

TIME:SPANS

2023

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](http://earle-brown.org)

[timespans.org](http://timespans.org)

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page 67, Carolee Schneemann, *Fuses*, 1964-66, 29:51 minutes, color,  
silent, 16mm film on video, Smithsonian American Art Museum,  
Museum purchase made possible by the Ford Motor Company,  
2008.21.8, 1964-1966 Carolee Schneemann Foundation. Courtesy  
Electronic Arts Intermix, NY.

All program notes in this brochure have been written by the composers  
except the following: pages 8 and 11 written by Jürg Stenzl, translated  
by J. Bradford Robinson, and page 10 written by Gianmario Borio, as  
liner notes for Experimentalstudio CDs on the Neos label; pages 12-13  
by Luigi Nono and Massimo Cacciari, from a concert program at  
IRCAM, March 1985; page 33, Marco Fusì; page 66, Bernard Berenson,  
*The Florentine Painters of the Renaissance* (G. P. Putnam's Sons, 1909),  
p. 4; page 66, an excerpt from a March 1997 interview with Carolee  
Schneemann by Kate Haug, in *Experimental Cinema: The Film Reader*  
(Psychology Press, 2002).

# TIME:SPANS

## 2023

A Contemporary Music Festival **August 12-26, 2023**

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 2023, 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.

The focal point and central hinge of this year's festival is Earle Brown's *Calder Piece*, a composition for Calder mobile and percussion quartet. This iconic work from 1963 will be performed twice by Talujon Percussion Quartet in the program for August 20th. The mobile for the performance will be provided by the Calder Foundation.

The festival will open with compositions by Brown's friend Luigi Nono (1924–1990). These works, developed in the 1980s at Experimentalstudio Freiburg, a German public radio electronic studio, will feature a small ensemble, two voices, and live electronics. We will showcase the studio and its ensemble in the festival's opening night performance on August 12th, presenting the singers Elisa de Toffol and Noa Frenkel. We are also pleased to bring the EMPAC Wave Field Synthesis



Earle Brown and Alexander Calder's *Chef d'orchestre*, March, 1982. Photo: Susan Sollins

back to TIME:SPANS for the second time. This innovative technology not only allows for multichannel electronic music projection but also delivers an even more immersive 3D experience. Violinist Marco Fusi and composer Patricia Alessandrini will create an homage to Luigi Nono and perform his piece *La lontananza nostalgica utopica futura* (1988–89), for violin and 8-track tape recording, adapted for the EMPAC Wave Field Synthesis.

JACK Quartet is performing again this year, in two concerts—one program with music by Helmut Lachenmann, the other with recent and new works by Seare Farhat, Clara Iannotta, and Cenk Ergün. Works by Taylor Brook can be heard in two evenings of extraordinary singing by the vocal group Ekmeles and Byrne:Kozar:Duo, along with compositions by Chris Cresswell, Reiko Fütting, Jeffrey Gavett, Hannah Kendall, Alexandre Lunsqui, Vid Smooke, Christopher Trapani, and Scott Wollschleger. In addition, we present three mixed programs with compositions by Anahita Abbasi, Patricia Alessandrini, Clara Iannotta, Andile Khumalo, Yi Ting Lu, Younghi Pagh-Paan, Aida Shirazi, Wadada Leo Smith, Augusta Read Thomas, and Agata Zubel, performed by Ensemble Signal, Talea Ensemble, and International Contemporary Ensemble. We also look forward to hearing *Tactile Values*, Anthony Cheung's new work for Yarn/Wire, commissioned by the Earle Brown Music Foundation Charitable Trust. To conclude TIME:SPANS 2023, Talea Ensemble, conducted by James Baker, will perform Enno Poppe's brilliant *Speicher I–VI* (2008–13).

It is with great pleasure and anticipation that we invite you to enjoy TIME:SPANS 2023, 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 2023

**Saturday, August 12, 2023, at 7:30 pm**

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Luigi Nono**

*Ommaggio a Emilio Vedova* (1961)

for tape

*A Pierre. Dell'azzurro silenzio, inquietum* (1985)

for bass flute, bass clarinet, and live electronics

*Ommaggio a György Kurtág* (1983–86) •

for alto flute, clarinet, bass tuba, and live electronics

*Post-Prae-Ludium n. 1 "per Donau"* (1987) •

for tuba and live electronics

*Guai ai gelidi mostri* (1983) •

for voices, flute, clarinet, tuba, viola, cello, double bass,  
and live electronics

• US premiere

• NY premiere

Concert duration approximately one hour and thirty minutes

**SWR Experimentalstudio, Freiburg**

Joachim Haas, Head / Sound Director, Experimentalstudio

Michael Acker, Sound Director

**Ensemble Experimental (ENEX)**

Detlef Heusinger, conductor

Elisa de Toffol, voice

Noa Frenkel, voice

Maruta Staravoiava, flute

Andrea Nagy, clarinet

József Bazsinka, tuba

Jenna Sherry, viola

Serafim Smigelskiy, cello

Kathryn Schulmeister, double bass

## Luigi Nono

*Ommaggio a Emilio Vedova* (1961)

In 1955, Luciano Berio and Bruno Maderna founded the Studio di fonologia di Milano della RAI, which in contrast to the dogmatic attitude in Cologne at the time placed emphasis on free experimentation. It was here that Luigi Nono created his first electronic composition, *Ommaggio a Emilio Vedova*, in homage to the painter of the same name who was an active participant in the anti-fascist resistance. The material from which the work is constituted is mainly made up of narrow bundles of sine- and square-wave sounds, primarily of a metallic character, with particular reverb lengths in the second part of the composition creating an imaginary spatial depth dimension. Formally, the piece, which is made up of sounds that often seem static and like a short 'dripping' sound, consists of two parts and a short epilogue. Part A is a fast movement lasting around two minutes, which takes on a calmer character towards the end and ends with a pronounced crescendo. Part B, which is around a minute-and-a-half long, is slower and presents raspy, completely new sounds, especially at the end. The third part is divided into two passages of around thirty seconds in length, which present rapid changes in sound across the entire tonal space. The piece ends with an 'epilogue' lasting about twenty seconds with droplike tones.

## Luigi Nono

*A Pierre. Dell'azzurro silenzio, inquietum* (1985)

A Pierre

Not only memories, not  
only distant echoes,  
'not speaking of yesterday'  
(W. Benjamin)  
Today the ever-possible  
The new—Also knowing how to  
listen to silence—not only in  
a single possible way  
of hearing—hearing the others,  
OTHER THINGS, in the silence.

Luigi Nono  
Berlin, 10 May 1987

**Luigi Nono***Omaggio a György Kurtág* (1983)

This piece is based on improvisations by Roberto Fabbriciani, Ciro Scarponi, and Giancarlo Schiaffini at Experimentalstudio Freiburg. Under Nono's guidance and supported by electronic devices, the three soloists discovered how some tones in extreme registers (close to the limits of human hearing range) come close in sound to sinus tones (without harmonics) known from electronic music. In group performance, it was no longer possible to distinguish the identity and location of the sound source. To these static and indefinite sounds, Nono added an alto voice which uses its entire vocal range to sing phonemes from the name and surname of the work's dedicatee.

Formally speaking, the composition consists of fourteen episodes of various length, separated by a grand pause or a long general pause (the longest of these should last more than a minute, through this indication is rarely followed in practice). The individual episodes are governed by different principles: micro-intervallic oscillations around one note, reaching selected components of the spectrum; chromatic expansion from the base interval, (frequently a fifth); color modulations attained by overlapping trills. The part of the alto voice is characterized by the same 'static virtuosity' which Nono developed in his writing for winds. Its difficulty lies not in acrobatic intervallic leaps and in fast or rhythmically complicated figures, but in achieving the smoothest possible transition from breath to sound, between sound 'with air' and pure sound, in precise micro-intervallic intonations, and in crescendos performed in a narrow pianissimo dynamic range.

The voice comes as if from a considerable distance and is frequently indistinguishable from the instrumental sound. One of the most riveting moments is one in which the alto voice, previously exploring the low and middle registers, sings a sustained G#5 tone and then leaps a fifth below. The new tone gains stability on a fermata and dies down, which Nono indicates in the score as *come sospeso, interrotto* (as if suspended, interrupted), alluding to the climate of *Il canto sospeso*, composed in 1956 to texts by European resistance fighters executed by the Nazis.

**Luigi Nono***Post-Prae-Ludium n. 1 "per Donau"* (1987)

The title *Post-prae-ludium n. 1 per Donau*, for tuba and live electronics, refers to Nono's intention to write a series of solo pieces for performers with whom he had closely collaborated ever since he began working at the Experimentalstudio. In this case the collaborator was the tuba player Giancarlo Schiaffini, who gave this roughly fourteen-minute piece its first hearing in Donaueschingen on 17 October 1987. The combination of post- and prae-ludium in the title stands for the notion of 'simultaneity' characteristic of Nono's all-embracing mode of thought in his later years. It also relates to the equivalence of performer and composer, live sounds, and electronics. . . .

**Luigi Nono***Guai ai gelidi mostri* (1983)

*Guai ai gelidi mostri* is a work of extremes, one in which Nono's desire to avoid predefined focal points and musical gestures becomes concrete. Placed in a semicircle in front of the audience, all eight interpreters are treated as soloists and amplified by microphones. Their sounds are transformed by live electronics and distributed in space by loudspeakers that must be placed in the concert hall as asymmetrically as possible. In a self-referential manner, Nono extracts all materials for *Guai ai gelidi mostri* from earlier compositions such as *Das atmende Klarsein* or *Quando stanno morendo*. *Diario polacco n. 2*. Nono transposes these sonic fragments, distributes them among different instruments, and places them in a new order. Nono also experiments with the music's temporal structure, encroaching on it by leaving the parameters of time to chance and determining new note values by the roll of dice. The frequent annotations "Josquin" and "Dadi" (dice) in the sketches clearly demonstrate Nono's musical thinking, in which any given aleatoric moment is intimately connected with historic-cultural phenomena. The three low string instruments create a rhythmically fluctuating continuum of sound in sustained note values. Their parts are furnished with a plethora of performance markings, similar to the score of the string quartet *Fragmente—Stille, an Diotima*. Gently, as if hidden behind acoustic masks, their chords begin to glow. The sounds emerge from the halaphon—a device that can control sonic movement in real time—and roam around the concert hall. The two altos weave sustained

syllables within this fragile architecture of sound but alight on the single words that for him would seem to hold meaning. Nono often allows the vocal part to fan out in its lowest register, achieving this by adding alternating fourths and fifths as live electronic intervals. Then, suddenly, striking chords disrupt the fitful continuum of sound.



Luigi Nono and family, ca. 1961. Photo: Earle Brown

**Sunday, August 13, 2023, at 7:30 pm**

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Helmut Lachenmann**

*Quartet No. 2, Reigen seliger Geister* (1989)

**Helmut Lachenmann**

*Quartet No. 3, Grido* (2000–01)

Dedicated to the Arditti Quartet

**JACK Quartet**

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

Concert duration approximately one hour

**Helmut Lachenmann**

*Quartet no. 2, Reigen seliger Geister* (1989)

*Reigen seliger Geister*—perception play: tones grasped out of the air, air grasped out of the tones. Following the adventure in my first string quartet . . . with extraterritorial ways of playing the instrument . . . here the re-appropriation of interval constellations ('text') as 'facade', as 'pretext', so that their realization will enable the natural acoustic edges of the produced tones their timbral articulation, their muting, how they fade, how the vibrating strings are stopped (for example, also altering the noise component by sliding the bow between the bridge and the fingerboard)—to create, through the 'dead' tone-structure, a reborn object of experience. Thus, action fields determined by playing techniques are stages—transformed, shifted, abandoned, combined. The *pianissimo* as space for a manifold *fortissimo possibile* of the suppressed in-between values: figures that a sliding bow stroke makes vanish or arise within toneless murmuring, the *pizzicato* mixture that, despite its fugitive fading, can still be prematurely damped in part, 'filtered'.



### Helmut Lachenmann

*Quartet no. 3, Grido* (2000–01)

For me, composing means, if not ‘solving a problem’, then indeed ecstatically grappling with a traumatic dilemma: to confront the technical challenges of composition—perceived and adopted—so as to bring about a resolution. While this situation, per se, is not new to me, it nonetheless remains alien, for it is in this that I lose myself, and in so doing truly find myself again. I know that sounds enigmatic, yet in different ways, every ‘problem’, every ‘traumatic dilemma’, embodies the categorical question of the possibility of authentic music. This concept of authenticity has become questionable because of music’s ubiquity and ready availability; administered on a global scale in a civilization which has been flooded and saturated by music (auditory consumerist magic) and which, because it has become standardized, has been dulled. That questionability is an unconsciously recognizable and suppressed collective reality. It is the exterior of our repressible—yet no less real—inner longing for liberated space for the perceptive soul: for ‘new’ music.

JACK Quartet. Photo: Shervin Lainez

**Monday, August 14, 2023, at 7:30 pm**

Mary Flagler Cary Hall  
DiMenna Center for Classical Music

**Seare Farhat**

*Ka Spoojmai Shwa Poh Hāla Ke* (2022)

**Clara Iannotta**

*you crawl over seas of granite* (2019/20)

**Cenk Ergün**

*Yekpare* (2023) •

**JACK Quartet**

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

- World premiere
- Concert duration approximately one hour and fifteen minutes

**Seare Farhat**

*Ka Spoojmai Shwa Poh Hāla Ke* (2022)

The title, *Ka Spoojmai Shwa Poh Hāla Ke*, is a line from a poem written by the medieval Pashtun Sufi poet Abdul Hamid Baba. The line roughly translates as 'like the halo around the moon', and in the context of the poem is a simile the narrator uses to describe the newly grown beard stubble framing the face of her lover—a sign of their love's maturity as reflected in nature. This piece falls in a line of recent projects that have been in service of uncovering, deconstructing, and reinventing my relationship with my cultural heritage as a queer Afghan-American man. Musically, the piece seeks comfort and cadence in the boundaries of the unknown, finds beauty in the shadows of the sound and the rub between sonorities, rather than in the rhetoric of the sonorities themselves. The piece is night music or a nocturne in that sense, not with a sense of fear and trepidation, but rather acceptance and discovery of the darkness, halo, and fog. Pursuing perhaps in an effort informed by the notion Édouard Glissant notes as the "right to opacity for everyone."

**Clara Iannotta**

*you crawl over seas of granite* (2019/20)



Clara Iannotta. Photo: Manu-Theobald

**Cenk Ergün**

*Yekpare* (2023)



Cenk Ergün. Photo: Carol McGonnell

**Tuesday, August 15, 2023, at 7:30 pm**

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Anahita Abbasi**

*Faab IV / a femme fatale* (2016)

for flute, clarinet, piano, violin, viola, and cello

**Augusta Read Thomas**

*Dance Mobile* (2021) •

for flute, clarinet, alto saxophone, bassoon, trombone,  
pianos, percussion, and strings

Commissioned by the Howard Hanson Institute for  
American Music in Celebration of the 100th anniversary of  
the Eastman School of Music. Dedicated with admiration  
and gratitude to Brad Lubman, Musica Nova, and the  
Eastman School of Music

**Aida Shirazi**

*The shadow of a leaf in water* (2018) •

for bass flute, bass clarinet, percussion, harp, and cello

**Agata Zubel**

*Chamber Piano Concerto* (2018) •

for piano(s) and ensemble

**Ning Yu**, piano

- US premiere
  - NY premiere
- Concert duration approximately one hour and fifteen minutes

**Ensemble Signal**

Brad Lubman, conductor

Paul Coleman, sound director

Amir Farsi, flutes

Adrián Sandí, clarinets

Thomas Giles, saxophone/clarinet

Brad Balliett, bassoon

William Lang, trombone

David Friend, piano

Doug Perkins, percussion

Nicholas Tolle, percussion

Nuiko Wadden, harp

Courtney Orlando, violin

Lauren Cauley, violin

Molly Goldman, viola

Lauren Radnofsky, cello

Greg Chudzik, bass

**Anahita Abbasi***Faab IV / a femme fatale* (2016)

The *Faab* series focuses on relationships and attitudes of human beings to/and within each other. Each piece is a story, a collage of different images and situations and at the same time an observation of emotions and how we act and react to them in our daily lives. *Faab IV* is an observation of a *femme fatale*—a stock character of a mysterious and seductive woman whose charms ensnare her lovers and her surroundings. Her ability to entrance and hypnotize everyone and everything around her just with her presence, look, and her intensity is almost supernatural. She has the power to achieve her hidden purpose by using feminine wiles such as beauty, charm, and sexual allure.

**Augusta Read Thomas***Dance Mobile, In Memoriam*

Oliver Knussen (2021)

Music for me is an embrace of the world—a way to open myself up to being alive in the world in my body, in my sounds, and in my mind. I care deeply about musicality, imagination, craft, clarity, dimensionality, an elegant balance between material and form, and empathy with the performing musicians. My works always spark and catch fire from spontaneous improvisations. It is music always in the act of becoming. I have a vivid sense that the process of the creative journey (rather than a predictable fixed point of arrival) is the essence. Poetry can give language to the ineffable. Music is, in an analogous way, akin to an infinite alphabet. Sounds can become like butterflies, hummingbirds, lights, rocks, trees, webs, gardens, and landscapes. Three virtuosic dances, each lasting circa four minutes and thirty seconds, are, as if hanging on an Alexander Calder-like mobile, suspended so as to turn freely in the air; lively, sprightly, spry, energetic, vigorous; animated, traveling, flexible, versatile, changing, fluid, and on the move.

Organic and, at every level, concerned with transformations and connections, the carefully sculpted and fashioned musical materials of *Dance Mobile* are agile and spirited, and their flexibility allows pathways to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed—at times whimsical

and light, at times jazzy, at times almost Stravinsky-balletlike, at times layered and reverberating with resonance, pirouettes, fulcrum points, and effervescence. Across *Dance Mobile's* fourteen-minute duration, there unfolds a labyrinth of musical interrelationships and connections that showcase the musicians of Ensemble Signal in a virtuosic display of rhythmic agility, counterpoint, skill, energy, dynamic and articulative range, precision, and teamwork.



Augusta Read Thomas. Doodle illustrating form of *Dance Mobile*

**Aida Shirazi**

*The shadow of a leaf in water* (2018)

The initial idea of *The Shadow of a Leaf in Water* is derived from the poem "Light, Me, Flower, Water," by Sohrab Sepehri (Iran, 1928–80). "Light, Me, Flower, Water" contributed immensely to the process of generating melodies, harmonies, and timbres, which seem relevant to concepts such as light, darkness, reflection, shadow, movement, stillness, and the inherent aloneness that defined Sepehri's work as a poet and painter. After coming up with the musical ideas, I challenged myself to abandon the poem and create an independent narrative, which is solely based on the musical material. The result is a work that unfolds slowly in time and creates momentary tension by repeating a handful of gestures in an obsessive manner. The title of the piece is taken from the last two lines of the poem: "I am filled with the shadow of a leaf on the surface of the water. How endless my alone-ness!"



**Agata Zubel**

*Chamber Piano Concerto* (2018)

Many experiences are linked to a scale or a context.

You have been sightseeing the entire country and you are far away from the area you know, but only in Greenland do you say, "Now I have really achieved something." Despite the fact that many people have been there before you.

You have built a house, you have created a big garden, but you say, "Now I have really achieved something," only when you have baked your own small loaf of bread. Despite the fact that many have baked such a loaf before you.

My piano concerto does not have to transgress any boundaries and is not sensitive to size. The idea of performing is put into practice by increased activity. In order to do that, all performers need to be willing to go beyond what is expected. The audience is beginning to listen to a piano concerto, and the musicians are starting to play the piano concerto. However, there is no orchestra and the pianist is playing a part arranged for two instruments. Despite this, from the very inception of the work until the very last note, I had no doubt it was a chamber piano concerto for piano(s) and ensemble.

Agata Zubel. Photo: Lukasz Rajchert

**Friday, August 18, 2023, at 7:30 pm**

Mary Flagler Cary Hall  
DiMenna Center for Classical Music

This program uses the EMPAC High-Resolution Modular Loudspeaker Array for Wave Field Synthesis, which enables the placement of sounds in space in a unique way for both composers and listeners.

**Marco Fusi and Patricia Alessandrini**

*Proximity, distance—an homage to Luigi Nono* (2023)  
Improvisational exploration for violin, FeedBox, and the EMPAC Wave Field Synthesis

**Luigi Nono**

*La lontananza nostalgica utopica futura* (1988–89)  
for violin and 8-track tape recording adapted for the EMPAC Wave Field Synthesis  
Marco Fusi, violin  
Patricia Alessandrini, electronics

**EMPAC Wave Field Synthesis**

Todd Vos, Lead Audio Engineer  
Stephen McLaughlin, Audio Engineer  
Amadeus Regucera, Music Curator

Concert duration approximately one hour and fifteen minutes  
This concert is a collaboration between EMPAC and TIME:SPANS

**Luigi Nono**

*La lontananza nostalgica utopica futura* (1988)

Before becoming a score, *La lontananza* was a sonic space. It was a room, filled with the sounds of moving chairs, laughing and chatting, and microphones and a violin. Luigi Nono was sitting in that space, listening and taking notes, and pasting together sounds and ideas. His fascination with sounds is mixed with respect and appreciation for all of them, from the aristocracy of the nineteenth-century violin repertoire to the everyday experience of a slamming door. Such a composite set of elements are equally welcomed within the audio material that Nono assembled for this piece, designing an ever-changing soundscape that allows and demands performers to play along its heterogeneous components, treading their own path within the hour of sounds that Nono has offered. When his attention focuses on the violin, Nono sits close to the performer, entering the most intimate and secret space that no listeners ever access. Nono listens with the ears of the violinist, and together with them he explores the stuttering of the bow before the string, the uncertainty of the fingers exploring the fingerboard, searching a way into the



oscillation of the sound before it is heard. It is within these minutiae that the violin utters its first sounds, and the listeners are drawn closer and closer to the strings, within the smallest of the dynamics. *La lontananza* is conceived as a mental space, and it develops as real space. The recorded material and the violin explore the unique peculiarities of each room where they perform, moving through islands of sounds and clouds of silence, estranged sounds and enveloping vibrations. Each performance develops in a different and unforeseeable experience. In our concert, Nono's tapes are diffused through EMPAC's Wave Field Synthesis Array, an innovative technology for sonic spatialization that allows an incredibly defined and flexible projection of the original materials, enhancing the possibilities for creative dialogue between the two performers and offering to listeners a unique listening experience.

The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute, Troy, NY.  
Photo: Thomas Fichter

**Saturday, August 19, 2023, at 7:30 pm**

Mary Flagler Cary Hall  
DiMenna Center for Classical Music

**Clara Iannotta**

*They left us grief-trees wailing at the wall* (2020)  
for clarinet, saxophone, percussion, piano, electric guitar,  
violin, viola, cello, and double bass  
Commissioned by Ars Nova Ensemble Instrumental, Riot Ensemble,  
and Wien Modern, and premiered by Riot Ensemble in 2020

**Yi-Ting Lu**

*Timelessness I: Individualism* (2017)  
for flute, clarinet, piano, percussion, violin, and cello

**Agata Zubel**

*FLASH* (2021)  
for percussion soloist and ensemble  
with **Sae Hashimoto**, percussion soloist  
Commissioned by the Serge Koussevitzky Music Foundation  
at the Library of Congress for Talea Ensemble

**Patricia Alessandrini**

*Pastorale (Hommage à Alfred Schnittke)* (2014)

Concert duration approximately one hour and thirty minutes

**Talea Ensemble**

James Baker, conductor  
Laura Cocks, flute  
Gleb Kanasevich, clarinet  
Erin Rogers, saxophone  
Steve Beck, piano  
Jess Tsang, percussion  
Oren Fader, guitar  
Karen Kim, violin  
Josh Henderson, violin  
Jay Julio, viola  
Christopher Gross, cello  
Greg Chudzik, bass  
Patricia Alessandrini, live electronics  
Sae Hashimoto, percussion

**Clara Iannotta**

*They left us grief-trees wailing  
at the wall* (2020)

*They left us grief-trees wailing at the wall* is a sixteen-minute work for nine amplified instruments. The composition is dominated by seemingly static bands of sound which, on closer inspection, appear full of life and variety. Like paint brushed in stripes across different surfaces, each band reveals a different texture—from the relatively clear sounds of wine glasses or bowed vibraphone to the jagged sounds of bent cardboard or laminated paper vibrating against a saxophone bell.

**Yi-Ting Lu**

*Timelessness I: Individualism* (2017)

The composition *Timelessness I: Individualism* seeks to encapsulate the essence of an individual's enduring natural voice. It gradually sheds layers of collective expression, diminishing the texture with each passing moment, while simultaneously transcending the constraints of time through the preservation of distinct timbre inherent in each instrument. The entire piece is enveloped by the symbolism of the number eight, embodying the notions of boundlessness, perpetuity, and infinite possibilities.

Talea Ensemble. Photo: Beowulf Sheehan



**Agata Zubel**  
*FLASH* (2021)



*I see no reason to describe this piece in words.  
It is described in images.* Agata Zubel

**Patricia Alessandrini**  
*Pastorale (Hommage à Alfred Schnittke)* (2014)

This piece is centered around two existing works, Beethoven's *Pastoral Sonata*, Opus 28, and Schnittke's *Quintet*. These works are linked by a single stylistic factor, which takes on different meanings according to the aesthetic projects associated with them. In the case of the *Pastoral Sonata*, the characteristic repeated pedal tone of the first movement may be interpreted as evoking a seemingly unchanging landscape in which nuances come to the fore over time; over the course of the movement, this material takes on other attributes as repetition becomes a motivic element in itself. The Schnittke *Quintet* features obstinate, steadily repeated notes which create an effect of a certain unease when they appear for the first time in the first movement. These repetitions also evolve into related materials over the course of the quintet, such as long-held notes and trills, and a reduction of the musical language to a few simple repeated figures in its ending. Given the dedication in the title to the memory of his mother, these repeated notes may be seen as creating a sense of stark inevitability, especially in the repetitions of the first movement, which give way to a certain assuagement, or a tenderness of memory perhaps, in the closing figures of the last movement. In this composition, I explore repetition in the light of the respective historical and aesthetic contexts of the two works referenced, and how they are articulated by various interpretations, and illustrated by different recordings. Modified versions of these recordings are re-injected into the new composition through the live electronics system for the piano, which in a sense modifies its resonance to reflect these materials.

**Sunday, August 20, 2023, at 7:30 pm**

Mary Flagler Cary Hall  
DiMenna Center for Classical Music

**Earle Brown**

*Calder Piece* (1963–66)  
for four percussionists and Calder mobile  
Version 1, performed by Talujon Percussion Quartet  
featuring Alexander Calder’s mobile, *Chef d’orchestre*

**Earle Brown**

*Times Five* (1963)  
for flute, trombone, harp, violin, cello, and tape  
performed by Argento New Music Project

**Earle Brown**

*Calder Piece* (1963–66)  
for four percussionists and Calder mobile  
Version 2, performed by Talujon Percussion Quartet featuring  
Alexander Calder’s mobile, *Chef d’orchestre*

Concert duration approximately one hour  
This concert is a collaboration between TIME:SPANS  
and the Calder Foundation.

**Talujon Percussion Quartet**

Ian Antonio  
Caitlin Cawley  
Michael Lipsey  
Matt Ward

**Argento New Music Project**

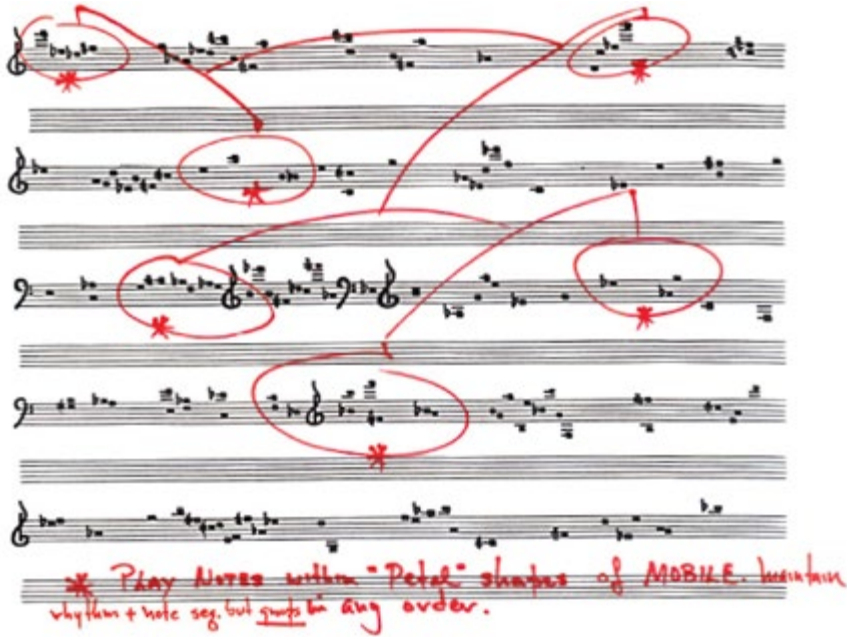
Michel Galante, conductor  
Francesca Ferrera, flute  
Will Lang, trombone  
Jacqui Kerrod, harp  
Conrad Harris, violin  
Caleb Van Der Swaag, cello

**Earle Brown**

*Calder Piece* (1963–66)

This work was first conceived and ‘designed’ in the spring of 1963 while I was in Paris finishing the work on *Times Five* for the Service de la Recherche of the French Radio. At that time, the Paris Percussion Quartet commissioned me to compose a work for the group. Those who are familiar with my work are aware that the original impulse and influence that led me to create ‘open form’ works (which, in 1952, I called ‘mobile’ compositions) came from observing and reflecting upon the mobiles of Alexander Calder. I later met Calder at his home in Connecticut (in 1953) and he therefore knew of my work and my indebtedness to his concept and work. In Paris I began the work for the quartet with the idea that it would be ‘conducted’ by a mobile in the center of the space with the four percussionists placed equidistantly around it, the varying configurations of the elements of the mobile being ‘read’ by the performers and the evolving open form of each performance different and changing perspectives in relation to it. Calder was immediately intrigued and excited by the idea. The final scoring for the piece had to wait for the mobile to be finished because various aspects of the score and performance were directly based on the number of elements and their physical placement in the structure of the mobile. It was not until 1966 that everything came together, and the work was finished. Calder named the mobile *Chef d’orchestre*. *Calder Piece* was first performed at the Théâtre de l’Atelier in Paris, early in 1967. In addition to the mobile functioning as

a conductor, the musicians actually use it as an instrument. One is not conditioned to tolerate the striking of a work of art and the sounds of breath-holding could be heard in the audience when the musicians first approached and played the mobile. One of Calder’s slightly disappointed comments after that first performance was, “I thought that you were going to hit it much harder—with hammers.” The piece is one of a kind, and the music must never be independent of that particular mobile. It is my very deeply felt homage to “one of a kind” Sandy Calder and to his life and work.



Earle Brown. Drawing in explanation of instructions in *Calder Piece* score. ‘Read’ the mobile. Visualize (imagine) a configuration of the ‘petals’ as being superimposed over the field of pitch figurations. . . .

*I thought that you were going to hit it much harder—with hammers. Alexander Calder*

*Calder Piece performance at CalArts,  
30 March 1982, Photo: Bruce Kiefer*



Earle Brown. A page from the score of *Times Five*

**Earle Brown**

*Times Five* (1963)

I first composed material for an eleven-piece orchestra, recorded it and used it as a 'reservoir' from which to combine, transform, and form the sound material, manipulating it in the studio as a sculptor molds and forms clay. Much of the material in the first and third sections I improvised myself, on piano, celeste, harp, C.bass, vibraphone, marimba, etc. (One of the virtues of tape pieces is that the composer himself can be in direct and personal contact with the sounds he wants, rather than having to send obscure graphic messages to instrumentalists.) I have used many of the small, 'noisy' sounds that are nearly impossible to get by scoring them but have also drawn them graphically in the 'live' score in order to try to provoke a delicate and spontaneous cross talk between live and taped elements.

**Monday, August 21, 2023, at 7:30 pm**

Mary Flagler Cary Hall  
DiMenna Center for Classical Music

**Reiko Fütting**

*eternal return (Passacaglia)* (2016)  
Commissioned by Corrine Byrne and Andy Kozar,  
to whom it is dedicated in gratitude

**Vid Smooke**

*All Are Welcome Here* (2017)

**Chris Cresswell**

*all that's left is dirt and sky* (2019)

**Jeffrey Gavett**

*Proof of Concept for Floating Child* (2019)  
Written for and dedicated to Corrine Byrne and Andy Kozar

**Scott Wollschleger**

*Bring Something Incomprehensible  
Into This World* (2015)

**Alexandre Lunsqui**

*Two Patches* (2019)

**Alexandre Lunsqui**

*Solis* (2019)

**Taylor Brook**

*Traces* (2023) •  
Written for and dedicated to Byrne:Kozar:Duo

**Byrne:Kozar:Duo**

Corrine Byrne, voice  
Andrew Kozar, trumpet

- World premiere
- Concert duration approximately one hour and fifteen minutes

### Reiko Fütting

*eternal return (Passacaglia)* (2016)

The text of *eternal return* was taken from Friedrich Nietzsche's *Thus Spoke Zarathustra*: "And eternal recurrence also of the smallest. . . ."

### Vid Smooke

*All Are Welcome Here* (2017)

The text for this song is the title phrase . . . , recited in sixteen of the nearly 7,000 living languages (in order: French, Teochew, Russian, Cantonese, Swahili, Turkish, Portuguese, Hindi, Hebrew, Luganda, German, Dari (Farsi), Mandarin, Arabic, Spanish, and English). I included the most commonly spoken languages on each continent in hopes that the message would be clearly articulated to as many people as possible. Each translation was made by a native speaker, who then recorded themselves saying the phrase so that I could attempt to replicate their accent in the written score using the International Phonetic Alphabet.

It's important to me that the invitation be understood in two ways. First, I believe strongly that the United States should welcome as many people as possible

who want to join our society. My family was among the few who were lucky enough to be able to escape Europe shortly before the attempted genocide of the Jews, and I believe that it's my responsibility to hold the door open behind me. I value the exchange of ideas, and treasure the contact that I have with my immigrant colleagues, neighbors, friends, and relatives. Second, the concert hall itself can sometimes feel like a foreboding place, with arcane rituals that are impossible for new patrons to decode. I hope that you, the individual listener, will feel that the performers are speaking directly to you and welcoming you into this space to participate in this concert. My dream is that soon this second meaning will be the only relevant interpretation of this piece, as our society evolves in order to make the first feel obsolete.

### Chris Cresswell

*all that's left is dirt and sky* (2019)

Half remembered, half from dreams, *all that's left is dirt and sky* looks at love and intimacy through the prism of loss. Each movement is a fragment, a wisp, of what was, what is, what might be. After letting go of memories, of expectations, all that's left is dirt and sky.

**Jeffrey Gavett**

*Proof of Concept for Floating Child* (2019)

This is a tripartite setting of a poem of the same name by Gracie Leavitt.

White the sky settles mirrored  
wave pool almost tautologic  
causes waves reasonably large  
your lyric thinks itself foams  
where return canal input  
generates a further wave.

Inspired by the poet's deft juxtaposition of the obliquely structural and the lyrical, the work contrasts motoric loops with free time. The harmonic structure of the work is based on the poem's evocative final line "generates a further wave," building the possibility of generating a third ghostly voice in the low register from the interaction of the pure intervals between voice and trumpet.

**Scott Wollschleger**

*Bring Something Incomprehensible into This World* (2015)

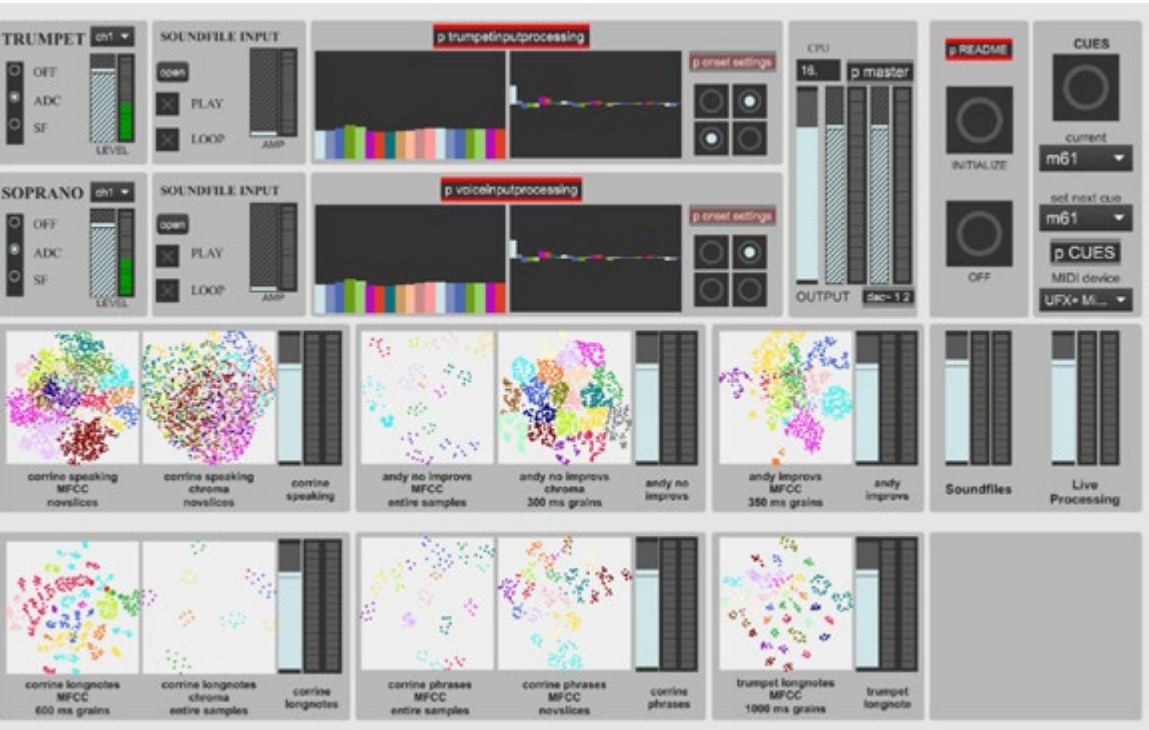
The text ("Bring something incomprehensible into the world!") is from the philosopher Gilles Deleuze in reference to Heinrich von Kleist and to the idea that misspeaking in itself can be generative. I think of the title as a very affirmative statement of what I personally think the goal of art should be: rendering something into existence that is inconceivable before it happens.

The trumpet and voice are in a playful dialogue. The text is presented in fragments. The fragments are made of single words or just syllabic sounds. I found breaking the text up into smaller sounding parts allowed me greater flexibility when writing the piece and ultimately allowed for a more free-spirited approach. The arrangement of the vocal sounds sometimes implies new words and phrases. Often the trumpet and the voice blend together to create what I call a dirty unison. I imagined the sounds of the words themselves being 'smeared' by the trumpet's sounds. I think the interaction between the voice and the trumpet implies a kind of hybrid instrument or a mutant offspring that is the combination of the trumpet and the human voice.

Alexandre Lunsqui

SOLIS (2019)

SOLIS is the first piece of a triptych inspired by George Harrison's *Here Comes the Sun* that continues with *SUNSUNSUN* (for the electronic ensemble AntiNoise) and *SOLIS.MULTI* (for soprano and instrumental ensemble).



Taylor Brook

Traces (2023)

I wrote this piece to focus on the emotional impact of technology, particularly computer-generated artwork. To begin, I developed texts on the themes of parasociality and alienation in the face of AI-generated 'content' (visual art/music/curation/chat bots/etc.). This fragmented poetry represents both an interpretation and example of these themes, encouraging listeners to consider their relationship with technology and the psychological impact that it might have.

The music explores these same themes around the impact of technology through an interactive relationship between the live musicians and bespoke software that generates sound in reaction to the performers in real time. To create the electronic part, the two members of the Byrne:Kozar:Duo recorded themselves improvising and performing pre-written musical excerpts. I then used these recordings to 'train' the software to improvise/generate sound interactively. This technique is designed to, at times, give the impression of 'tracing' the live performers as the software attempts to recreate what it hears as rapidly as possible.

Screenshot of Taylor Brook's computer while making electronics for *Traces*

**Tuesday, August 22, 2023, at 7:30 pm**

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Christopher Trapani**

*End Words* (2017)

**Taylor Brook**

*Motorman Sextet* (2013)

Written for Ekmeles and dedicated to Jeffrey Gavett

**Hannah Kendall**

*this is but an oration of loss* (2022)

**Ekmeles**

Charlotte Mundy, soprano

Elisa Sutherland, mezzo-soprano

Tim Keeler, countertenor

Eric Dudley, tenor

Jeffrey Gavett, baritone and director

Steven Hrycelak, bass

Concert duration approximately one hour and fifteen minutes

**Christopher Trapani**

*End Words* (2017)

I've always been fascinated by the sestina:

this archaic form, thirty-nine lines

that spin out in an intricate spiral.

Six-line stanzas, with six end words

that repeat in a predetermined shape.

Those patterns were begging for music.

So I started looking for poems to set to music,  
and bought an anthology of sestinas.

"The Painter" was an old favorite, and the unusual shape  
of Anis Mojgani's poem—the way he streamlines  
crisp, hallucinatory images and tender words—  
drew me into a propulsive yet nostalgic spiral . . .

Predictably, things began to spiral  
out of control when I started to imagine the music  
I'd devise for Ashbery's words.

"The Painter" turned into a sort of *ur*-sestina  
setting: I started with thirty-six lines  
of related natural harmonies, laid out in the shape

of a six-by-six grid. Then I shaped  
the harmonic progression as a spiral  
traced through that plane, drawing curved lines  
that wander though disjointed consonance—music  
laid out so that adjacent stanzas of the sestina  
share a repeated harmony over repeated end words.



## PROGRAM NOTES

Line numbers are embedded in the words as durations. Another grid shapes the map of shifting tempi—so the sestina has influenced all the piece's parameters. The spiral's hypnotic rigor invades all aspects of the music. With the singers, I prerecorded many lines,

syllables, and effects, for the electronics—lines to chop up and retune, and sometimes single words—to create collages of vocal sounds. The music for "They raised violins" started to take shape with "bones," "string," "petals"—each node in the spiral set to a unique texture. And Ciara Shuttleworth's "Sestina"

was the perfect compact shape: just six one-syllable words whose meanings shift as the spiral unravels, lines that fray as the sestina thins to stark, still music.

Ekmeles. Photo: Bill Wadman

**Taylor Brook**

*Motorman Sextet* (2013)

*Motorman Sextet* is a work for six vocalists. The nine movements of this vocal sextet sets the text of eleven chapters from David Ohle's classic cult science-fiction novel *Motorman*. The particular chapters used in *Motorman Sextet* are all descriptions of past events from the point of view of the central character, Moldenke, which together have an uneasy, nostalgic mood. The music reflects the grotesque, humorous, and uncanny nature of the novel. One way that these aspects are expressed is through the process of ordinary customs and occurrences becoming unnerving by showing them in a new light. I find this process of normalcy becoming strange extremely interesting when applied to music and I hope that this work captures all the strangeness and humor of the novel that it sets. The harmonic world of this piece explores different temperaments and tunings, focusing primarily on a system of just intonation. While the entire work almost always uses the same set of pitches, each movement focuses on a different pitch or group of pitches to anchor the harmony. By reorganizing the hierarchy in the scale, I am able to employ modes that are both distinct and closely connected from movement to movement.

Untitled. Photo: Carl Eugene Brown, Jr.



**Thursday, August 24, 2023, at 7:30 pm**

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Michelle Lou**

*Different Furs* (2017)

**James Diaz**

*negative mercury* (2022–23)

for piano, percussion, and electronics

Written as a part of the Yarn/Wire artist-in-residence program at the University of Pennsylvania in 2022, specifically for the members of Yarn/Wire, Russell, Sae, Laura, and Julia, who participated in the development and world premiere of the work *negative mercury* is dedicated to James Primosch, who passed away in 2021

**Anthony Cheung**

*Tactile Values* (2023) •

Commissioned by The Earle Brown Music Foundation  
Charitable Trust

**Yarn/Wire**

Laura Barger, piano

Julia Den Boer, piano

Russell Greenberg, percussion

Sae Hashimoto, percussion

- World premiere
- Concert duration approximately one hour fifteen minutes

**Michelle Lou**

*Different Furs* (2017)

With the idea to compose a relational, contextual listening experience, I was thinking about this idea of acousmatic listening. Pierre Schaeffer used the concept of the so-called Pythagorean Veil—which was believed to be a strategy for Pythagoras to deliver more effective speeches from behind a curtain so that attention would be more focused on what is being heard, not being seen. Schaeffer used the Pythagorean Veil to help conceive of the sound object and reduced listening. For Schaeffer, the Pythagorean Veil is technology. With audio technology, he believed that he could manipulate field recordings to the point where sounds for themselves could be appreciated phenomenally outside of their sources, and by listening over loudspeakers which make us blind to the sources of these sounds, this further reifies this concept. I wanted to play with Schaeffer's claim.

In electroacoustic music, one can exploit the possibility of a multivalent experience through electronic means, which can offer another perspective of the live acoustic material and offers the opportunity to further distort the acoustic space and add another discursive element. I extend these relationships in my work, placing the auditor in an active listening space. The introduction of the mechanical puppet adds an additional layer of information, whose perpetual clacking of walking is amplified and presented throughout the entire work as it functions as a hidden rhythmic drone that suggests conflicting dualities—movement and stasis—and although ever present, it can disappear from one's attention only to reappear.



Yarn/Wire. Photo: Mark Sommerfeld

These opposites shift their context during the work. It also serves as an intervention: the pulling back of the veil to reveal the cause of the clacking sound is a way of playing with acousmatic listening, allowing the sound to connect and complete itself through vision, even though this vision is still baffling. Why is there a puppet? Interventions in my work come as a kind of paradigm shift in the world of the piece—challenging its own comportment and shifting whatever ideas it may have been proposing to the listener. In *Different Furs*, the puppet itself can represent many things: the drone, acousmatic sound, a rupture and destabilizing figure in the fabric of the piece, the mirroring of its mechanical nature to the performative electronics and devices that hybridize the performers, and also as an appeal to the sense of play.

**James Diaz**  
*negative mercury* (2022–23)

The piece’s title is intentionally open-ended and ambiguous, allowing multiple meanings and interpretations. The title reflects the temporal ambiguities and multidimensional nature of the piece, which explores the intersections and boundaries between acoustic and digital sound with two pianos, multi-percussion, samples, and live processing. Throughout the work, the transformation of color and texture serves as a metaphor for time warping as its constant presence takes the listener on a sonic collapsing journey through different temporal dimensions.

## Anthony Cheung

*Tactile Values* (2023)

Painting is an art which aims at giving an abiding impression of artistic reality with only two dimensions. The painter must, therefore, do consciously what we all do unconsciously—construct his third dimension. And he can accomplish his task only as we accomplish ours, by giving tactile values to retinal impressions.

Bernard Berenson

... Paint is the power of extending whatever you see or feel, of intensifying it, of reshaping it. So I wanted the bodies to be turning into tactile sensations of flickers. And ... you get lost in the frame—to move the body in and out of its own frame, to move the eye in and out of the body so it could see everything it wanted to, but would also be in a state of dissolution, optically, resembling some aspect of the erotic sensation in the body which is not a literal translation. It is a painterly, tactile translation edited as a music of frames.

Carolee Schneemann



Carolee Schneemann. Video still from *Fuses*, 1964–66

**Friday, August 25, 2023, at 7:30 pm**

Mary Flagler Cary Hall  
DiMenna Center for Classical Music

**Younghi Pagh-Paan**

*Wundgeträumt* (2004/2005)  
for flute, oboe, clarinet, violin, and cello  
Dedicated to ensemble recherche

**Andile Khumalo**

*Invisible Self* (2020) •  
for flute, oboe, clarinet, bassoon, horn, percussion,  
piano, violins, viola, cello, and double bass

**Aida Shirazi**

*Crystalline Trees* (2020)  
for flute, clarinet, percussion, piano, violin, viola, and cello

**Wadada Leo Smith**

*Gondwana* (2022) •  
for flute, oboe, clarinets, cornet, contra-bassoon,  
percussion, piano, violins, violas, and double bass

- US premiere
  - NY premiere
- Concert duration approximately one hour

**International Contemporary Ensemble**

Vimbayi Kaziboni, conductor  
Alice Teyssier, flute  
Jillian Honn, oboe  
Campbell MacDonald, clarinet  
Rebekah Heller, bassoon  
Jonathan Finlayson, trumpet  
Priscilla Rinehart, horn  
Clara Warnaar, percussion  
Nathan Davis, percussion  
Jacob Greenberg, piano  
Cory Smythe, piano  
Gabriela Díaz, violin  
Josh Modney, violin  
Yezu Woo, violin  
Marina Kifferstein, violin  
Pala Garcia, violin  
Wendy Richman, viola  
Kyle Armbrust, viola  
Ashley Walters, cello  
Katinka Kleijn, cello  
Lizzie Burns, double bass

**Younghi Pagh-Paan***Wundgeträumt* (2004/2005)

Even in Korea, our modern, western-oriented society considers subjective, private dreams to be out of bounds of reality; as it is impressed upon us by the media, we prefer to see dreams as a virtual sensation. Far Eastern perception, on the other hand, unites Dream, Life and Death, Reality and Creation to an entirety that lends humility to human existence. Following the lines of Byung-Chul Han's poem, which he wrote for my stage production *Mondschaten* (Shadows of the Moon), the totality of our oppressed, remorseful, tarnished survival develops unharmed out of the plum blossom within the hollowness of the present. My music does not follow the poem line for line, of course, but assimilates the thoughts and the figures found in the poem, illustrating the images and counter images according to Buddhist tradition, which never ceased to acknowledge that death is a bridge to recurrence. A great cosmopolitan European, George Steiner, puts it like this: "the implicit or explicit indication of supernatural power, of the frontier, within this *moto spirituale*, is of utmost importance. Many Western works of art and literature witness to the fact that we are neighbors to the Unknown, that we are trapped between orders of pragmatic substance, which themselves are permeable to that which is on the other side, that which originates beyond the 'shadowline'."

**Aida Shirazi***Crystalline Trees* (2020)

*Crystalline Trees* is inspired by the poem *Winter* by Mehdi Akhavān-Sāless, the Iranian 20th-century poet. In his poem, Akhavān uses winter as a metaphor to describe the dark and suppressive political climate of Iran in the 1950s.

*Crystalline Trees* is a response to the last verses of Akhavān's work and reflects on the complicated relationship between the darkness within and without:

Nobody responds as you greet them,  
the air is dreary, doors shut;  
heads hang low, hands disguised;  
breaths turn into clouds; hearts get heavy and somber;  
trees are crystalline skeletons;  
the earth is dead; the sky has fallen;  
the sun and moon are hazy;  
Winter has prevailed.

Untitled. Photo: Thomas Fichter



**Andile Khumalo***Invisible Self* (2020)

*Invisible Self* is a work for piano with ensemble. Though the piano is the central object, it is not viewed differently from the whole ensemble, which is the metaphorical representation of the environment in which the object finds itself. The main musical object of the piece gets more and more pulled apart by the environment, or as the material continues to develop itself over time, it adapts or pulls the environment into itself. Each time it is stretched by the environment, its inner layers are revealed. This process gives an illusion of going deeper into the soul or core identity of this musical object. As it does so, the 'true self' or 'inner self' seems to highlight the original self (as perceived at the start of the piece) as a distorted version of the inner self. The piece was inspired by the tension between the 'migrant' Africans and Africans within South Africa that led to the xenophobic attacks that have dominated the South African social landscape in recent years. Of course one asks, what is a migrant African, in Africa? And according to whom, do we define foreign-ness or the 'other' as Africans in Africa. In that definition, it seems like there is a disturbing paradox in how the system of 'Freedom',

which was achieved through the strong support from our African brothers and sisters during the apartheid regime, is now used as the fundamental tool with which we discriminate against the very same people who helped us, identified with us, and considered and whom we considered at some point part of our blood, which distinguishes 'Us' (Africans) from the 'Others' (non-Africans). It seems like 'freedom' has liberated us away from who we are or has amplified the need to ask the question "who are we?" more strongly now. . . . In short, the work is about *identity*—how we perceive whom we are, based on what people see versus who we are, based on our internal self.

This work takes inspiration from jazz, bow music of *amakhosa*, *amadinda* (Ugandan xylophone), and Shekere music.



**Wadada Leo Smith**

*Gondwana: Earth, a Blue Sanctuary* (2022)

*Gondwana: Earth, a Blue Sanctuary* is a new work in a series of compositions exploring my concerns with Earth's symbolic images and its incredibly long arc of evolution and development as a planet. *Gondwana* incorporates the conception and some of the functioning principles of the tectonic plates. I use this information as a central idea that helps inform my reflections on how the three ensembles' activities and their interactions with each other should occur in the music.

The cello solo symbolically represents the energy force that enables the ensembles to have mobility and movement. That mobility is also responsible for the structure in the music and is similar to the tectonic plates' activities in creating the Earth's constellation of continents during different epochs of its history.

Diane Tuft, *Lake Vanda Composition*, detail, 2012, from the series *Gondwana*

**Saturday, August 26, 2023, at 7:30 pm**

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**Enno Poppe**

*Speicher I–VI* (2008–13)

for large ensemble

Concert duration approximately one hour and fifteen minutes

**Talea Ensemble**

James Baker, conductor

Barry Crawford, flute

Jessica Schmitz, flute

Michelle Farah, oboe

Rane Moore, clarinet

Marianne Gythfeldt, clarinet

Erin Rogers, saxophone

Adrian Morejon, bassoon

Nicolee Kuester, horn

Sam Jones, trumpet

Mike Lormand, trombone

Alex Lipowski, percussion

Bill Solomon, percussion

Nuiko Wadden, harp

Steve Beck, piano

Bill Schimmel, accordion

Karen Kim, violin

Johnna Wu, violin

Leah Asher, viola

Josh Henderson, viola

Christopher Gross, cello

Greg Chudzik, bass

**Enno Poppe***Speicher I–VI* (2008–13)

Music, as an art form, is alive. Rules and laws of musical composition are there to be reflected, updated, substituted, or disposed of. It starts with the definition of its smallest element: a note. Up to how much pitch variation is a note with vibrato still a single note? There is a continuum of events between vibrato, portamento, glissando and microtonal deviations. Nothing of this is covered by our music theory. Moreover, there is a barely researched relationship between tone and intonation about which performing musicians intuitively know much more than composers do, with their tendency towards taxonomy. The Speicher Project is a complex structure of variations and repetitions. Across all dimensions the elements are always in the same coherent relation. The very first viola notes ('evolving variation') correlate exactly with the form on a small, middle, and large scale. In order to move on and remain interesting, a musical piece, besides variety, needs something one can actually recognize. In that sense everything can be recognizable—an individual sound as much as a whole movement (as in a recapitulation). There is, therefore, no need to throw in idea after idea, but rather to create a network of derivations within music.

Enno Poppe. Photo: Harald Hoffman



For information on the composers featured in TIME:SPANS 2023, please see the following websites.

**Anahita Abbasi**  
anahitaabbasi.com

**Patricia Alessandrini**  
patriciaalessandrini.com

**Taylor Brooke**  
taylorbrook.info

**Earle Brown**  
earle-brown.org

**Alexander Calder**  
en.wikipedia.org/wiki/Alexander\_Calder

**Anthony Cheung**  
acheungmusic.com

**Chris Cresswell**  
chriscrewellmusic.com

**James Diaz**  
jamesdiaz.co

**Cenk Ergün**  
cenkergun.com

**Seare Farhat**  
searefarhat.weebly.com

**Marco Fusi**  
marcofusi.net

**Reiko Fütting**  
reikofuetting.com

**Jeffrey Gavett**  
jeffreygavett.com

**Clara Iannotta**  
claraianotta.com

**Hannah Kendall**  
hannahkendall.co.uk

**Andile Khumalo**  
en.wikipedia.org/wiki/Andile\_Khumalo

**Helmut Lachenmann**  
en.wikipedia.org/wiki/Helmut\_Lachenmann

**Michelle Lou**  
michellelou.com

**Yi-Ting Lu**  
yitinglu.me

**Alexandre Lunsqui**  
alexandrelunsqui.com

**Luigi Nono**  
luiginono.it/en

**Younghi Pagh-Paan**  
pagh-paan.com/dsp.php?en,2

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**Aida Shirazi**  
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**Vid Smooke**  
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**Wadada Leo Smith**  
wadadaleosmith.com/home

**Augusta Read Thomas**  
augustareadthomas.com/index.html

**Christopher Trapani**  
christophertrapani.com/wordpresssite

**Scott Wollschleger**  
scottwollschleger.com

**Agata Zubel**  
zubel.pl/en/homepage

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**The Earle Brown Music Foundation Charitable Trust**  
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**Burke Brown**  
Lighting Designer

**Abigail Hoke-Brady**  
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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 discount)  
Festival Pass: \$70

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