (2016) •
with Nicole Mitchell, solo flute and Voyage Interactive
Computer, piano

- World premiere
 - US premiere
- Concert duration approximately 70 minutes

Ensemble Signal

Brad Lubman, conductor

Paul Coleman, sound director
Tim Munro, flute
Adrián Sandí, clarinets
Seneca Black, trumpet
David Friend, piano
Doug Perkins, percussion
Courtney Orlando, violin
Molly Goldman, viola
Lauren Radnofsky, cello
Greg Chudzik, double bass / electric bass
Taylor Levine, electric guitar
Georgia Mills, assistant conductor

Darian Donovan Thomas

Spiral (2022)

I've come to think of life as a spiral staircase. Ever climbing, ever expanding outward. There are events / problems / places / points that I find myself returning to. I revisit the same spaces as yester-me. But when I return, I'm no longer who I was. I'm further up—and out. We don't shed our past selves. We grow around them. Every return is with a wider self.

How did I handle this then?
Where did I go from there?
How do we handle this now?
Where do we go from here?

There's something galactic about this spiral staircase.
Which future will we see?

You will always return further than you were.

Step. Up. Out. Step. Up. Out.

George Lewis

Seismologic (2017)

Seismologic is the third work in *The Recombinant Trilogy*, a set of compositions for solo instrument and electronics that use interactive digital delays, spatialization, and timbre transformation to transform the acoustic sounds of the instrument into multiple digitally created sonic personalities that follow diverse yet intersecting spatial trajectories. Advancing a conversational aesthetic, albeit in nonimprovised music, in these works foreground and background deliberately conflate. Doppelgängers are created that blur the boundaries between original and copy, while shrouding their origin in processes of repetition. As nonlinearity is invoked and uncertainty is assured, the electronics and the solo instrument blend, intersect, diverge, or they suddenly converge into unified ensembles.

With inspiration from Dr. Ben Holtzman, my musically oriented seismologist colleague at Columbia University, the work is structured as a series of explorations at the interface between the bassoon and the electronics, extending the instrument's registral reach both upward and downward. The classic American trope of depiction found in Charles Ives, Duke Ellington,

Thomas “Blind Tom” Wiggins, and so many others is exemplified by moments of near-classical contrapuntal conversations, quasi-spectralisms, and pointillisms that recall the World Saxophone Quartet, as well as liquid voices, animal grunts, and Doppler shifts of train whistles going by. Dana Jessen’s own set of extended techniques are deployed to transform the bassoon into an ultra-contrabassoon, a brass instrument, a flock of alien geese, or a bassoon/drum duo. The landscapes evoked by the piece are often pensive and introspective, sometimes arid, but also exuberant or even violent, like the seismic movement of massive faults.

Software for *The Recombinant Trilogy* was written by Damon Holzborn, using the Max/MSP platform.

Dana Jessen. Documentation video, Silvia Matheus | Improv Media Group



George Lewis

Tales of the Traveller (2016)

The London Sinfonietta commissioned this work for the instrumentation of Fausto Romitelli’s *Professor Bad Trip: Lesson II* (1998-99), and an improvised solo part (“The Traveller”). The music for the ensemble is precisely notated; the Traveller’s solo part specifies entrance and exit points only, along with a few modest proposals: “Direct imitation of melodic or harmonic passages is to be avoided; use of noise (whatever that means in this context) is encouraged. Suggested strategies for dialogue with the written music include blending, opposition or contrast, and transformation.”

This performance of *Tales of the Traveller* features two soloists: flutist Nicole Mitchell, and Voyager, an interactive ‘virtual improviser’ program originally programmed by George Lewis in 1987 and continually updated since that time. Performing on a computer-controlled acoustic concert grand piano, the Yamaha Disklavier, Voyager analyzes the sounds of the ensemble and the flute soloist in real time, using that analysis to influence its responses to the musicians’ playing. Voyager and Mitchell can dialogue with each other as well as the ensemble, and both are free to use the same kinds of blending, contrast, and transformation strategies called for by the score.

Software by George Lewis and Damon Holzborn.

Yamaha Disklavier™ grand piano provided courtesy of Yamaha Corporation of America, with special thanks to Makia Matsumura of Yamaha Artist Services, New York City.

Saturday, August 20, 2022, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

George Lewis

Melodies for Miles (2022) •
Written for and commissioned by Johnny Gandelsman
Dedicated to Miles Hoffman

Jessie Cox

Black as a Hack for Cyborgification (2020)

Nicole Mitchell

Cult of Electromagnetic Connectivity (2021)

George Lewis

Thistledown (2012)
Written for Ensemble Either/Or

Wadada Leo Smith

Delta Blues (1999)

George Lewis

Creative Construction Set™ (2015)
Created for the Splitter-Orchester, Berlin

- World premiere
- Concert duration approximately 90 minutes

International Contemporary Ensemble

Nicole Mitchell, flute
Isabel Lepanto Gleicher, flute
Joshua Rubin, clarinet
Rebekah Heller, bassoon
Levy Lorenzo, percussion
Lesley Mok, percussion
Ross Karre, percussion
Jacob Greenberg, piano
Daniel Lippel, guitar
Gabriela Diaz, violin
Josh Modney, violin
Eddy Kwon, violin and voice
Chris Gross, cello
Michael Nicolas, cello
Fay Victor, voice

George Lewis*Melodies for Miles* (2022)

Melodies for Miles is dedicated to my old college roommate, the violinist, violist, and author Miles Hoffman, who introduced me to Jascha Heifetz, Zino Francescatti, and the tradition of Western classical violin more generally. Indirectly, Mike also introduced me to the existence of the Afrodiasporic classical composer. One day in 1970, he mentioned that he was performing an unusual work with the Yale Symphony that I might like hearing. The piece, *Mestizo II*, was an ebullient infusion of Albert Ayler-like free improvisation into the classical instrumentarium—a creolizing deformation of mastery. I was first completely captivated, and then astonished to see a young African-American take the stage to accept audience plaudits. I don't think I had seen or even heard of a black composer before, and I decided that I just had to meet him. That was Alvin Singleton, now one of America's most distinguished composers; we've been friends ever since. The musical material in *Melodies for Miles* isn't depictive of that era in our lives. Rather, each and every time the work is performed, its aim is to reconnect the three of us in the real time of listening.

Jessie Cox*Black as a Hack for Cyborgification* (2020)

What does it mean to train a neural network? What does it mean to hack a system that is not meant for you? This piece is a neural network. We could hear the music as it is being trained, or as it is generating an output. What then are the parameters we are training and outputting when we listen and perform this work? I hope to have every individual ask themselves who we're making this world for, who can be someone, who can breathe in these spaces!

In this piece, we travel the 'spaceways'. Each individual moves from one planet to another in different ways and speeds. Telecommunicating across them we can hear a music emerge. Neural networks train through reading so much data, coming from all over the cosmos. . . . On the one hand, this rids the spaces of their meaning; on the other, this allows for portals. Portal sound coming from small devices on stage moves you faster than the speed of light into another space. But what does this do to spaces and yourselves? Scenes of free movement and abduction are hidden beneath this network, this world—hidden, yet it has effects.

Its effects move beyond itself, its effects are before it. In neural networks cause and effect are not linear, as it is effects that start causes. . . .

Every time you hear a bell something is changed. A new space appears through the reworkings instantiated by the bell. New possibilities, but they move us out of this world. This network cannot hold, cannot even hear what happens after the bells. Alter-destiny is what we hear outwards out from sound—it's music.

Nicole Mitchell

Cult of Electromagnetic Connectivity (2021)

In a dimension humans cannot perceive, the outpouring of electromagnetic radiation from digital technology excites invisible creatures into a frenzied dance as they begin to redesign our physical reality. For better or worse?

George Lewis

Thistledown (2012)

Written for and premiered by Ensemble Either/Or in 2012, the title of the work is drawn from Greg Bear’s novel *Eon* (1985), in which a team sent to investigate the sudden appearance of an enormous asteroid in Earth’s skies discovers that the asteroid is in fact a human-built starship from their own future, which has now overlapped with their present. Named “Thistledown” by its builders, the asteroid contains various chambers, including a highly evolved city, but the seventh chamber, a human technological construct called “The Way,” appears to stretch beyond the dimensions of the asteroid, leading to parallel universes that render irrelevant the notion of a single, final destination for the starship’s journey. Analogously, my piece could be said to present a number of chambers that listeners may visit and inhabit. Each chamber possesses its own character, while overlapping temporally with others to present a rough and smearing future at ironic odds with the fragility implied by the work’s title, and continually deferring all teleological reckoning.



Photo: Thomas Fichter

Wadada Leo Smith

Delta Blues (1999)



George Lewis

Creative Construction Set™ (2015)

Created for the Splitter-Orchester of Berlin, an ‘un-conducted’, leaderless ensemble of twenty-four musicians, *Creative Construction Set™* (CCS™) is a mobile, situational-form, open-instrumentation work for an ensemble of eight or more musical performers who use a set of instruction cards to create and explore sonic environments. CCS™ enacts a sonic counter public in which musical decisions are produced via social relations, and discontinuity, support, and struggle become audible pathways to larger lessons for societies seeking to remain open to change, but also to justice. The title of the work pays homage to the Creative Construction Company, part of the experimental African American composer-performer collective, the Association for the Advancement of Creative Musicians.

Wadada Leo Smith. Photo: Scott Groller

Sunday, August 21, 2022, 10:00 am to 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Yaron Deutsch Contemporary
Electric Guitar Workshop and Master Class**

Open to the public

A marathon day led by guitarist Yaron Deutsch offering lectures, master classes, and a workshop dedicated to the sonic and functional evolution of the electric guitar as heard in contemporary avant-garde music.

10:00–10:15 am Opening and introduction

10:15–11:30 am Lecture

"From Shakespeare's *Hamlet* to Schoenberg's *Pierrot Lunaire*—A Portrait of the Interpreter as a Performing Artist"

11:30 am–1:00 pm Master class #1

Pierluigi Billone, *Sgorgo Y* (2012)

for electric guitar solo

1:00–2:00 pm Lunch break

2:00–3:30 pm Master class #2

Hugues Dufourt, *La cité des saules* (1997)

for electric guitar solo

Rebecca Saunders, *Metal Bottle Necks* (2018)

for electric guitar solo

4:00–5:15 pm Lecture

"The Sound, the Bridge, the Psychological Baggage and the Man Machine," four observations on composing with and for the electric guitar

5:45–7:30 pm Workshop

"The Modular Function of the Electric Guitar in Chamber to Large Setting, as Captured in the Music of Enno Poppe and Rebecca Saunders"

Works to be discussed in this workshop:

Enno Poppe, *Fleisch* (2015)

for saxophone, electric guitar, percussion, and piano

Enno Poppe, *Prozession* (2015/2020)

for large ensemble

Rebecca Saunders, *Skin* (2016) *

for soprano and large ensemble

Rebecca Saunders, *Us Dead Talk Love* (2021)

for alto, saxophone, electric guitar, percussion, and keyboard

* To be performed on Saturday, August 27, 2022, at 7:30 pm



Monday, August 22, 2022, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Fausto Romitelli

Trash TV Trance (2002)

Pierluigi Billone

Sgorgo Y (2012) •

Klaus Lang

chanson lointaine et douce (2021) •

Lisa Illean

Tiding I (2021) •

Avshalom Ariel

All the boys forgot about you (2018) •

Yaron Deutsch, electric guitar

• World premiere

• US premiere

Concert duration approximately one hour

Fausto Romitelli

Trash TV Trance (2002)

At the center of my composing lies the idea of considering sound as a material into which one plunges in order to forge its physical and perceptive characteristics: grain, thickness, porosity, luminosity, density and elasticity. Hence it is sculpture of sound, instrumental synthesis, anamorphosis, transformation of the spectral morphology, and a constant drift towards unsustainable densities, distortions and interferences, thanks also to the assistance of electro-acoustic technologies. And increasing importance is given to the sonorities of non-academic derivation and to the sullied, violent sound of a prevalently metallic origin of certain rock and techno music.

Performance Note

One of the main formal characteristics of *Trash TV Trance* is repetition. Although it is constantly varied, steadily mutated and continually disrupted, realizing the repetitive aspect of this work requires an unusual sense of continuity on essentially two levels: sound and body. Obviously, you need to master the score and be able to realize some complicated passages. For example, measures 70 to 95 involve a developing bass line using the col-legno part of the cello-bow in the right hand while the left hand taps the fingerboard, describing a meticulously notated escalation. This is clearly not only a matter of studying the part and the notes. One has to find the necessary playing stability on the guitar, place

the bow within arm's reach so that the sound will not be interrupted when picking up the bow and find a sound that allows enough sustain for the left hand tapping noises whilst making the bow sound on the sixth string (in this case an overdrive with a considerable output level, not too much distortion and enough high-end could do the job and create the desired flowing polyrhythmic-image). All these parameters should be studied and developed at the same time in order to create a more or less comfortable performance situation.

Tom Pauwels

Untitled. Photo: mikkellwilliam. Courtesy Getty Images



Pierluigi Billone

Sgorgo Y (2012)

Mokurai said, "You can hear the sound of two hands when they clap together, now show me the sound of one hand."

Sgorgo Y was written for the left hand of Yaron Deutsch.

Klaus Lang

chanson lointaine et douce (2021)

The title, *Chanson*, is a reference to the rich flourishing of that musical form and its most prominent composers such as Dufay or Ockeghem during the Middle Ages, the epoch that produced the most outstanding and uniquely European forms of art—the Gothic cathedral and polyphonic music. While it is not quoting any specific song, it uses the contrapuntal techniques and the form of the chanson that were developed during that period by those composers. As in their period, I see an artistic structure as a firmly constructed vessel that holds the complex and boundless beauties of sound. In this way *chanson lointaine et douce* tries to create a wide timeless space of delightful sound that is rich and simple or abundant and restricted at the same time.

Lisa Illean

Tiding I (2021)

Tid-ing, to drift with or as if with the tide; to rise and fall like the tide

Tiding is the first in a new collection of pieces dealing with elemental patterns. It is in many ways a line study, with each undulating phrase being both a melodic wave and a swell of sustained tones, accumulating and dissipating across the length of the phrase.

I am very interested in exploring this threshold, where a collection of notes is at once both a line and a sonority. While working, I was reminded how 'drawing water' is often a process of drawing many individual lines, which in total—and from a distance—form a visual surface. While my initial sketches for *Tiding* were for a multilayered piece, working with electric guitar also offered the opportunity to explore closely these ideas in a single line, using a very minimal set-up. To my ears, it is occasionally as if the unadorned lyricism of some early lute music is freshly abstracted in a new medium, and to new ends.

As suggested by the title, the sound floods and ebbs. Transience—in both the production and perception of sound—has always moved me. Growing up, I spent countless evenings and early mornings lying on the beach listening to the ocean, and nearly as many

hypnotic hours listening to the world sounding through water, my head half-submerged, in patterns of distant chattering mingling with the periodic rubbing of the sea. This environmental *murmurando*, effortlessly yet unpredictably floating in and out of perception, is never too far from any work I do with sound.

Like of most of my work, *Tiding* uses non-tempered tunings. To achieve this, each guitar string is retuned to an overtone of an 11hz ground fundamental: the 6th, 10th, 14th, 21st, 22nd and 25th partials. It took me a long time to find the tunings—the right 'color'—for this piece. Finding this was important because in a way it is a monochrome piece: each phrase is a subtly different shade of the same hue.

Avshalom Ariel

All the boys forgot about you (2018)

All the boys forgot about you was composed for a guitar workshop led by Yaron Deutsch in Darmstadt. Since then, I have only written pop songs. It's a small piece, an exploration of the 'other' (usually silent) side of the electric guitar.

Wednesday August 24, 2022, at 7:30pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Misato Mochizuki

Le monde des ronds et des carrés (2015)

for two percussionists and two pianists

Igor Santos

living to fall (2022) •

Commissioned by The Earle Brown Music Foundation
Charitable Trust

Enno Poppe/Wolfgang Heiniger

Tonband (2008/12)

for two percussionists, two keyboards, and live electronics

Commissioned by Miller Theatre at Columbia University, Ensemble
Musikfabrik, and Kunststiftung NRW

Yarn/Wire

Laura Barger, piano

Russell Greenberg, percussion

Sae Hashimoto, percussion

Julia Den Boer, piano

- World premiere

Concert duration approximately 70 minutes

Misato Mochizuki

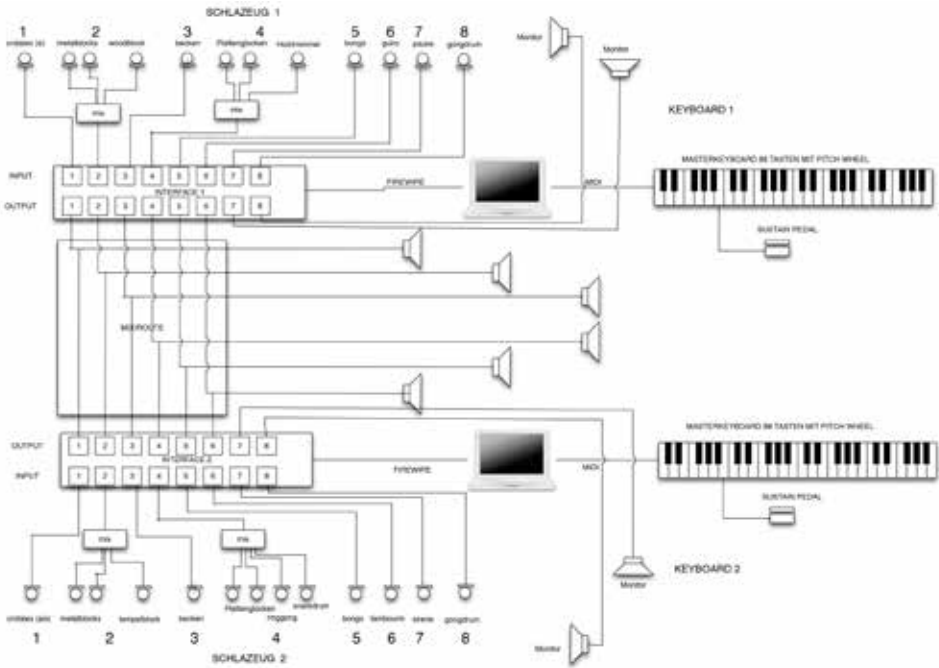
Le monde des ronds et des carrés (2015)

Le monde des ronds et des carrés attempts to install, in space and in music, geometric combinations arising from the shapes mentioned in the title—circles and squares—in exploring the relationships possible among the musicians, whether opposed to one another (square) or united (circle). I wrote the piece, having in mind the seventieth anniversary of the end of World War II and asking myself what leads people to slaughter one another.

Igor Santos
living to fall (2022)

Living to fall is centered on the theme of music and rain and is the third work in a series exploring the relationship between water and music. In these multimedia works, water is explored sonically but is also used as a vehicle to address larger and more personal themes. *Living to fall* showcases sounds and images of rain, quotes and deconstructs rain-related musical works, and engages with the rituals and labor of live performance. My general approach for this piece is to create connections between these worlds in a complex mimetic cycle—constantly navigating between sound, performers, and video, as well as back and forth in historical time.

Enno Poppe/Wolfgang Heiniger
Tonband (2008/12)



Enno Poppe / Wolfgang Heiniger. A page from the score of *Tonband*

Thursday, August 25, 2022, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Eric Wubbels

phrēn (2022) •

Co-commissioned by Bludenzter Tage Zeitgemäßer Musik
and The Earle Brown Music Foundation Charitable Trust

Catherine Lamb

string quartet (two blooms) (2009)

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

- World premiere
- Concert duration approximately 75 minutes

Eric Wubbels

phrēn (2022)

phrēn (Classical Greek), *n.*: the heart or mind as
the seat of thought

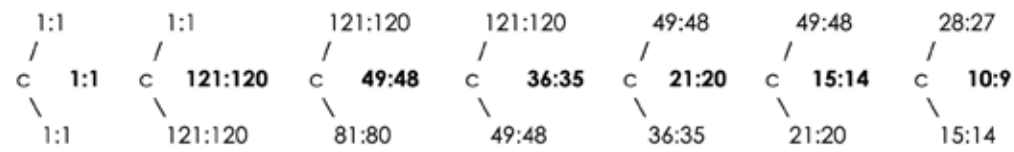
Psychic terms designate entities that comprise
aspects both 'physical' and 'psychological'. We
moderns separate categories such as 'concrete'
and 'abstract', 'physical' and 'psychological',
whereas the early Greeks do not. . . .

Within the person, *phrēn* serves as a location of
several psychological functions. Prominent among
these are the operations of thinking, pondering,
deliberating, and weighing of possibilities. . . .
A person acts in or uses *phrénes* in difficult situations.

Catherine Lamb

string quartet (two blooms) (2009)

This came out of a period of form writing where I was interested in the building blocks of proportional (pitch-spaced) relationships, where each structure fit directly into the next, expanding out from a central point. I was inspired by crystalline growth patterns and the perceptions around those shapes, and from a glissandi-directed piece I had just finished for any four bowed string instrumentalists entitled *grow (out)*. Keeping the same macro shape of opening as two slow, displaced blooms, I became focused on the details of each micro-growth within and tried it as a classical string quartet arrangement. I was much more satisfied with the result; the structures began to take on a clearer vibrancy and movement (out). I wanted to see how far the micro- and macro-structure could remain of the same substance, only displaced in dimensionality through our own cognition of what is large or what is small. . . .



I was interested in the building blocks of proportional (pitch-based) relationships. . . . Catherine Lamb

Friday, August 26, 2022, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Maxime Corbeil-Perron

Dream Logic (2022) •

Co-commissioned by Bozzini Quartet and

The Earle Brown Music Foundation Charitable Trust

Simon Martin

Musique d'art (2015) •

with Pierre-Alexandre Maranda, double bass

Bozzini Quartet

Clemens Merkel, *violin*

Alissa Cheung, *violin*

Stéphanie Bozzini, *viola*

Isabelle Bozzini, *cello*

Maxime Corbeil-Perron

Dream Logic (2022)

Dream Logic is an audiovisual composition for string quartet, electroacoustic components, and video. It exploits a hybrid of obsolete and contemporary visual technologies to create abstract, dreamlike, and retro-futuristic visuals, making use of the string quartet as the breath and beating heart that pushes time forward. This work also uses various experimental sound generation techniques such as no-input, generative sound algorithms, live-sound processing, and synthesis. Sonically, I was interested in creating a work that blurs boundaries in terms of aesthetic codes and acoustic/electroacoustic/electronic sonorities, borrowing elements from minimalist contemporary electronic music, ambient, noise, *musique concrète*, and various electronic subgenres.

• World premiere

• US premiere

Concert duration approximately 90 minutes

Simon Martin

Musique d'art (2015) •

Organizational structures hide the phenomena on which they are built. For example, spoken language requires both a certain perception of fundamental elements (phonemes), and a state of transcendence that enables us to forget these very elements. Similarly, in the aural sphere, music is the negation of sound for the benefit of its organization. Nevertheless, a sound that is completely left to its autonomous state (as opposed to it being collected for its potential as a poetic tool) goes back to the hum of nature. Thus, in order for it to be aesthetically perceivable, sound needs music as much as music needs sound. *Musique d'art* articulates this dialectical tension between sound and music—seeking balance.



Bozzini Quartet. Photo: Michael Slobodian

Saturday, August 27, 2022, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Igor Santos

portrait IO (2020) •

Katherine Balch

drip music (2019, arr. 2021) •

Commissioned for the Argus Quartet by Concert Artists Guild, with generous support from the Adele and John Gray Endowment Fund.

Rebecca Saunders

Skin (2015-16) •

with Juliet Fraser, soprano

• World premiere

• US premiere

Concert duration approximately one hour

Talea Ensemble

James Baker, conductor

Isabel Lepanto Gleicher, flute

Michelle Farah, oboe

Rane Moore, clarinet

Adrian Morejon, bassoon

Erin Rogers, saxophone

Nicolee Kuester, horn

Sam Jones, trumpet

Stephen Gosling, piano

Steven Beck, piano

William Schimmel, accordion

Matthew Gold, percussion

Clara Warnaar, percussion

Nuiko Wadden, harp

Karen Kim, violin

Leah Asher, violin

Hannah Levinson, viola

Christopher Gross, cello

Mosa Tsay, cello

Greg Chudzik, double bass

Yaron Deutsch, electric guitar

Daniel Neumann, electronics

Igor Santos

portrait IO (2020)

Portrait IO is music about the interaction of everyday sounds (played by an obligato sampler) with a large instrumental ensemble, in a relationship of both imitation and commentary. The work is a kind of sonic self-portrait that uses recordings from my daily routine, physical surroundings, my cultural background, and sounds that trigger past memories. This personal library of samples ranges from quiet and intimate elements (such as a scribbling pencil on paper) to loud and public experiences (crowd noise, traffic, rehearsal with musicians, etc.). All the sounds are structured and organized through techniques of variegated repetition, and a simple logic of 'input/output': breathing in/out, indoors/outdoors, open/close, private/public, and question/answer.

Katherine Balch

drip music (2019, arr. 2021)

Drip music begins very quietly. From delicate, nearly inaudible drizzles of sound, splashes (heavy droplets) take over and begin to dance. This piece is about drawing attention to and then amplifying very tiny sounds and is a celebratory exploration of the intimacies and intricacies of the string quartet. Here, Talea performs the world premiere of this arrangement of *drip music* for flute, clarinet, saxophone, harp, accordion, violin, viola, cello, and double bass.



Rebecca Saunders

Skin (2015-16)

skin/Skin/ *n.*: a taut flexible continuous outer covering or layering of the body or thing; a film like a skin on the surface of a liquid or solid; the skin of a flayed animal with or without the hair.

n.: the delicate membrane separating the body and its environment implies the phenomenon of touch, one of the five external senses, through which the subsidiary sensory modalities of temperature, pain and vibration are partly perceived.

touch, *n.*: somatosensory tactility, or mechanoreception: a neural perception generally in the skin, but also in the tongue, throat, and mucosa. Receptors respond to variations in speed and pressure (firm, brushing, sustained, etc.).

skin /Skin/ *v.* to skin, to peel back the surface of; to shed an animal of its skin. Under one's skin: so deeply penetrative as to irritate, stimulate, provoke thought, or otherwise excite; under the skin: beneath apparent or surface differences, at heart.

Skin as a metaphor for transience—the continuous process of shedding dead skin and the growing of new. . . .

Struck by a recording of an early production of Samuel Beckett's television play *Ghost Trio* (written 1975, first broadcast 1977), this text, spoken by the narrator in Act 1, was the catalyst for this piece:

. . . this is the room's essence
not being
now look closer
mere dust
dust is the skin of a room
history is a skin
the older it gets the more impressions are left on its
surface
look again . . .

The main text in *Skin* is my own, which gradually materialized during the long compositional process and was partly inspired by the extensive collaborative sessions with Juliet Fraser. A section from James Joyce's *Ulysses*, from the final passage of Molly Bloom's monologue, is quoted towards the end.

For information on the composers featured in TIME:SPANS 2022, please see the following websites.

Avshalom Ariel
allmusic.com/artist/avshalom-ariel-mn0003138730/credits

Katherine Balch
katherinebalch.com

Michael Beil
michael-beil.com

Pierluigi Billone
pierluigibillone.com/en/home/

David Bird
davidbird.tv

Maxime Corbeil-Perron
maximecorbeilperron.com

Jessie Cox
jessiecoxmusic.com

Yaron Deutsch
yarondeutsch.com

Erin Gee
erin-gee.com

Michael Gordon
michaelgordonmusic.com

Wolfgang Heiniger
wolfgangheiniger.de

Lisa Illean
lisaillean.com.au

Vijay Iyer
vijay-iyer.com

Andile Khumalo
music.columbia.edu/bios/andile-khumalo

Michael Klingbeil
klingbeil.com

Yannis Kyriakides
kyriakides.com

Catherine Lamb
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Felipe Lara
felipelara.com

George Lewis
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Sky Macklay
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Simon Martin
projectionsliberantes.ca

Nicole Mitchell
nicolemitchell.com

Misato Mochizuki
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Angélica Negrón
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Sam Pluta
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Enno Poppe
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Stefan Prins
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Fausto Romitelli
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Igor Santos
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Rebecca Saunders
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Arnold Schoenberg
britannica.com/biography/Arnold-Schoenberg

Wadada Leo Smith
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Darian Donovan Thomas
ddt93.bandcamp.com

Amy Williams
amywilliamsmusic.com

Julia Wolfe
juliawolfemusic.com

Eric Wubbels
wubbelsmusic.com

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Program Book:
Editorial: Marybeth Sollins
Design: Russell Hassell

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

Individual tickets: \$20/ \$10 (student and senior discount)
Festival Pass: \$70

TIME:SPANS 2022