

TIME: SPANS

2024

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 (senior/student discount)
Festival Pass: \$70

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

timespans.org

The following works are cited in the program notes: page 15,
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Schizophrenia*; page 29, Gaston Bachelard, *Dialectique de la durée*
[*The Dialectic of Duration*]; page 45, Leo Lionni, *Pezzettino*; page 67,
Jean Fisher, "Tricksters, Troubadors—and Bartleby: On Art from a
State of Emergency," *InPrint*, vol.2, iss.1, article 3.

TIME:SPANS

2024

A Contemporary Music Festival **August 10–24, 2024**

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 2024, 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, once again, we bring some of the most prominent performers of contemporary music in New York and the wider United States to TIME:SPANS. And, despite the increasing difficulties for foreign artists to obtain visas that allow them to enter the United States to perform here, we have also invited European and Canadian artists. From Canada, Roger Admiral will be the piano soloist with Talea Ensemble—and the Bozzini Quartet, also from Canada, will join Konus Quartett from Switzerland in two concerts, one of which will feature the Austrian composer Klaus Lang on harmonium.

Talea Ensemble, Ning Yu & Cory Smythe, JACK Quartet, Wet Ink Ensemble, Olivia De Prato, Longleash, Yarn/Wire, Peter Evans, Alarm Will Sound, and Ensemble Signal represent the vibrant performance scene here in the United States. The composers with whom they work come from all over the world. Both Alarm Will Sound and Talea Ensemble will play programs that look back into a decade of residencies at American universities, focusing on a generation of young composers not yet established in New York City.

Through EBMF, we have also begun to co-commission new work with some of the major European festivals. This season we present Olga Neuwirth's *Black Dwarf* (2023), co-commissioned by EBMF and Donaueschinger Musiktage. There will be more such co-commissions in the future.

It is with great pleasure that we invite you to enjoy TIME:SPANS 2024, 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 2024

Saturday, August 10, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Fausto Romitelli

Professor Bad Trip, Lesson 1–3 (1998–2000)

Steve Reich

Radio Rewrite (2012)

Ensemble Signal

Brad Lubman, conductor

Luke Poeppel, assistant conductor

Paul Coleman, sound engineer / tech

Amir Farsi, flute

Adrián Sandí, clarinet

Seneca Black, trumpet (Romitelli only)

David Friend, piano

Oliver Hagen, piano (Reich only)

Carson Moody, percussion

Matt Evans, percussion (Reich only)

Courtney Orlando, violin

Lauren Cauley, violin (Reich only)

Molly Goldman, viola (Romitelli only)

Isabel Hagen, viola (Reich only)

Lauren Radnofsky, cello

Greg Chudzik, bass

Taylor Levine, electric guitar (Romitelli only)

Concert duration approximately one hour and ten minutes

Fausto Romitelli

Professor Bad Trip, Lesson 1–3 (1998–2000)

My reading of the works of Henri Michaux (*L'infini turbulent*, *Connaissances par les gouffres*, and *Misérable miracle*) on his experience with drugs and hallucinogens, especially with mescaline, led to the composition of this cycle.

In the writings and drawings of Michaux I found a correlation between the 'depraved perspective' of mescaline and the sound world that has always fascinated me: the mechanism of appearance, of transformation and disappearance of visions and colors is very close to the forms of my auditory imagination. I therefore found it necessary to work on musical aspects related as closely as possible to the perception of the phenomena Michaux describes. The exploration of the perceptual mechanisms of hallucinatory states was a means to penetrate a world which could not be reduced to the claustrophobic formalism of savant contemporary music. It was a means of escaping far from the Arcadia of a sound which is cultivated, tidy, and dressed with good intentions, but lacking body, flesh, and blood. In the world of mescaline (. . .) manners and good taste are absent.

It is the hypnotic and ritual aspect that prevails in *Professor Bad Trip*, the taste for deformation and artificiality. There is obsessive repetition, continuous and insistent acceleration of materials and tempi which are bent and distorted to a point of saturation, white noise, and catastrophe. There is a constant driftage towards chaos, objects that are announced and



A page from the score of Fausto Romitelli's *Professor Bad Trip* superimposed on photo of *Lophophora williamsii* (peyote) with roots. Lorenzo Rossi / Alamy stock photo

immediately liquefied; unsustainable speed and density; processes that are aborted or interrupted, or on the contrary brutally foreseeable, as the trajectory of a missile; developments that take us nowhere, illusionary trajectories, illusionary movement; unnatural colors, non-physiological tempi; sometimes a sudden, paradoxical silence, filled with enigmatic images and, at large, a hallucinated calm, soundscapes which may be peaceful but are sinister and threatening at the same time. Calculation is certainly present, and it is rigorous, but it aims at organizing the excess of a hypertrophic style that unfolds in hysterical outbursts, unbalanced situations, exaggeratedly foreseeable, thus unforeseeable.

These are the disputable teachings of Professor Bad Trip who, evidently, loves psychedelic and progressive rock music and the avant-garde of the techno music scene.

I think popular music has changed our perception of sound and has established new forms of communication. Composers of 'art music', the 'last defenders of the art', have for long refused all approaches to 'commercial' music. Formalism and the preconceptions of the avant-garde concerning the purity of the musical material have neutralized, 'castrated' sound. Today, the necessity for musicians of my generation to reject unfounded abstraction and to look for new perceptual efficacy has convinced some of us to take advantage of the inventiveness, especially in the electroacoustic field, of popular music. The unlimited energy, the violent and visionary impact, and the stubborn quest for new sounds to open the 'doors of perception': these aspects of progressive rock music seem to match with the expressive concerns of certain contemporary composers.

I have tried to integrate a particular aspect of rock music's sound exploration into my music: the complex interaction between electroacoustic treatment of sound and instrumental gesture. I am however not interested in the harmonic and melodic structure of rock, which has never been able to free itself from certain tonal or modal clichés.

Steve Reich

Radio Rewrite (2012)

Over the years composers have used pre-existing music (folk or classical) as material for new pieces of their own. This was particularly notable from the beginning of the fifteenth to the end of the seventeenth century when over forty settings of the Mass using the tune *L'homme armé* as its point of departure were written by composers Dufay, Ockeghem, Josquin des Prez, and Palestrina, among others. *L'homme armé* was a popular secular song, yet writing a Mass was similar in scope then to writing a symphony in the classical or romantic period. Much later in the nineteenth century, Brahms wrote *Variations on a Theme of Haydn* and in the twentieth century we find Stravinsky reworking the music of Pergolesi for his own *Pulcinella*. *Radio Rewrite*, along with *Proverb* (Perotin) and *Finishing the Hat—Two Pianos* (Sondheim), is my modest contribution to this genre. Now, in the early twenty-first century, we live in an age of remixes where musicians take audio samples of other music and remix them into audio of their own.

Being a composer who works with musical notation I chose to reference two songs from the rock group Radiohead for an ensemble of musicians playing non-rock instruments. The two songs chosen were *Everything in its Right Place* and *Jigsaw Falling into Place*. The story is as follows:

In September 2010 I was in Krakow for a festival of my music. One of the featured performers was Jonny Greenwood of Radiohead who had prepared all the backing tracks for my piece, *Electric Counterpoint*, and then played electric guitar live against those tracks in concert. It was a great performance, and we began talking. I found his background as a violist and his present active role as a composer extremely interesting when added to his major role in such an important and innovative rock group. Even Festival Director Filip Berkowitz suggested I listen to Radiohead. When I returned home, I made it a point to go online and listen to their music and the two songs mentioned above stuck in my head.

It was not my intention to make anything like 'variations' on these songs, but rather to draw on their harmonies and sometimes melodic fragments and work them into my own piece. This is what I have done. As to actually hearing the original songs, the truth is—sometimes you hear them and sometimes you don't.

Radio Rewrite is in five movements played without pause. The first, third, and fifth are fast and based on 'Jigsaw' and the second and fourth are slow and based on 'Everything'. It was completed in August 2012.

Sunday, August 11, 2024, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Brigitta Muntendorf

*Trilogy for Two Pianos, Tape,
and Live Electronics* (2014–18) •

Ning Yu, Cory Smythe, piano

Levy Lorenzo, electronics

- US premiere
Concert duration approximately one hour and ten minutes

Brigitta Muntendorf

*Trilogy for Two Pianos, Tape
and Live Electronics* (2014–18)

When I started working on *Key of Presence* at the SWR Experimentalstudio in 2014, I had no idea that this piece and the approach to paradoxes of presence, absence, and the moment would keep me busy for another four years. The original work, *Trilogie für zwei Flügel*, consisting of the three movements (*Key of Presence*, *KreisIncrease*, and *Key of Absence*), has grown into *Trilogy for Two Pianos, Tape and Live Electronics*, a 45-minute piano cycle . . . and pushes existing boundaries in piano repertoire in terms of the complexity of playing and interplay with electronics. During the composition of the trilogy, I always had a revolving door to the present in mind, through which musical reminiscences, associations, the representative or fictitious are channeled in and out as something past, present, and future. I wanted to create a reference system that defies all logic, takes on a life of its own, and unfolds its power as a dynamic system.

In *Key of Presence* (2014) the two pianists work their way through their material in a virtuosic fashion. Just as they press keys, they trigger contact microphones on strings or on the body, operate a fourth pedal, or act inside the piano. The more the sound and movement choreographies absorb them, the more the differences between live music, live electronics, and playback disappear—as if they themselves become personified disappearances. A poem (*Something is coming my friend*) posted by the Spanish avant-garde



Brigitta Muntendorf. Photo: Frederike Wetzels

writer Javier Salinas on Facebook in 2014, forms the text for *Key of Presence* as a proxy for all the spaces we try to avoid in the face of the fear of transience or any kind of passing nature.

KreisIncrease (2018) forms the center of the trilogy and refers to a piece that I deeply love: Bernd Alois Zimmermann's orchestral work, *Stille und Umkehr* (1970). I didn't want to quote that existing piece, nor deconstruct it, nor recontextualize its original messages. Even though I do draw upon its harmonies, its use of parallel tempi, and its cyclically recurring ideas, my question is whether and to what extent the significance of Zimmermann's "resonances of sound and sound production within us" (Jean-Luc Nancy) can be translated using my own compositional systems of reference. *KreisIncrease* produces isolation through constant orbiting and allows stagnation to emerge as a recurring complementary, analog-stage stereo by the pianists. I could almost say that, in the search for something that could be called the 'real', *KreisIncrease* is the 'unmasked'—in its complete staging.

In *Key of Absence* (2017), the word *logos* (word, speech) contained in the word *trilogy* inspired me to establish a kind of commentary function with the voices of the players, which act as an amplification and friction of the physical presence. The words they say are changed in various ways as the piece continues, such that they drift more and more into the realm of the absurd and the paradoxical. In addition, the players are confronted with musical quotes from the past, which suddenly redirect or interfere with the virtuoso piano-playing at various points, as if memory were the instance that could manifest presence.

Tuesday, August 13, 2024, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Jonah Haven

cells mold me (2022) •

Katherine Balch

different gravities (2023) •

I. Agile, crisp

II. Fragile, sinking

III. Jittery, mechanical

IV. Brisk, bells clanging

This piece was written with affection for Longleash—
Pala Garcia, John Popham, and Julia Den Boer.

Igor Santos

Nossas Mãos (2024) •

Commissioned by Longleash and made possible by the
Chamber Music America Classical Commissioning Program,
with funding provided by The Mellon Foundation.

Note: This piece contains strobing video effects

Longleash

Pala Garcia, violin

Alexa Stier (guest artist), piano

John Popham, cello

- World premiere
- NY premiere

Concert duration approximately one hour and ten minutes

Jonah Haven

cells mold me (2022)

A half-finished puzzle spins above the whale on stage.
Heavy and sweet, the kinks of its baleen feel familiar.

Katherine Balch

different gravities (2023)

Different gravities is a musical take on ideas and images that have been rolling around in my head since reading Liu Cixin's *Three Body Problem*. In his sci-fi saga, Cixin introduces readers to many concepts in theoretical physics and astrophysics, one of which is the trilogy's namesake—the problem of solving the motion of three gravitationally interacting bodies. Cixin's book led me down many delightful Wikipedia rabbit holes, thinking about the way gravity looms omnipresent in my life on this planet and the fantastical number of other kinds of gravitational circumstances besides Earth's little *g*. It also seemed an apt way to think about the relationships in chamber music: mutual attraction of greater or lesser strength between musicians or musical materials, the downward fall of a musical line or phrase towards some resolution, the push and pull of intonation, the logic of harmonic sequences and their obfuscation. *Different gravities* imagines a kind of musical planet-hopping: each movement lets musical relationships play out according to their unique 'gravitational' laws.



John Popham, Julia Den Boer, and Pala Garcia, for whom Katherine Balch wrote *different gravities*. Photo: Pascal Perich

Igor Santos

Nossas Mãos (2024)

Nossas Mãos is a composition for piano trio and video, exploring the subject of hands. It examines (and praises) hands as symbols of human agency, affection, protest, and as technologies for music making.

The piece incorporates found materials, quotations, and visual references to form a mimetic cycle that constantly navigates between video, sound, and live performance, while also moving back and forth in historical time. This work, along with my other recent multimedia pieces (e.g., *Water Triptych*), uses found materials as a way to analyze and engage with my own mixed ethnic and cultural background and identities, while also trying to respond/react to contemporary visual and musical culture.

Thursday, August 15, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Kate Soper

Epithets (2023–24) •

Commissioned by The Earle Brown Music Foundation

Charitable Trust and written for Wet Ink Ensemble

Alex Mincek

Nomadic Science (2024) •

Commissioned by The Earle Brown Music Foundation

Charitable Trust

- World premiere
Concert duration approximately one hour and ten minutes

Wet Ink Ensemble

Eric Wubbels, conductor

Erin Lesser, flute

Michelle Farah, oboe

Madison Greenstone, clarinet

Alex Mincek, tenor saxophone

Alexander Davis, bassoon

Laura Weiner, horn

Andrew Kozar, trumpet

Weston Olencki, trombone

Ian Antonio, percussion

Levy Lorenzo, percussion

Vicky Chow, piano (Mincek only)

Eric Wubbels, piano (Soper only)

Jacqueline Kerrod, harp

Josh Modney, violin

Gabriela Diaz, violin

Marina Kifferstein, violin

Yezu Woo, violin

Carrie Frey, viola

Kal Sugatski, viola

Mariel Roberts, cello

Dara Hankins, cello

Lizzie Burns, bass

Sam Pluta, electronics

Kate Soper, voice

Kate Soper

Epithets (2023–24)

Text from Homer's Odyssey and the Orphic Hymns, translated and adapted by Julia Scarborough and Kate Soper

- I. Dawns 1–7
- II. Athena: Shape-Shifter
- III. Dawns 8–19
- IV. Man Woman God Thing
- V. Dawns 20–28
- VI. Athena: Who Cannot Be Spoken Of
- VII. Dawns 29 & 30
- VIII. The Hated One
- IX. Dawns 32–37
- X. Athena: War Trumpet
- XI. Dawns 39 & 40

An epithet is a descriptive word or phrase that can stand in for the person or thing it describes. Some epithets brim with poetic meaning (*rose-fingered dawn*), some don't (*fishfull sea*), and some are a bit odd (*beautiful, immortal, golden sandals*). Those are all from Homer's *Odyssey*, in which the epithets are so thickly strewn that their function starts to seem muddled. They may carry an eternal truth about what they describe—or they may simply be tools to fill out the syllables of a line of poetry, to jog the memory of a reciter, or to help a listener keep track of the characters. After all, mere words can't convey the authentic nature of a person or a thing. But what else can?

Epithets comprises almost all the abundant appearances of Dawn in *The Odyssey*, presented consecutively in six non-consecutive movements, as well as three facets of the much-epitheted goddess Athena, from the ancient *Orphic Hymns*; most of the epithets in *The Odyssey* (movement IV), categorized by the kind of object to which they are attached; and the particular epithets of Odysseus (movement VIII), whose name is given to him by his cranky grandfather and later spoken with reverence by his loyal swineherd.



Wet Ink Ensemble. Photo: Wendel Patrick

Alex Mincek*Nomadic Science* (2024)1. *The Geometry of Meditative Cranes*

"Like a formation of very meditative cranes, stretching out of sight, whose sensitive bodies flee the chill of winter when, their wings fully extended, they fly powerfully through silence to a precise point on the horizon, from which suddenly a strange wind blows, precursor to the storm. The oldest crane, flying alone ahead of the others, shakes his head like a reasonable person on seeing this. . . . Having calmly looked in all directions with his experienced eyes, the crane prudently gyrates to change the direction of the geometric figure (perhaps it is a triangle, but one cannot see the third side which these curious birds of passage form in space). . . . Then, maneuvering with wings which seem no bigger than a starling's, because he is no fool, he takes another philosophic and surer line of flight."

Comte de Lautréamont [Isidore Lucien Ducasse]

2. *Lines of Flight 1: Maps and Grids*

"These nomads chart their course by strange stars, which might be luminous clusters of data in cyberspace, or perhaps hallucinations. Lay down a

map of the land; over that, set a map of political change; over that, a map of the Net, especially the counter-Net with its emphasis on clandestine information-flow and logistics—and finally, overall, the 1:1 map of the creative imagination, aesthetics, values. The resultant grid comes to life, animated by unexpected eddies and surges of energy, coagulations of light, secret tunnels, and surprises."

William Gibson

3. *A Traveler/A Fractured Line*

"Or else: A gust of wind shuffles the two manuscripts. The reader tries to reassemble them. A single novel results, stupendous, which the critics are unable to attribute. It is the novel that both the productive writer and the tormented writer have always dreamed of writing."

Italo Calvino

4. *Lines of Flight II: Purpose/Repurpose*

"There are different types of abstract machines that overlap in their operations. . . . Every abstract machine is linked to other abstract machines. . . . Their various types are as intertwined as their operations are convergent."

Gilles Deleuze and Félix Guattari

Untitled. Photo: Thomas Fichter, with superimposed image of cranes. Reiner Bernhardt / Alamy stock photo



Friday, August 16, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Jürg Frey

Continuité, fragilité, résonance (2020–21) •

Octet: string quartet and saxophone quartet

Bozzini Quartet

Clemens Merkel, violin

Alissa Cheung, violin

Stéphanie Bozzini, viola

Isabelle Bozzini, cello

Konus Quartett

Fabio Oehrli, soprano saxophone

Jonas Tschanz, alto saxophone

Christian Kobi, tenor saxophone

Stefan Rolli, baritone saxophone

- US premiere
- Concert duration approximately one hour and ten minutes

Jürg Frey

Continuité, fragilité, résonance (2020–21)

I had already written three quarters of the piece when I came across this text by Gaston Bachelard: "Successive notes then no longer sing but remain in the qualitative and quantitative discontinuity in which they are produced. Sensations are not connected; it is our soul that connects them... Continuity does not belong to the melodic line itself. What gives this line consistency is an emotion more vague and viscous than sensation is. Music's action is discontinuous; it is our emotional resonance that gives it continuity."

And the title of the piece takes that up: *Continuité* is the continuity in timeline. *Fragilité* says this timeline is not a given fact. In this piece, the musicians often play individual, isolated notes. But these individual notes have the potential to generate a context. And with *Résonance*, time goes in different directions, also backward, or vertically. *Résonance* means, above all, the emotional and musical cohesion within the entire ensemble.

In my work, I am constantly dealing with such elements that are *outside*. I write it in my sketchbook, and I write it again, on another side, and I begin to understand what it means in this or that context, but as a single, isolated item, it can be anything and nothing. I place it more inside or outside the musical flow and it can develop energies to give the piece direction or the opposite (it could get stuck, balancing in the air close to standstill before it goes on again). Or it could stand completely still. I consider this as an important emotional aspect in my music, which has a central influence on the formal shape.

Saturday, August 17, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Klaus Lang

Drei Allmenden (2020) •

For saxophone quartet and harmonium

Klaus Lang, harmonium

the long field (2024) •

A new string quartet for Bozzini Quartet

Bozzini Quartet

Clemens Merkel, violin

Alissa Cheung, violin

Stéphanie Bozzini, viola

Isabelle Bozzini, cello

Konus Quartett

Fabio Oehrli, soprano saxophone

Jonas Tschanz, alto saxophone

Christian Kobi, tenor saxophone

Stefan Rolli, baritone saxophone

• World premiere

• US premiere

Concert duration approximately one hour and ten minutes

Klaus Lang

Drei Allmenden (2020)

Over the course of music history, scores have become increasingly prescriptive. The greater the composer's ego, the more they/he saw himself/himself in the role of the artistic genius. And the more counterpoint was replaced by emotional expression, the more detailed the scores became. All aspects of the music and its execution were to be precisely determined by the brilliant composer and specified with the utmost completeness in the score. At the same time, the natural collaborative unity of musician and composer that had existed until then was slowly dissolved. With the Nazi prohibition of 'degenerate' music in the twentieth century, the connection between composer and interpreter on the one hand was completely cut and, on the other, a canon was created that has been going in circles, remaining unchanged for seventy years. By banishing living composers from mainstream musical life into small niches, the relics of dead composers, namely their scores, have become objects of quasi cultlike veneration within the operation of major concert halls, opera houses, and conservatories. The introduction, transfer, and application of the Protestant principle *sola scriptura* from religion to music has led to phenomena such as historical performance practice and the



Bozzini Quartet. Photo: Michael Slobodian

Urtext edition. Scores have been canonized, so to speak, with musicians thereby resembling priests and theologians. But is a score really the music? Where is the music? Is it in the composer's mind? Is it in the score, in the concert space, or in the mind of the listener? With all this in mind, the music resulting from the collaboration with Konus Quartett as well as other works of mine is more closely related to the scores of the sixteenth and seventeenth centuries. Many of these scores are very simple and clear, but they demand musicians who, through their powers of diminution and figuration in performance, give the notated framework a certain sonic shine or are able to conjure up a susurrant soundscape using only a few instances of figured bass notation. However, it must be noted that the more clearly formed and organized the fundamental structure, the more freedom there is for the player at any given moment in performance.

Sunday, August 18, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Steven Kazuo Takasugi

Piano Concerto, Sinfonietta Version (2023) •

Roger Admiral, piano

Talea Ensemble

James Baker, conductor

Roger Admiral, piano soloist

Yoshi Weinberg, flute

Christa Robinson, oboe

Marianne Gythfeldt, clarinet

Adrian Morejon, bassoon

Nicolee Kuester, french horn

Sam Jones, trumpet

Mike Lormand, trombone

Dan Peck, tuba

Matthew Gold, percussion

Sae Hashimoto, percussion

Nuiko Wadden, harp

Karen Kim, violin

Adda Kridler, violin

Hannah Levinson, viola

Chris Gross, cello

Greg Chudzik, double bass

Edwin Kenzo Huet, sound engineer

- US premiere
- Concert duration approximately one hour and ten minutes

Steven Kazuo Takasugi

Piano Concerto, Sinfonietta Version (2023)

Movement I: "Howl, Howl, Howl"

Once upon a time, an ant met a fungus . . .

Part 1

An Encounter

Some Recede, Some Remain

A Strange Twittering

Twirling Leaf

The Machine-Wreckers

Part 2

Look Up

Something in the Air

"What's Happening to Me?"

"What Am I Doing?"

"Where Is Everyone?"

Part 3

Ophiocordyceps Unilateralis

Unprecedented Behavior: The Strange Ascent

Leaf Vein

Brief Resistance

Stroma Stalk: Howl

Vomit!

Under a Dripping Tree

Raining Spores

A Farewell

Movement II: "Some Cry for Their Mothers"

"To the Sentimental Poet . . ."

Part 1

The Arrival of Vindictive Spirits
They Press Their Case
Time's Private Chamber

Part 2

Ascent/Descent I: "An Aerial Dart?"
Ascent/Descent II
Ascent/Descent III
First Assault Wave
Second Assault Wave
Third Assault Wave

Part 3

When the Smoke Clears
Some Cry for Their Mothers
The Last Few Remaining
The Sponge-Earth

Movement III: "Affektenlehre: Towards a Science of Obliteration"

"A music that could break me apart, just shred me and dissolve every bit . . ."(Seán Ó Dálaigh)

Part 1

Sturm und Drang I
First Void: ". . . just not for us."
Sturm und Drang II
Second Void: "Grey Impalpable World"
Sturm und Drang III

Part 2

Empfindsamer Stil I: "A Figure in the Rain"
Empfindsamer Stil II: "Someone Imploring"
Sturm und Drang IV / Empfindsamer Stil III:
"The Approach of Their Forms"
Empfindsamer Stil IV: "Their Strange
Wayward Existence"

Part 3

Sturm und Drang V: "A Science of Obliteration
(for Seán Ó Dálaigh)"
Third Void: "A Mirror in Which to Gaze . . .
at Your Thoughts"
Fourth Void: "Sinking Void"

Monday, August 19, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

**6:30 pm pre-concert talk with Olivia de Prato
and select composers on I, A. M.—Artist Mother Project**

Natacha Diels

automatic writing mumbles of the late hour (2022) •

Miya Masaoka

Mapping a Joyful Path (2022)

Jen Baker

Fire in the Dark (2021)

Katherine Young

Mycorrhiza I (2021)

Samantha Fernando

Balconies (2023) •

Olivia De Prato

Pezzettino (2024) •

Ha-Yang Kim

*May You Dream of Rainbows
in Magical Lands* (2022) •

Zosha Di Castri

The Dream Feed (2021)

Olivia De Prato and David Adamcyk

Olivia De Prato, violin

David Adamcyk, electronics

- World premiere
 - US premiere
 - Live premiere
- Concert duration approximately one hour and ten minutes

Natacha Diels

*automatic writing mumbles
of the late hour* (2022)

Passing the time,
Perpetual motion,
Extremes on some spectrum.
Beautiful noise, involuntary elegance
Automatic writing mumbles for the late hour
(title inspired by Robert Ashley)

I took the material we recorded together and transformed it to suit the composition I had imagined—regularity interrupted by strained attempts at creating a solid form, regularly petering out to nothing before returning with renewed energy, culminating in a gradual move towards absurd funk.

Miya Masaoka

Mapping a Joyful Path (2022)

This work was completed in Matsuyama, Japan at a family reunion, where Masaoka reports that a “sense of ancestral land and identity were strongly felt.” A composer who works with “systems of difference tones and sine waves,” her juxtaposition of electronics with solo violin also contains a surprising amount of joyful energy. In Masaoka’s words, “I created a score that indicates an energetic pathway to a joyful journey, as a mapping to our happy place.”

Jen Baker

Fire in the Dark (2021)

Inspired by Olivia de Prato’s idea that we could envision unique ways of collaborating, with a longer timeline built in to facilitate our parental duties, I began with a meditation to honor the sun on the Winter Solstice of 2020. Deep into the pandemic, it felt especially reassuring that the sun came out to shine on a cold December day in New York City, and I recorded my first material for *Fire in the Dark* while in this meditation. Using the warmth of sun on my face, the brightness hitting my closed eyes, I recorded a spoken/sung improvisation, in acknowledgment of our collective moment in time, as well as creating this kernel of bedrock for *Fire in the Dark*, named for this initial experience. Just as I finished the improvisation, the sun went behind thick clouds, where it remained for the rest of the day. Later, Olivia and I found ways of adapting the vocal material into violin sounds, through occasional in-person and virtual meet-ups, and ping-ponging recorded versions back and forth.

Mycelium—processes of connection between mycorrhizae (subterranean networks of fungi and plants)—inspired the creative practice behind Katherine Young's *Mycorrhiza I*.
Andreas Häuslbetz / Alamy stock photo



Katherine Young*Mycorrhiza I* (2021)

Mycorrhizae are symbiotic subterranean networks between fungi and plants that utilize anarchic fungal architectural processes known as mycelium—biological processes of (inter)connection and collaboration (in all its multifarious complexities) that inspired the creative practice behind this piece and make their way differently into each piece in the series.

Part of an in-progress series of pieces for solo performers, ensemble, electronics, dance, and video, *Mycorrhiza I: With Olivia (Stolen Moments)* developed in deep and extended collaboration with violinist Olivia De Prato. Initiated by De Prato for her I, A.M.—Artist Mother project, *Mycorrhiza I* grapples with the difficulties caregivers can have in finding the unstructured time and expansive mental space required for creativity. During the pandemic—with schools closed and families isolated at home—these precious moments of time to do nothing . . . alone became even more difficult to find. For these reasons, I wanted the process of making the piece—as well as the experience of performing the piece—to be a structure through which Olivia and I could make this time for ourselves. We each recorded such stolen or carefully carved moments—moments when we weren't trying to be productive, when we weren't working or caring for anyone else. We then used the recordings of these walks, private moments behind locked doors, and moments of meditation as raw materials for building both the instrumental vocabulary and electronics for the piece.

Samantha Fernando*Balconies* (2022)

Scored in five parts, either multi-tracked or with an ensemble and commissioned by Olivia De Prato . . . , this work addresses changing perspectives, and was inspired by Agnes Martin's *Balconies* (1962), in which parallel horizontal lines are drawn in ink on paper. Struck by the way her focus kept shifting between the overall painting and individual lines, Fernando took the artwork as symbolic of the constantly shifting human perspective based on experiences, moods, or desires.

Olivia De Prato*Pezzettino* (2024)

I was inspired by Leo Lionni's *Pezzettino*, a children's book that I have been reading to my son since he was a baby. This piece is my attempt at portraying the emotions expressed in that book. Pezzettino ('little piece' in Italian) is so small that he thinks he must surely be the missing piece of somebody else. Off he goes on a quest to discover where and to whom he belongs, only to realize at last that he is whole. "I am myself, he shouted full of joy. His friends didn't quite understand what he meant, but Pezzettino seemed happy, and so they were happy too."

Ha-Yang Kim

*may you dream of rainbows
in magical lands (2021)*

This piece was written for Olivia and her son to play and make sounds together, inspired by the deep, beautiful bond between mother and child. I wanted to include Olivia's son in the creation of the piece, to bring the ambient sounds of found objects such as lego toys and glass bottles into the atmosphere of a dreamy sound world of layered violin tones floating in textural sonic environments. The piece is composed in Kraig Grady Centaur just intonation on the fundamental 174 Hz. Using multiple layers of single violin tones to create shifting chords that float 'pulselessly', the piece evokes a slow dreamy sound-world, moving amongst imaginary textural landscapes created by improvisational play with found objects by Olivia's young son. This piece is dedicated to my young daughter who inspired me with her own dreams of magical lands filled with rainbows.

Zosha Di Castri

The Dream Feed (2020)

Jointly created at a distance between Vienna and New York by Zosha Di Castri and Olivia De Prato during the pandemic, this work was a means of reflecting on their experiences as artist-mothers. The process began with Di Castri composing an electronic track over which she asked De Prato to record an improvisation. Olivia sent back two tracks, which Zosha edited together around the electronics. The final step involved Zosha improvising at the piano in response to Olivia's music, all edited together into the collaborative composition presented here. The music is in turn intimate, expressive, and cathartic, connecting us across the separation of that particular moment. The electronics are at once abstract and referential to the experience of motherhood, including sounds of sonograms, nods to the passing of time, and the whimpers of sleeping babies. It is our hope that this piece, whether presented in recorded format or live, will start new conversations in our milieu and will question the still present 'taboo', that women believe they must choose between family and career. We hope this music stands as proof that though having a child alters one's life irreversibly it can also be a profoundly creative experience, encouraging new ways of thinking and doing.

Tuesday August 20, 2024, at 7:30pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Uri Kochavi

dermis (2024)

for flute (piccolo, bass flute), clarinet (bass clarinet), bassoon (contrabassoon), percussion, piano, violin, viola, cello, double bass, DIY objects, electronics, and spatialized metal sheets

Written for and premiered by Talea Ensemble.

Sasha J. Blondeau

État d'exception (2014) •

for piano and electronics

David Bird

Moln (2019)

for solo bass flute, bass clarinet, string quartet, percussion, and multi-channel electronics

Written for Talea Ensemble with soloist Laura Cocks

Sivan Cohen-Elias

Still Life with Squares (2014) •

for cello, flute, clarinet, violin, piano, percussion, conductor, and electronics

Still Life with Squares was written for and premiered by the Talea Ensemble, at Harvard University in 2014.

- World premiere
- US premiere
- NY premiere

Concert duration approximately one hour and ten minutes

Shasha Chen

The bee is present (2022) •

for flute, bassoon, violin, cello, and amplification

Alec Hall

Vertigo (2017) •

for flute, oboe, clarinet, bassoon, harp, violin, cello, and electronics

Talea Ensemble

James Baker, conductor

Yoshi Weinberg, flute

Laura Cocks, solo bass flute (Bird only)

Michelle Farah, oboe

Benjamin Fingland, clarinet

Adrian Morejon, bassoon

Matthew Gold, percussion

Margaret Kampmeier, piano

Nuiko Wadden, harp

Karen Kim, violin

Adda Kridler, violin

Hannah Levinson, viola

Chris Gross, cello

Greg Chudzik, double bass

Edwin Kenzo Huet, sound engineer

David Adamcyk, sound engineer

Uri Kochavi

dermis (2024)

When the epidermis is torn, the distinction between the external and internal collapses.

Inner layers are revealed, exposed.

The organism becomes unbounded by flesh.

It moves in all directions.

Dermis is a piece that freezes a moment of oscillation between the external and the internal.

Their implosion becomes space.

Their fracture becomes sound.

Sasha J. Blondeau

État d'exception (2014)

For me, this piece is a 'youth' piece. I wrote it for the academy that Chaya Czernowin and Steven Kazuo Takasugi were organizing at Harvard in 2014. The title referred to a concept developed by Italian philosopher Giorgio Agamben. The piece was written with this background in mind.

For Agamben, the state of exception is becoming a paradigm of government in contemporary societies. This means that under the pretext of security or emergency (such as war or a terrorist threat), the government can progressively erode individual rights and freedoms, suspend laws, and rule by decree. What is crucial in Agamben's analysis is the idea that this state is not limited to explicit moments of crisis, but can become a normal method of governance, permanently eroding democratic and legal structures.

The state of exception is also linked to the notion of 'bare life'. This is a concept taken from Roman law, designating a life that can be killed without it constituting homicide. In a state of exception, individuals or groups can be placed in a position where their most fundamental rights are nullified, reducing them to a bare life that can be exposed to violence without legal recourse.

Agamben thus criticizes the way in which modern democracies have routinely adopted measures of exception, and how this profoundly transforms the relationship between the state and individuals, questioning the very foundations of democracy and human rights. Since 2014, the dark times that govern us have only uncovered more additional examples of this deadly policy.

David Bird

Moln (2019)

Moln is the Swedish word for cloud. On April 28, 1986, Sweden's second largest nuclear power plant, Forsmark, detected heightened levels of radiation in the atmosphere. The staff at the plant were worried that an accident had taken place, but after coordinated analyses by nuclear physicists, meteorologists, reactor experts, and even jet fighter pilots who flew through the radioactive cloud they discovered that the source of the radiation was 1,100 kilometers away in the Ukrainian town of Chernobyl. The early detection by the Forsmark plant, one hour north of Stockholm, played a crucial role in forcing Soviet authorities to acknowledge the Chernobyl disaster.

The bee is present. Photo: Thomas Fichter

Shasha Chen

The bee is present (2022)

The ideal performance scenario for this piece is to create an event by releasing a bee into the performance space right before it starts. The buzzing of the bee and the sound of the audience interaction in this situation are intended to be part of the piece. If this is not possible, telling the audience ahead of the performance that there is a bee in the room to psychologically plant the idea of disturbance and instability of the environment in their minds is also an acceptable alternative.



Alec Hall*Vertigo* (2017)

Vertigo was written in late 2017, when the Trump presidency was starting to blossom into full insanity-mode. The Mueller investigation had recently started, and all its attendant conspiracies were developing underground and online, similar to the way Japanese knotweed grows in every direction out of an invisible, decentralized rhizome. The mood in the United States was one of intense instability, and I felt that I had to express this in my own music. In the film *Vertigo* (1958), Alfred Hitchcock made use of an ingenious camera trick called the dolly zoom effect, which skews the perception of foreground and background, generating a field of visual instability. In my own *Vertigo*, sixty years later, I shifted this visual effect into a sonic one at certain points of the piece. But, more importantly, there is a sense of acoustic instability and sonic confusion that reigns throughout, mirroring that moment in time when nothing felt normal or routine in the slightest.

Alfred Hitchcock with Kim Novak during filming of *Vertigo* in 1958.
Pictorial Press Ltd. / Alamy stock photo

Sivan Cohen Elias*Still Life with Squares* (2014)

Still Life with Squares is a study on the representation of geometrical shapes and movements, specifically squares, and their translation into sound and musical performance. Each musician draws, both sonically and gesturally, squares of different magnitudes, perspectives, and angles, while their mechanical movement reflects the idea that each body is part of a large, complex machine. The musicians are part of various mechanisms, while the live electronics, which have been recently revised, expand the realm of the machine.



Wednesday, August 21, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Timothy McCormack

your body is a volume (2016–19)

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

Timothy McCormack

your body is a volume (2016–19)

The performer and the instrument form a single body. Attention is drawn to the positioning and proximity of the appendages of this body, as well as their effortful and glacial movements—the body in acute proprioceptive relation to itself. This body does not move through a space; it becomes the space—the body as the site of kinesthetic inscription. We hear the body in its sound, and the sound subsumes us.



Concert duration approximately one hour ten minutes

JACK quartet. Photo: Shervin Lainez

Thursday, August 22, 2024, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Andrew Norman

Try (2011)

Try was commissioned by the Los Angeles Philharmonic and the Royal Liverpool Philharmonic, and premiered at Disney Hall in May, 2011, conducted by John Adams.

Claude Baker

Carmen Infernarum Machinarum Fugax (2022–23) •

Chelsea Komschlies

Hexactinellida (2019) •

Felipe Tovar-Henao

Enjambres (2022) •

Kelley Sheehan

splitting to collapse (2023) •

Marcos Balter

Code-Switching (2022–23) •

- NY premiere
- Concert duration approximately one hour and ten minutes

Alarm Will Sound

Alan Pierson, conductor

Erin Lesser, flutes

Christa Robinson, oboes

Madison Greenstone, clarinets

Adrián Sandí, clarinets

Alexander Davis, bassoons

Laura Weiner, horn

Tim Leopold, trumpet

Michael Clayville, trombones

Chris P. Thompson, percussion

Matt Smallcomb, percussion

John Orfe, piano

Courtney Orlando, violin

Patti Kilroy, violin

Carrie Frey, viola

Claire Bryant, cello

Kebra-Seyoun Charles, contrabass and electric bass

Daniel Neumann, audio engineer

Andrew Norman*Try* (2011)

I never get things right on the first try. I am a trial-and-error composer, an incurable reviser. And this is a problem when it comes to high-profile commissions from world class ensembles in spectacular concert halls—because in these rare cases one gets exactly one try to get it right, and one really, really wants to get it right. Disney Hall and the Los Angeles Philharmonic have meant so much to me over the years that the overwhelming desire to write the perfect piece for them was enough to stop me dead in my creative tracks. It took me many months to realize the obvious: my piece was never going to be perfect no matter how hard I tried, and perfection was not even the right target on which to set my sights. The best thing I could do to honor the adventurous spirit of the Philharmonic and Disney Hall was to try as many new things as I could, to embrace the risk and failure and serendipitous discovery implicit in the word ‘try’. The piece I ended up writing is a lot like me. It’s messy, and fragmented, and it certainly doesn’t get things right on the first try. It does things over and over, trying them out in as many different ways as it can. It circles back on itself again and again in search of any idea that will stick, that will lead it forward to something new. And, at long last, after ten minutes of increasingly frantic trying, it finds one small, unlikely bit of musical material it likes enough to repeat and polish and hone until it finally (fingers crossed) gets it right.

Claude Baker

Carmen Infernarum Machinarum Fugax
(The Fleeting Song of the Infernal Machines)
(2022–23)

When I told my former teacher, longtime mentor, and cherished friend Samuel Adler that I was going to undertake a new work for Alarm Will Sound, he said “You know, Baker, you can’t write your usual postmodernist, quotation-filled stuff for them. It’s Alarm Will Sound. Lots of noise. Lots of notes.” I had already determined that my ‘usual stuff’ would not be appropriate for this unique new music band, but I had not yet selected an alternative aesthetic direction. Because of Mr. Adler’s comment about lots of noise, however, I decided that I would extensively incorporate in my work multiple types of non-traditional and non-pitched performing techniques for each instrument (although, truth be told, these effects have been in use for so long and are now so ubiquitous that they can hardly be considered non-traditional). In preparation, I revisited pieces (some of which I had known for decades) of composers who are associated with using ‘noise-based’ materials—most notably Helmut Lachenmann and those he directly influenced. Of the latter, I was drawn especially to the music of Gérard Pesson, a brilliant French composer whose deftly crafted works invariably reveal his powerful intellect, his intense musicality, and his engaging



Infernal Machine. Adobe AI-generated image

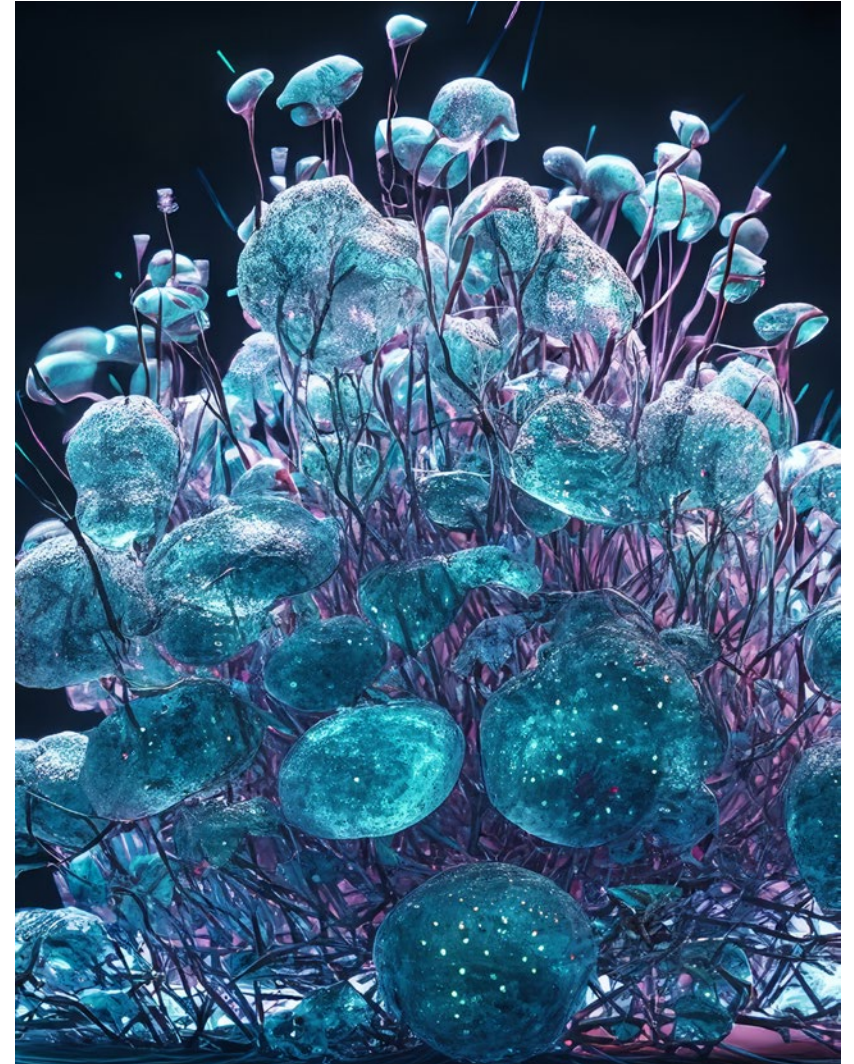
sense of playfulness and whimsy. His influence can be seen throughout my score, both sonically and notationally, and the opening seconds of my piece are a respectful nod to the beginning of his 2002 orchestral work *Aggravations et final*.

The title of my composition is a riff on both Harrison Birtwistle's *Carmen arcadiae mechanicae perpetuum* (The Perpetual Song of Mechanical Arcadia) and Christopher Rouse's *The Infernal Machine*. For centuries, composers have been fascinated with and have drawn inspiration from the sounds and operations of mechanical devices of various sorts: consider Haydn's use of the ticking rhythm in the second movement of his 'Clock' Symphony, Beethoven's tribute to Johann Nepomuk Malzel's metronome in the 8th Symphony, the Futurists' attempts in the early twentieth century to imitate industrial machinery in their music, etc. During the course of my piece, relatively short, machinelike events (some pitched, some non-pitched) continually start up, sputter, and inevitably stall. Just when it seems as if they are at last humming along, having become increasingly pitch-centric in the process, a spanner is thrown into the works, and everything is brought abruptly to a halt. The machines struggle to restart themselves, but, in the end, their song does indeed prove to be all too fleeting.

Chelsea Komschlies*Hexactinellida* (2019)

Hexactinellida, a class of ancient, unusual deep-sea sponges whose skeletons are composed of a complex lattice of six-pointed spicules made of silica, are also known as glass sponges. Lacking an epidermis like other sponges, hexactinellids are wrapped in a covering of multinucleate cytoplasm which can send electrical impulses through their glass skeletons better than any fiber optics humans have created. In contrast to this lightning-fast reaction time is their extreme longevity; one currently living specimen is estimated to be 15,000 years old.

The music evokes the structure of glass sponges: hard, densely packed, buzzing lattices are lit up by pulses of electricity, their texture, crunchy and spiky rather than smooth and crystalline, their bodily shapes, simultaneously resembling ultra-futuristic algorithmic architecture and Dr. Seussian plants.



Hexactinellidae (glass sponges). Adobe AI-generated image

Felipe Tovar-Henao

Enjambres (2022)

In *Enjambres*, the ensemble is imagined as a meta-instrument, in which individual parts come together to form swarmlike gestures. Through iterations of these gestures different musical processes emerge, until reaching a cacophonous, machine-like state.

Kelley Sheehan

splitting to collapse (2023)

Splitting to collapse is a piece meant to end.

Once becoming aware of itself, it collapses in, exhausted.

Marcos Balter

Code-Switching (2022-23)

Originally a linguistics term, code-switching broadly refers to the act of altering one's language, speech patterns, mannerisms, or even appearance to enhance compatibility with others. For many, it is a survival technique, particularly among marginalized individuals who find themselves in environments hostile to their identities. This morphing often carries elements of subversiveness, with codes within codes. In "Tricksters, Troubadours, and Bartleby," the late art critic Jean Fisher stated that "for the colonial subject dispossessed by force, resistance had, of necessity, to operate clandestinely at the micro-social level." She cited the syncretism of Santería as an example, originating from the necessity to camouflage its Yoruban roots through Roman Catholic equivalences to evade persecution. Over time, what was once a subterfuge can (and often does) become a legitimized code itself, a way to exist intersectionally, thus rejecting any notion of a lingua franca or prescribed language while embracing the freedom of its own patois.

Saturday, August 24, 2024 at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Olga Neuwirth

Black Dwarf (2023)

Olga Neuwirth

Black Dwarf (2023) •

Co-commissioned by Donaueschinger Musiktage and

The Earle Brown Music Foundation Charitable Trust

Peter Evans

Animations (2023) •

featuring **Peter Evans**, trumpet

The production of Peter Evans's *Animations* has been funded in part with the support of the Jeffery Cotton Award, a program of the BMI Foundation.

Yarn/Wire

Laura Barger, piano

Julia Den Boer, piano

Russell Greenberg, percussion

Sae Hashimoto, percussion

- US premiere
- Concert duration approximately one hour and ten minutes

Information about composer Jeffery Cotton (1957–2013) is available at jefferycotton.com.

BLACK DWARF
— Images from dark spaces —

Olga Neuwirth (2023)

Percussion II

Part I (Nebula Cloud):
Instrumentarium: Buckelgongs, Kick drum, Autofedern, Aluminiumtangen (1–7) ($\text{♩} = \text{♩}$)

→ Sample (bis zum Ende durchlaufend / nonstop until the end)

keine Autofedern mehr
no more spring coils

immer öfter längere Pausen zwischen die Patterns einfügen
more frequent and longer breaks between the patterns

1 Instrument (frei gewählt)
/ instrument (free choice)

Kick drum

21* (1 oder 2 Instrumente)
(/ or 2 instruments) (mindestens 7 x / at least 7 x)

♩ = 60

112* (mindestens 3 x / at least 3 x)

6 x

dazu / add: ♩ = 60 (mindestens 5 x / at least 5 x)

♩ = 60 (mindestens 5 x / at least 5 x)

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Olga Neuwirth. A page from the score of *Black Dwarf*

Peter Evans*Animations* (2023)

After composing my traditionally notated work *Returns* for Yarn/Wire in 2013, I was asked by the group and Lydia Rilling to create a new piece. The commission included an invitation to involve myself as a player and to explore a process that contrasts with our last experience together. As much of my work as a composer is in the role of a band leader, it seemed clear from the beginning that to create an interesting experience and composition with the ensemble, their role would be more as a band than as a traditional contemporary music ensemble. This is not just a semantic distinction; working in a band (as a leader, sideman, or in a fully collaborative situation) is a different type of musical culture than that of the average contemporary music ensemble, a culture more or less inherited by the European classical tradition.

For me and Yarn/Wire to approach realization of my piece with this mindset, nearly every aspect of the process is affected—the initial conception of the materials, the rehearsal process (many, many rehearsals), and of course the resulting performance. My work as a composer for my bands generally utilizes a variety of techniques: strictly notated material; cyclic forms for the purposes of

improvising variations; freely improvised ‘scenes’ that connect more specified zones from one to another; and memorized material such as rhythmic patterns and melodic prompts. Added to these strategies in this case will be a language of specifically composed sound events that explore the unique instrumental timbres available to us. Working this way with the musicians upends and flattens many of the traditionally understood roles in the contemporary classical working environment, although in many other musical cultures it is considered fairly commonplace. My experience as a musician and composer who not only leads groups but plays in those of others has allowed me to gain a certain perspective in the creation of new works. This is true of Yarn/Wire as well. I have noticed already their considerable experience in realizing the ideas of others (ranging from hyper specific to very open) and their possession of a vast knowledge of their own sonic capabilities (individually and as a group), as well as a truly extrasensory listening group-mechanism. It seemed to me in the beginning stages of the conception for this piece that we should capitalize on our collective experience and actively engage it in the creation of this new music.

As part of our preparation for Donaueschingen, contrary to the (sadly usual) process of a few rehearsals and a single concert, we have developed



Peter Evans. Photo: Maya Mulgaonkar

the work in many stages over the course of months. Some of these sessions involved directed improvisation without any notation, others focused on repeating a single short rhythmic cycle that we digest and memorize to the point that it becomes second nature and available for improvised variations. Internal relationships between the musicians have been developed into bands-within-the-band, duos, trios. We have also performed iterations of this material a few times for a small, invited audience. Ultimately, it is important that the composition(s) we play evolve to have a life of their own, a kind of volition toward certain sonic or structural realities. It is this living quality of the music with which we will ultimately engage, not the instructions or notation alone. The piece itself will be a 'set list' constructed out of the many scenarios we have developed. It could be that only a few are used, or that we cycle through all of it in one go. I find this process to be more dynamic, and a little more human, than the typical method in the classical music world. I hope that that dynamism and humanity speaks through the music and our performance.

For information on the composers featured in TIME:SPANS 2024, please see the following websites.

Claude Baker
bakerwc.pages.iu.edu

Jen Baker
jenbakersounds.com

Katherine Balch
katherinebalch.com

Marcos Balter
marcosbalter.com

David Bird
davidbird.tv

Sasha J Blondeau
sasha-j-blondeau.com

Shasha Chen
shashachen.com

Sivan Cohen-Elias
sivancohenelias.com

Olivia De Prato
oliviadeprato.com

Zosha Di Castri
zoshadicastr.com

Natacha Diels
natachadiels.com

Peter Evans
peterevanstrumpet.com

Samantha Fernando
samanthafernando.com

Jürg Frey
juergfrey.com

Alec Hall
alechall.info

Jonah Haven
jonahhaven.com

Uri Kochavi
urikochavi.com

Chelsea Komschlies
komschlies.com

Klaus Lang
klauslang.bandcamp.com

Miya Masaoka
miyamasaka.com

Timothy McCormack
timothy-mccormack.com

Alex Mincek
soundcloud.com/user-911277368

Brigitta Muntendorf
brigitta-muntendorf.de

Olga Neuwirth
olganeuwirth.com

Andrew Norman
andrewnormanmusic.com

Steve Reich
steverreich.com

Fausto Romitelli
ricordi.com/en-US/Composers/R/Romitelli-Fausto.aspx

Igor Santos
igor-santos.com

Kelley Sheehan
kelleyshiehan.com

Kate Soper
katesoper.com

Steven Kazuo Takasugi
steventakasugi.com

Felipe Tovar-Henao
felipe-tovar-henao.com

Katherine Young
katherineyoung.info

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Lighting Designer

Abigail Hoke-Brady

Lighting Designer

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/senior discount)

Festival Pass: \$70

TIME:SPANS 2024

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