

TIME: SPANS

2026

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

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

timespans.org

The following texts are cited in the program notes:
Page 56, Pablo Picasso: centrepompidou.fr/en/ressources/oeuvre/cdqKEpK; Henri Michaux, *Life in the Folds*, tr., Darren Jackson, Wakefield Press, Cambridge, MA: 2016, p. 62; line from an unpublished poem by Karim Fallah Rajabzadeh. Page 65, excerpt from Robert Lowell's adaptation of Eugenio Montale's "Arsenio," in *Robert Lowell, Collected Poems*, Farrar Straus and Giroux, 2007; pages 66–67, "We must all live. . .," in Kay Redfield Jamison, *Robert Lowell, Setting the World on Fire*, Vintage, 2017, and excerpts from "Lord Weary's Castle," in *Robert Lowell Collected Poems*, Farrar Straus and Giroux, 2007. Page 77, Ed Atkins, "Us Dead Talk Love," from *A Primer for Cadavers*, Fitzcarraldo Publishers, London, 2016. Page 78, Haruki Murakami, *End of the World and Hard-boiled Wonderland*, tr., Jay Rubin, Penguin Random House, 2024.

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Pages 26–27, from the score of Mark Andre, . . . *selig ist* . . . , courtesy Edition Peters / Wise Music Group.

All program notes have been provided by the composers, with the exception of György Kurtág and Georg Friedrich Haas.

TIME:SPANS

2026

A Contemporary Music Festival **August 8–22, 2026**

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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Introduction

Welcome to TIME:SPANS 2026, a contemporary music festival presented by the Earle Brown Music Foundation Charitable Trust (EBMF). EBMF actively fosters the composition and performance of contemporary music, with a primary focus on works composed since 2000.

This year, we celebrate the centenary of Earle Brown (1926–2002). Like his friends and colleagues Morton Feldman (who would also be 100 years old this year) and John Cage, and later Steve Reich, Brown had a career one could call transatlantic.

Between 1958 and 1975, fifteen out of nineteen of Brown's new works were commissioned by European organizations or radio stations including ORTF Paris; Radio Orchestra Rome; London Sinfonietta; and the Zagreb festival. In Germany alone there were several: Radio Baden-Baden; Radio Bremen, Kiel (1972 Olympics); and Donaueschingen Festival (South-West Radio). In addition, between 1961 and 1973, Brown used his knowledge of the international contemporary music scene and music-world networks, as well as his expertise as a recording engineer gained through his work at Capitol Records from 1955 to 1960, to produce a vinyl record series that brought European, Japanese, and South American contemporary music to audiences in the United States. At that time, there was little or no access here to contemporary music such as was common in Europe where post-war public radio stations regularly commissioned, produced, and broadcast contemporary music. Brown's *Contemporary Sound Series* was thus a major source for interested audiences in the United States to learn about

contemporary music abroad. By the time Brown had established his international career and finally settled down back in the United States, he was in a position to co-curate and then curate a purely contemporary music festival, the Fromm Weeks of Music in Aspen, Colorado, from 1984 to 1989.

It is in this international and transatlantic spirit that we have created the TIME:SPANS festival. This year, once again, we bring some of the most prominent performers of contemporary music in New York and the wider United States to the festival. They will perform works by composers from the United States, Italy, Austria, South Korea, France, South Africa, Turkey, Iran, and Hungary. And despite the ever-increasing difficulties for foreign artists to obtain visas that allow them to enter the United States to perform here, we have also invited European performers. This year, as we carry on Earle Brown's legacy and his efforts to expand the audience for contemporary music, we will record every concert for eventual distribution online and will release select performances as videos in the months after the festival.

Once again, with great pleasure and anticipation, we invite you to enjoy TIME:SPANS 2026, 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 2026

Miranda Cuckson at TIME:SPANS 2025.
Photo: Thomas Fichter



Saturday, August 8, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Wolfgang Rihm

Jagden und Formen,

Zustand 2008 (version of 2008) •

for 2 flutes, English horn, 2 clarinets, bassoon,
2 horns, 2 trumpets, trombone, tuba, 3 percussion,
guitar, electric bass, harp, piano, 2 violins, viola,
cello, and double bass

- NY premiere
- Concert duration approximately one hour

Talea Ensemble

James Baker, conductor

Barry Crawford, flute

Yoshi Weinberg, flute

Michelle Farah, English horn

Marianne Gythfeldt, clarinet/bass clarinet/

contrabass clarinet

Adrian Morejon, bassoon/contrabassoon

Nicholas Auer, horn

Sam Jones, trumpet

Jerome Burns, trumpet

Mike Lormand, trombone

Dan Peck, tuba

Sae Hashimoto, percussion

Mike Truesdell, percussion

Reed Puleo, percussion

Dan Lippel, guitar/electric bass

Nuiko Wadden, harp

Eric Huebner, piano

Karen Kim, violin

Adda Kridler, violin

Hannah Levinson, viola

Chris Gross, cello

Greg Chudzik, bass

Wolfgang Rihm

Jagden und Formen,
Zustand 2008 (version of 2008)

As in the paintings of Anselm Kiefer, where the material is applied in such a way that the previous layers remain active as a kind of energetic substrate, my work is a state of 'work in progress' where the 'forms' are constantly being 'hunted' and overpainted.



Talea Ensemble. Photo: Drew Bordeaux

Sunday, August 9, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Cenk Ergün

Celare (2014–15)

Georg Friedrich Haas

String Quartet No. 8 (2014)

Cenk Ergün

Sonare (2014–15)

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richard, viola

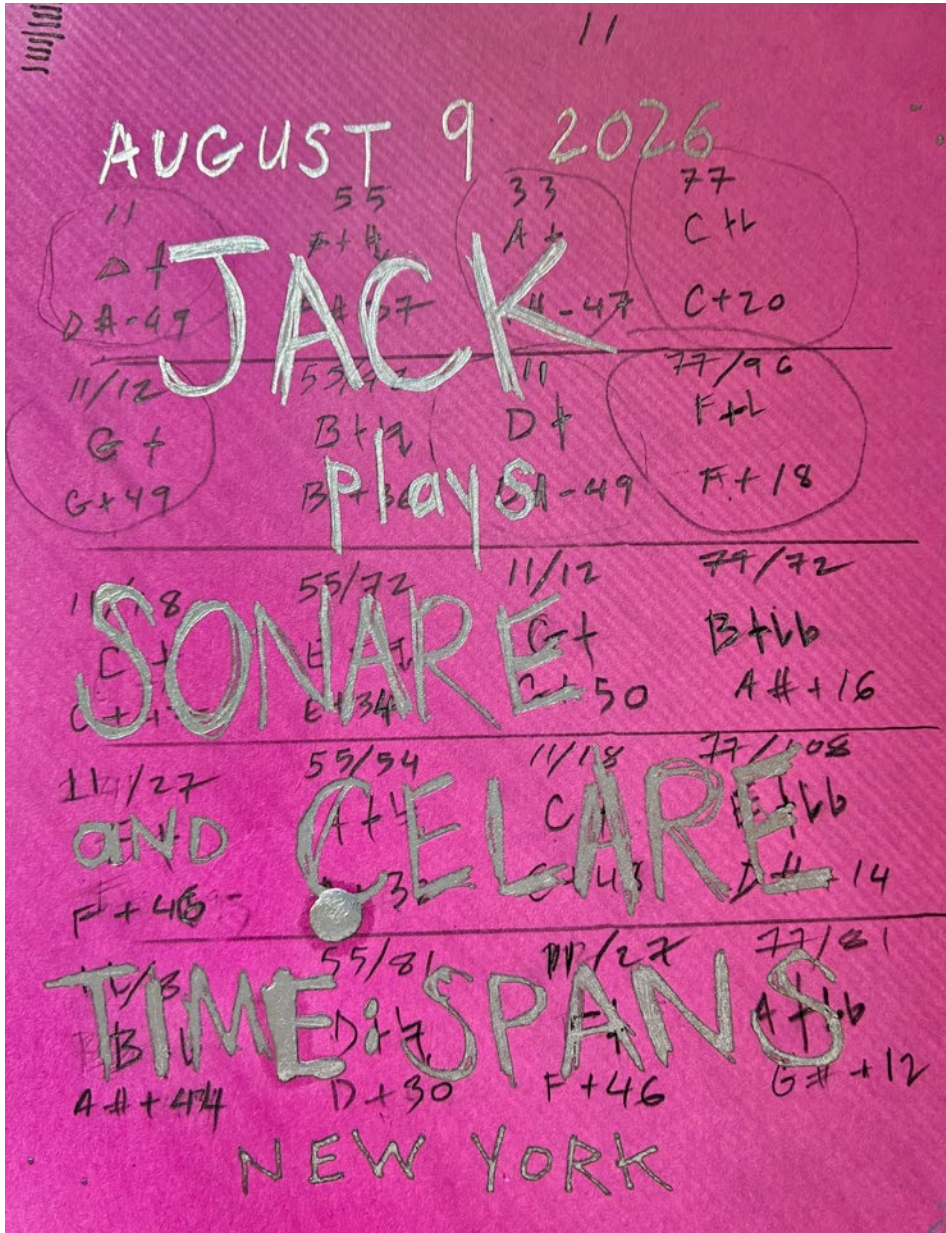
Jay Campbell, cello

Concert duration approximately one hour

Cenk Ergün

Celare (2014–15) and *Sonare* (2014–15)

I am interested in building near-static sound fields made up of repeated patterns, sustained tones, and what can be called islands of sound—brief sound events surrounded by silence. These two works pursue these interests through opposing approaches. *Sonare* unfolds through repetitions of fast, loud, dissonant patterns, at times evoking the sound world of a swarm of wasps. *Celare* is a gentle and sparse environment in which simple, transparent harmonies resonate at a hazy intersection of early European and Turkish modal music. *Sonare* was composed through close and rigorous collaboration with JACK. At first, the quartet interpreted and recorded notation containing the initial sketches of a few repeated patterns. Using audio software, I spliced these recordings into tiny fragments and treated them as source material to create a countless variety of new patterns. I then transcribed these into notation for JACK to play and record once more. The final score is the result of many repetitions of this process of back-and-forth between audio and notation. While *Sonare* places noise on a rhythmic grid to form a series of quasi-mechanical patterns, *Celare* is concerned with the clarity and precision of tones, positioned within an unmeasured, fluid temporal framework. Played *messa di voce*, (the baroque style of gently fading into and out of each bowed note) the sonorities in the opening of *Celare* are informed by early



string-quartet music, most notably, *Sonata a quattro* No. 4 by Alessandro Scarlatti. I wanted to create a similarly pristine sound world in the context of just intonation, one that would also allow for dissonance. While experimenting with such sonorities, I stumbled upon melodic fragments of Turkish modes. These relics of monophonic music take on a new guise as the building blocks for the unhurried progression of dense sustained chords at the center of the work.

Georg Friedrich Haas

String Quartet No. 8 (2014)



Opposite: Cenk Ergün. JACK plays *SONARE* and *CELARE*. Right: Georg Friedrich Haas. Photo: Harald Hoffman

Monday, August 10, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

György Kurtág

Officium breve in memoriam

Andreae Szervánsky, op. 28 (1989)

Aus der Ferne III (1991)

Hommage à Mihály András:

12 Microludes, op. 13 (1977)

Aus der Ferne V (1999)

Six moments musicaux, op. 44 (2005)

Invocatio

Footfalls

Capriccio

In memoriam György Sebök

Rappel des oiseaux

Les adieux

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

Suzanne Farrin

SEA-DRIFT (2026) •

1 *To the space in the door . . .*

2 *perdendosi*

3 *. . . that opens and shuts*

Co-commissioned by The Earle Brown Music Foundation
Charitable Trust, The Banff Centre for Arts and Creativity
2019, and S., F., and A.

Parker Quartet

Daniel Chong, violin

Ken Hamao, violin

Jessica Bodner, viola

Kee-Hyun Kim, cello

György Kurtág*Officium breve in memoriam**Andreae Szervánsky, op. 28 (1989)*

In fifteen short movements, Kurtág pays musical tribute to Endre Szervánsky, a fellow Hungarian composer, who was also deeply influenced by the work of Webern. Drawing inspiration from both Szervánsky and Webern, *Officium breve* serves as a Requiem Mass for the two, Kurtág even utilizing the Latin respelling of Szervánsky's first name in the work title. Anchored by direct quotations from Szervánsky and Webern, *Officium breve* follows a rough arch form, where the central Webern-inspired music is enveloped by Szervánsky's influence at either end.

*Aus der Ferne III (1991)**Aus der Ferne V (1999)*

During the Cold War, the Viennese publishing house Universal Edition promoted Kurtág's music in Western Europe (Editio Musica Budapest represented him on the other side of the Iron Curtain). Alfred Schlee was the highly influential head of Universal Edition for forty years, and the two *Aus der Ferne* works were written for Schlee: No. III in celebration of his ninetieth birthday, and No. V as a musical tribute after his passing.

Hommage à Mihály András: 12 Microludes for string quartet, op. 13 (1977)

As the title suggests, *12 Microludes* pays homage to the Hungarian cellist and composer András Mihály, written in 1977 for his sixtieth birthday. Corresponding to a note in the 12-tone chromatic scale, each microlude is a distilled reality despite, or possibly enabled by, its extreme brevity.

Six Moments Musicaux, op. 44 (2005)

Its title reflective of Schubert's eponymous collection of short character pieces for piano, *Six Moments Musicaux* was commissioned by the 2005 Bordeaux International String Quartet Competition. The first movement opens with passionate, biting leaps in all instruments. Each of these leaps is gigantic in span of interval and justly defines the notion of an invocation: a call to a higher deity or supernatural spirit.

Footfalls refers both to a play by Samuel Beckett, as well as a poem by the Hungarian poet Endre Ady.

Capriccio is the shortest of all the movements with a duration of just over a single minute. It catches Kurtág at his most light-hearted, humorous self. It is short, spiky, witty, and full of surprises.

Parker Quartet. Photo: Luke Ratray



In memoriam György Sebők pays homage to Kurtág's beloved friend and distinguished pianist György Sebők. The emotional arc of this movement clearly expresses his grief and his belief that Sebők's spirit lived on.

Dedicated to Tabea Zimmermann, *Rappel des oiseaux* is a colorful land filled with bird calls, taking its cues from Olivier Messiaen, a past teacher of Kurtág's, whose work included ornithological references.

Les adieux bids us farewell in the style of Leoš Janáček. With its rhapsodic freedom and pulsating grammar, the oscillating intervals are a perfect musical gesture of a hand slowly waving goodbye.

Ken Hamao and Daniel Chong

Suzanne Farrin *SEA-DRIFT* (2026)

The resonance that we experience between each other, living and dead, weaves into our musical psyche and imagination in untraceable ways. All of us, performers or not, embody what we hear for a time. It sits with us and tells us things about our

humanity that were previously unconscious, and then it dives back down again. When its passage is complete, each vessel has been changed uniquely and forever. How do we experience, store, and speak through this new knowledge? What does it sound like when one composer shapes another? The love I have for the music of other people feels like a series of imprints, which are heard in what is left behind: the sound of our momentary togetherness.

For me, musical experience is like a meeting of the minds: the composer's thought, living or dead, the player who filters and colors the message, and the listener, who finds their own liminal space in the dreams of others. This 'meeting' can come as a shock as it can stretch across hundreds of years and vast physical boundaries. It can include people I never knew I understood, or ideas that I didn't think were consonant with my own. The power of this connection keeps my antennae up, searching the waves for a spiritual legato: the tiny thread to something beautiful or bewildering.

This work is a response to the music of György Kurtág and the Parker Quartet's particular attention to his expressivity. It reads like one composer's unanswered letter to translucence. References to his works visit in fleeting citation, but its essentialness comes through hollowed-out reverberations of what is left behind.

Wednesday, August 12, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Mark Andre

... selig ist ... (2024) •

for piano and pre-recorded electronics

Ning Yu

Piano

Experimentalstudio Freiburg (SWR), electronics

Michael Acker, sound director

Joachim Haas, sound director

- US premiere
- Concert duration approximately one hour

Mark Andre

... selig ist ... (2024)

It is a music of the vanishing. It is the revelation of the most fragile, unstable compositional between-time-spaces and their idiomatic, sonic, phenomenological, spatial, and temporally correlating signatures.

These were investigated using sonograms (Fast Fourier Transformation) of the most fragile sonic phenomena (including decays) that had previously been recorded. In this way, all compositional signatures of the piano part were revealed, developed, derived, analyzed, and typologized. On the one hand, this exposes the extreme structural instability of these compositional between-time-spaces, between correlating results and artifacts (the sonograms). On the other hand, the setup of the electronics and the files of those new, most unstable, most fragile signatures of the recorded score fragments were combined with concrete sound signatures of recordings from the Berlin Charité, from the Tränenpalast at the former border crossing Bahnhof Friedrichstraße, from the Freiburg Cathedral Boys' Choir, and the river Dreisam flowing through Freiburg. This results in a fully composed, de-concretized, neither-illustrative-nor-allegorical typology of sound traces of extreme existential, perhaps metaphysical, phenomenological, organizational, spectral, mark-making, ephemeral compositional instability. It reveals a finely composed music of

32

loco

15^{ma}

loco

15^{ma}

a tempo

pppp *ppp* *sffz*

1/3 Ped. *(Sost. Ped./ Tonhalte-Pedal)* *15^{mb}* *pppp* *ppp* *15^{mb}* *sffz* *3/3 Ped.* *allmählich loslassen (Sost. Ped./ Tonhalte-Pedal)* *3/3 Druck* *nicht zu lang* *1/3 Druck* ** Schnellstmögliches, vertikales "Druck-Vibrato" auf der Tastatur* *3/3 Druck simile* *1/3 Ped.* *(Sost. Ped./ Tonhalte-Pedal)*

Elektronik

32

15^{ma} *(Chrom. Cluster)*

37

3:2 *ppp* *fpp* *sffz* *7:6* *loco* *15^{ma}* *(Chrom. Cluster)* *loco* *ppp* *ff* *ppp* *3:2* *fz* *3:2* *(Chrom. Cluster)* *15^{mb}* *fpp* *15^{mb}* *sffz* *5:4* *15^{mb}* *ppp* *2/3 Ped.* *3/3 Ped.* *15^{mb}* *fz* *3/3 Ped.* *(Sost. Ped./ Tonhalte-Pedal)*

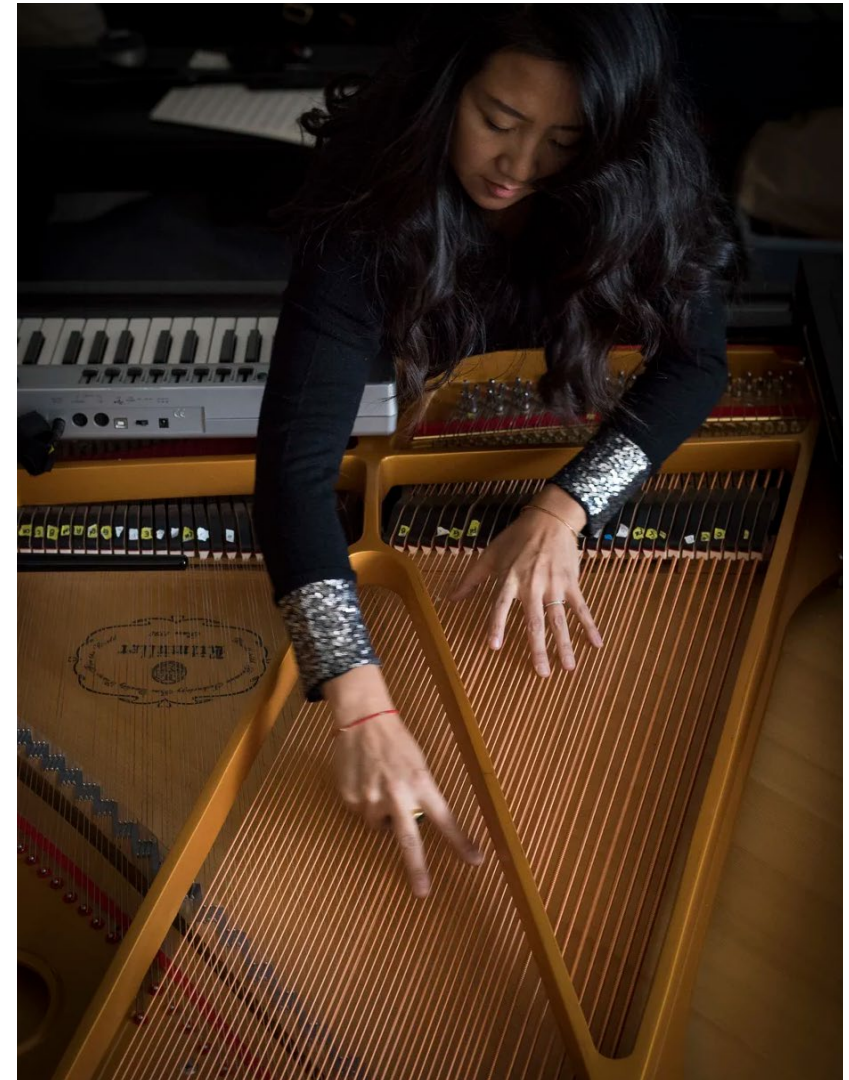
(Sost. Ped./ Tonhalte-Pedal) *(Sost. Ped./ Tonhalte-Pedal)* *(Sost. Ped./ Tonhalte-Pedal)*

Elektronik

37

leaving and passing away—of disappearing. The composition often involves interpolations of phenomenological micro-intervals and micro-sound colors. Ultimate de/re-territorializing, de/re-idiomatizing, de/re-concretizing compositional correlations unfold. These phenomena, thus uncovered from deep within, form the music in their vanishing, the music of the vanishing.

Vanishing is one of the most central themes of the Gospel message. It appears in the pericopes of the Passion, for example at the Last Supper in Emmaus or at the Ascension of Christ. The passage from the Gospel of Matthew quoted at the end of the score (*Blessed are those who mourn, for they shall be comforted*; Matthew 5:4) unfolds itself, in its compositional approach, in the sense of a music of remembrance for a deceased child.



Ning Yu. Photo: Bobby Fisher

Friday, August 14, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Kelley Sheehan

O Maria (2026) •

for baritone, violin, and electronics

Ty Bouque, baritone; Sarah Saviet, violin; Kelley Sheehan,
live electronics

Philippe Manoury

Le temps, mode d'emploi (2014) •

for two pianos and electronics

GrauSchumacher Piano Duo

Andreas Grau, Götz Schumacher

Experimentalstudio Freiburg (SWR), electronics

Michael Acker, sound director

Joachim Haas, sound director

• World premiere

• US premiere

Concert duration approximately one hour and forty-five minutes

Kelley Sheehan

O Maria (2026)

Always present is the voice; not as an ideal of expression, but as something porous. A single throat, a single string, becomes the site where one is possessed, contorted, and muddled from within. Through amplification and physical mediation, the work exposes how the manifested voice can exceed or resist the body that produces it. At the center of the piece, however, is an intrusion.

O Maria emerged through ongoing conversations between Ty and me, shaped in close collaboration during workshops at SWR Freiburg. Fragments of those sessions remain embedded in the performance setup itself: the violin, the score, the physical traces of experimentation.



Philippe Manoury

Le temps, mode d'emploi (2014)

Le temps, mode d'emploi is a large musical fresco on various ways to express time. Contemplative or active time, delayed or real time, continuous or discontinuous, smooth or pulsed, suspended, revisited, circular, diffracted . . . physical or musical time but also psychic time. Time is not just a repository containing our lives, actions, and perceptions; it can have its own structure, a sort of envelope which puts a mark on us. Music was always the best way to express that, much better than any other medium. Before having written a single note, I decided to work based on these modes of temporal organization. The two pianos are surrounded by four virtual pianos and a very complex system of sound synthesis, signal processing, and spatialization. Composed in eight sections, which are linked and responding to each other, the work covers fifty-eight minutes.

Andreas Grau, Götz Schumacher. Photo: Johannes Grau

Saturday, August 15, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Melinda Wagner

Limbic Fragments (2024) •

for flute, oboe, clarinet, saxophone, horn, harp,
piano, 2 percussion, 2 violin, viola, and cello

Sean Shepherd

Simple Machines—Air, Churn, Hover (2024) •

for flute, oboe, clarinet, saxophone, horn, harp,
piano, 2 percussion, 2 violin, viola, and cello

Ramon Lazkano

A Glitch at the Edge (2023) •

for flute, oboe, clarinet, saxophone, horn, harp,
piano, 2 percussion, 2 violin, viola, and cello

Frédéric Durieux

Theater of Shadows I (2022) •

for flute, oboe, clarinet, saxophone, horn, harp,
piano, 2 percussion, 2 violin, viola, and cello

Augusta Read Thomas

Solstice Ritual—Homage to Varèse and Ravel (2024)

for flute, oboe, clarinet, harp, piano, celeste,
4 percussion, 2 violin, viola, and cello

Dedicated with admiration and gratitude to Jeffrey Milarsky and
The Juilliard School, where the work was premiered by AXIOM.

• NY premiere

Concert duration approximately one hour and thirty minutes

All works were commissioned by the Chicago
Center for Contemporary Composition, except
Solstice Ritual—Homage to Varèse and Ravel,
by Augusta Read Thomas, which was commissioned
by The Juilliard School.

The Grossman Ensemble's appearance in this
concert is supported in part by generous gifts from
John Balfe and Nancy Herring, and Gay K. Stanek.

Grossman Ensemble and Guests

Timothy Weiss, conductor

Constance Volk, flute

Andrew Nogal, oboe

Katherine Jimoh, clarinet

Taimur Sullivan, saxophone

Matthew Oliphant, horn

Greg Beyer, percussion

John Corkill, percussion

Kyle Flens, percussion *

Christopher Jones, percussion *

Ben Melsky, harp

Daniel Pesca, piano

Marianne Parker, celesta *

Hanna Hurwitz, violin

Theo Ramsey, violin

Doyle Armbrust, viola

Nick Photinos, cello

* Performing in *Solstice Ritual* only

Melinda Wagner*Limbic Fragments* (2024)

The limbic system is an immensely elegant and sophisticated network of interconnected brain structures that regulate certain features of human behavior, emotions, motivation, and arousal—as well as the formation and storage of memory. I’m intrigued by the notion that episodic memories, when connected to strong emotions, become eligible for long-term storage in the brain, while other less important memories tend to fall victim to routine neurological ‘housekeeping’. I have come to believe that stored ideas are very much alive, and continue to evolve, independent of us, even while we are performing mundane tasks—or sleeping. This miracle is an essential part of the creative process: composers, in particular, must remember not only the sounds around them, but also their own incipient, evolving ideas—while creating a new piece.

Limbic Fragments seemed an apt title for a work that involves a series of energetic, yet largely inconclusive episodes, whose ‘loose ends’, I hope, serve to increase the momentum of the music from one section to the next—similar, perhaps, to the way memories sometimes come at us, cascading and tumbling over each other, fast and furious.

Sean Shepherd*Simple Machines* (2024)

If one applies a scientific definition and notions of pulleys and levers, the above is probably more of a misnomer than a title. And yet, it does usefully describe what I believe I’ve made with these three short abstract sketches. Each movement takes as its point of departure an elemental concept in music—gesture, line, and harmony respectively—and, rather than run with it, tends to fixate. While the music in each cannot correctly be described as developmental, there is also little in the way of a calming stasis. These little machines run dutifully, chaotically, obsessively in their frustrated and relentless actions, until they just simply quit.

I joyfully dedicate *Simple Machines* to Augusta Read Thomas and David Dzubay, two dear mentor composers whom I’ve known and deeply admired for nearly my entire life in music, who together bring the piece into existence in every literal and figurative way.

Ramon Lazkano*A Glitch at the Edge* (2023)

The unexpected commission of this piece was a breach in the continuity of the mutating sound emerging in my last works. The unusual ratio between the number of players and its total duration has also been a challenge. This fragment operates as an introspective tool, recalling the instrumental means of my recent works and their obsolescence. The composer becomes a funambulist in search for an improbable balance, and his tightrope the metaphor of the malfunction of an instrumental and temporal set. Signals with elusive meaning, familiar figures unable to remain still, transient rhythms chaining the continuity of an uncomfortable sound, give shape to this inner listening impossible to be grasped. The exhaustion of the effort to hear the inner vibration of the sound in us reminds us of Sloterdijk: the thought ripples the soul like the finger plucks the string.

Frédéric Durieux*Theater of Shadows I* (2022)

In memoriam Christian Boltanski

Upon learning of the death of the visual artist Christian Boltanski in 2021, I wished to pay tribute by composing a work dedicated to his memory. For more than thirty years, I have followed his work with great interest, and his œuvre has always seemed to me among the most remarkable in contemporary art of the past fifty years. The news of his passing reached me just as I was beginning work on a score commissioned by the Chicago Center for Contemporary Composition; I therefore sought out a particular work by Boltanski that might more directly stimulate the compositional process.

Very quickly, my attention turned to the installation *Théâtre d'ombres* [Theater of Shadows, 1984–1997], which exists in several versions and which I had encountered in two different venues. Highly dreamlike and almost childlike in appearance, this installation is nonetheless profound. It evokes Hebrew traditions as much as Plato's Cave, prehistoric cave paintings, or the puppet theaters found notably in Asia. It also reconnects with a wide range of mythologies and cultures from the West, South America, Asia, and Africa.

As I began my work, I recalled the moment when Boltanski's installation is set in motion: the various figurines, projected onto the walls surrounding the spectators, slowly begin to move because of the heat emitted by the lamps. These initial movements

suggested to me a form of shamanism, as if spirits—or the memory of those who have passed away—were being summoned. I also thought of Boltanski's work which often takes the form of rituals linking the living with the dead.

The piece opens with uncertain sonorities that gradually transform into precise and highly articulated rhythms, then evolve toward complex harmonic situations, before finally releasing chants that seem to originate in Middle Eastern traditions. A kind of danse macabre gradually takes shape, before freezing and returning to the initial state.

This work was composed thanks to the generosity of Sanford and Navah Grossman, whom I warmly thank. I also wish to thank Augusta Read Thomas, who initiated this project, and to extend my warmest thanks to all the remarkable musicians of the Grossman Ensemble of Chicago.

Augusta Read Thomas

*Solstice Ritual—Homage to
Varèse and Ravel* (2024)

Over the past forty-five years, I have composed many works whose titles point to natural and celestial radiances: galaxy, star, sun, earth, moon, sky, light, dawn, illumination, equinox, summer, etc. One central metaphor of my life's creative work is that of light refracting. Of interest to me, for my work, is to build, sculpt, and compose clean, clear, transparent, translucent, luminous, radiant, shining, resounding, and resonant musical materials.

Solstice Ritual—for 14 virtuosi—shares many of these preoccupations. The solstices . . . are the days when the sun's path in the sky is the farthest north or south from the Equator. . . . I asked myself what kind of musical ritual I might compose for musicians to perform at the exact time of a solstice. The result is *Solstice Ritual*. . . .

As I composed *Solstice Ritual*, in my mind's ear and eye were sonic and visual images of fourteen musicians, a conductor, and dancers, performing outdoors (if feasible) during the precise moment of a solstice. . . . Although the score took most of its inspiration from the vivid illuminations and dazzling rays of the summer solstice, at times it explores contrasting materials whose shadowy character may also suggest the relative absence of light that marks the winter solstice.



A related sonic and balletic image I had when composing this composition was that of a kaleidoscopically radiant light refracting with vibrant and multi-shaped energies in a constant state of transformation. The music's energy-flows vary and braid together musical materials that are blazing, radiant, kinetic, ritualistic, resonant, lyrical, rhythmic, reflective, fiery, avid, dynamic, effervescent, and, at times, harmonically jazz-like. Importantly, *Solstice Ritual* was not conceived of as an ensemble piece. Rather, it is a score for fourteen highly virtuosic soloists.

Solstice Ritual also pays homage to the composers Edgard Varèse and Maurice Ravel, celebrating their imagination, joy, love, vitality, soul, energy, great chords and rich chord progressions, resonant orchestrations, tight big-bandlike splash-chords, and the sheer beating-heart inner life of their music. I love all of their compositions and to give just two examples among many, Varèse's percussion writing and Ravel's gorgeous orchestrations have been longstanding sources of inspiration. . . .

Although my music is meticulously notated in every detail, I like it to sound like it was spontaneously invented—always in the act of becoming. The creative journey—not a predictable or fixed point of arrival—is, for me, essential. I dance while I compose, hoping that my music will feel organic and self-propelled. I work hard to ensure that my music too dances; I often create in my mind and ear imaginary flexible dances and ballets, poems, visual-art doodles, lighting, or animations, and I love virtuosic performances that percolate and spiral with natural musicality. I draw maps of form and never follow them! Rather, I follow the music where it needs to go and then redraw the maps of form over and over and over.

Sunday, August 16, 2026, at 7:30pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Sarah Hennies

The Blue Hour (2025) •

for violin and piano

Commissioned by Saviet/Houston Duo with support from the Ernst von Siemens Music Foundation, SWR, and Huddersfield Contemporary Music Festival.

Saviet/Houston Duo

Sarah Saviet, violin

Joseph Houston, piano

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

Sarah Hennies

The Blue Hour (2025)

My work for the past nearly twenty years has been based primarily on repetition, often exploring the ways in which repetition affects my life in non-musical ways. One such repetition is that of recurring dreams in which the content of the dreams changes, but the themes are often similar: being chased, pursued for a crime I did not commit, being unable to reach a destination, and so forth. As I began writing this piece for Sarah Saviet and Joe Houston, I had no plan or concept in mind, but as the piece went on, I realized that much of the music I had written without any sort of plan or concept was somehow related to those types of dreams. I came to the work with the idea of exploring scales and melodies because these don't appear in my music, and I wanted to try something new. I assumed their 'meaning' would later be revealed to me, which turned out to be the case. There are, of course, many kinds of repetition. Listening to a song I love over and over is comforting. The unwanted recurrence of a traumatic memory from which I cannot be fully freed, or the drudgery of a day job I was once unable to leave for much of my adult life, is not. In the case of this new work, I found the repetitions I was writing to feel somehow unfulfilled, never reaching a resolution or destination, which is the subject of dozens of dreams I've had in my life. I wanted to work at this long durational scale because

I've found from my earlier piece, *Reinvention of Romance* (2018), that something happens to my consciousness onstage when I go beyond seventy minutes or so of focused playing. It somehow becomes more casual and 'normal' for me, but also reaches a new kind of focus that can only be achieved over such long durations. It is here I also think of my recurring dreams which are so frequent and span such a long period of time. Although these dreams are often tense and occasionally upsetting, their occurrence is now commonplace and expected for me—always taking place early in the morning, just before I wake up—and often extremely vivid and, sometimes, lucid so that I am consciously aware that I am dreaming while experiencing the dream. David Lynch once said that what happens in your dreams is no less real than anything else in your waking life; it is all consciousness, but one's reality is simply experienced differently in dreams than when awake. It's not my goal necessarily to analyze my dreams as a psychologist might, but to take the material qualities of my dreams and place them into this new context as music, to experience them in a different way and outside of myself.

Joseph Houston, Sarah Saviet. Photo: Camille Blake



Monday, August 17, 2026, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Njabulo Phungula

ochre song (2024) •
for flute clarinet, saxophone horn, trombone, percus-
sion, harp, piano, violin, viola, cello, and double bass

Imsu Choi

Pop (2023) •
for flute, clarinet, trombone, percussion, and electronics

Farzia Fallah

*I did not paint the war. I lived the war—
une Aubade* (2025) •
for flute, oboe, clarinet, bassoon, horn, trumpet,
trombone, tuba, piano, percussion, violin, viola, cello,
and double bass
Commissioned by Ensemble Musikfabrik, Christine
Schug-Mewes and Joachim Mewes, and Muziekgebouw
aan 't IJ with the support of Ammodo

Márton Illés

Forajzok (2021) •
for flute, oboe, clarinet, bassoon, horn, trumpet,
trombone, percussion, piano, 2 violins, viola, cello,
and double bass

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

International Contemporary Ensemble

Rebekah Heller, conductor
Isabel Lepanto Gleicher, flute
Jasmine Daquin, oboe
Emmalie Tello, clarinet
Alexander Davis, bassoon
Erin Rogers, saxophones
Nicolee Kuester, horn
Gareth Flowers, trumpet
Michael Lormand, trombone
Marcus Rojas, tuba
Nuiko Wadden, harp
Ross Karre, percussion
Erika Dohi, piano
Modney, violin
Leah Asher, violin
Wendy Richman, viola
Irène Han, cello
Randall Zigler, bass

Njabulo Phungula

ochre song (2024)

In *ochre song*, I hoped to apply physical material as a metaphor for sound material. I was especially interested in exploring the concept of layers, both physical and sonic. How does this material react when in contact with another? How is this sound color (or indeed our perception of it) impacted by its proximity to another? To that end, I established three main categories of layers in *ochre song*: grainy, fluid, and earthy. These layers are presented in a variety of configurations which reflect what I imagine would be the outcome of, for example, granular particles mixing with fluids, or how the ratio of one material to another would affect their resultant properties. The sonic gestures that represent these ideas are based on my own intuitive musical response to the material in question. For example, the log drum, temple blocks, and prepared harp-strings could, in certain contexts, represent granular material, whilst slow, bowed glissandi in the double bass, or the sound of a friction mallet being drawn across the skin of a bass drum, may embody the ever-changing quality of the earth beneath us. In *ochre song* I was also able to revisit my earliest experiments in music-making from almost two decades ago when I would

mix and match pre-recorded objects in a Digital Audio Workstation, building layers of sound one track at a time. The work's horizontal elements (say, the structure) rely heavily on the established associations between gestures and colors across the roughly fifteen different sections that make up the work. Form, then, becomes a string for tying together this musical omnium gatherum.

Imsu Choi

Pop (2023)

The title is from the source of the sound that I made for the electronic part which is a popping sound. At that time, I was at Ircam for the Cursus program, and I was working with a motion sensor called R-LoT, a body-based media interaction. The process of the sound making that I appreciated therefore is organic and became the starting point of the piece. The electronic part is based on the improvisation of myself equipped with the sensor that I mapped with various parameters to trigger, modulate, and transform the sounds. A brief sound motif, a popping-like sound, becomes progressively a texture to fill the space and flows freely.

International Contemporary Ensemble.
Photo: Da Ping Luo



Farzia Fallah

*I did not paint the war. I lived the war—
une Aubade* (2025)

*I didn't paint the war . . . but there is no doubt that
the war exists in the paintings I made at the time.
So said Picasso, about his painting, L'Aubade (1942).*

As well as *L'Aubade*, in Paris, I also saw Dora Maar's
photos of *Guernica*, which documented the course
of its creation. I was struck by how Picasso had
transformed a raised fist—which, like a kind of
rallying cry, holds a tuft of grass up to a sun—into
a horse with its mouth wide open. The sun then
became a lantern. What a horror. What a scream.
What misery. And all of it so shamefully current, as
H. might have said. I thought of lines from Henri
Michaux's poem, "Full Of:"

*Full of shards, of debris, of heaps of debris, of cries
as well, especially cries.*

Paris was different. There, I sang everything I could,
for a different Middle East, for Syria: *Canti di una
possibilità*. And after returning from Paris, after
those twelve days, after the missile struck the
prison with pinpoint accuracy, after all that, I
decided on the title of the piece and asked myself
what G. might still have written. And whether it
was a coincidence that I came across a poem by
my father, Karim Fallah Rajabzadeh, at the very
same time I was thinking about *L'Aubade*:

*. . . Even if there is no-morning, be the morning glow
yourself.*

Márton Illés

Forajzok (2021)

Rajzok (Drawings) is a series that by now comprises
half a dozen autonomous compositions whose focus
lies predominantly in the experimental domain. One
member of this family is *Forajzok*, whose title alludes
to the premiere ensemble Klangforum Wien. The
work operates with radically diverse sonic means.
Its texture, consisting of both conventional and
extended instrumental sounds and characterized
by vocal-like, archaic psychophysical qualities, is
expanded and intensified through the addition of
actual vocal sounds. Gestures, lines, and processes
emerge, along with homogeneous and heteroge-
neous sonic planes as well as algorithmically generat-
ed harmonic progressions in a wide range of colors,
densities, and intensities, unfolding subtly and in
manifold ways within an organic alloy of instrumental
and vocal sound. Furthermore, the work features
sounds produced by coins struck against one
another, rubbed, and scratched in various ways;
through this, the piece acquires an additional
theatrical as well as conceptual dimension.

Tuesday, August 18, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Pamela Z

Works for solo voice, electronic processing,
samples, and wireless gesture controllers
(1986–2024)

Quatre Couches (2015)

Flare Stains (2010)

Typewriter (1995)

Declaratives (2005)

Badagada (1988)

Syrinx (2003)

Flock (2024)

Le Soldat Anonyme (2005)

Pool (2015)

Pop Titles 'You' (1986)

Le Corps (2019)

Unknown Person (from *Baggage Allowance*, 2010)

Other Rooms (2018)

Meredith Monk

Scared Song, live version (1986), arr. Pamela Z

Quatre Couches is a sonic trifle, tiramisu, or mille-feuille—juxtaposing four contrasting layers and toying with them—mixing them and moving them around on the plate until they all melt away. *Flare Stains* is a sonic poem on the residue left by emergency flares. *Typewriter* uses voice, processing, and typewriter samples (triggered with a gesture controller). *Declaratives* combines live and sampled text fragments, which are further fragmented and layered through delay and granulation processes. The text samples were originally created for a six-channel sound installation in an exhibition called *The Art of Artist Statement*. In *Badagada*, one of my early digital delay pieces, the syllables *ba-da-ga-da-ga-da-ga-da-ga* are layered in multiple delay lines to form a harmonic, rhythmic accompaniment to a melody sung in English. *Syrinx* is named for the avian vocal organ. In this little extract from my longer 2004 sound work, a birdsong is pitch-shifted and consequently stretched until its individual notes are slow enough and low enough to be accurately produced by a human voice. *Flock*, which incorporates the sampled voice of dancer Jesse Zaritt, is a structured improvisational meditation on the curious naming of groups of birds. *Le Soldat Anonyme* was originally composed for the closing title sequence of *Lover Other*, a

Concert duration approximately one hour and fifteen minutes



PROGRAM NOTES

2006 Barbara Hammer film that I scored. Barbara ultimately decided to use only ambient room sound and the voice of an art auctioneer over those end-credits, so the song wasn't included in my film score. I recently rediscovered it and resurrected it in the form of this live voice and electronics arrangement. *Pool* is a short episode from *Memory Trace*, a full evening solo performance work exploring various aspects of memory. *Le Corps* is woven from layered samples of French choreographer Christine Bonansea's speaking voice, which are played using a gesture-controlled MIDI instrument. *Unknown Person* is an excerpt from *Baggage Allowance*, an intermedia work that scans and inventories the belongings (and memories) we all cart around. *Other Rooms* is constructed from samples of the speaking voice of Paul David Young taken from an interview I recorded as part of the process of making *Memory Trace*. *Scared Song* is a work by Meredith Monk from her 1987 album *Do You Be*. Tonight's performance is my live version of the studio arrangement I made for my track on her 2012 tribute CD, *Monk Mix*.

Pamela Z. Photo: Mark Poucher

Wednesday, August 19, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Salvatore Sciarrino

Stupori (2018)

six readable silences for baritone, flute, violin, and percussion

Ty Bouque, baritone soloist

Emi Ferguson, flute

Miranda Cuckson, violin

Jonny Allen, percussion

Michael Hersch

Carrion-Miles to Purgatory: thirteen pieces

after texts of Robert Lowell (2014) •

for violin and cello

Carrion-Miles to Purgatory was commissioned by the Library of Congress for its 90th Anniversary Concert Season.

Miranda Cuckson, violin

Coleman Itzkoff, cello

The performers cited above are members of AMOC, American Modern Opera Company

- NY premiere

Concert duration approximately one hour and thirty minutes

Salvatore Sciarrino

Stupori (2018)

Juxtaposing heterogeneous texts to compose a series of contrasting, seemingly random pieces, I often pursue this mirage: by imperceptible degrees, encountering the other, each character becoming clearer in itself. Once combined, the different pieces complement each other and light up like windows onto the complex variety of the world. For me, a curious and insatiable observer (caught and torn between art, science, and philosophical speculation), those windows—those transversal perspectives—unlock the pleasure of continuous discovery and are a good curb for melancholy. Indeed, the history of civilization increasingly seems to me like a gigantic mutual massacre that only culture has the power to regenerate into utopia and hope.

Thus arrives a new batch of songs: the baritone plays the starring role, with excesses of restlessness, almost bordering on dramatically acted scenes. The instruments interact with him subtly, punctuating and echoing. I have long developed my own personal singing style, and now it is unmistakable. It is difficult, almost a risky gamble, to evoke the space around the voice and vary it, with three soloists: flute, violin, and a percussion ensemble that also includes exaggeratedly large instruments, relics of a symphony orchestra, left on the chamber-music stage.

In my musical language, the relationship between figures is at least as important as the notes, for an organic whole of wholes to unfold. Therefore to present *Stupori*, I would need to show some sheets of paper stolen from my laboratory, from which one can follow, in some sense, the planning of the work.

The graphs serve not so much to control physical parameters, but rather to configure a perceptual physiognomy, that is, the recurrence of physiological stimuli (and the resulting psychological involvement). They are diagrams where the seemingly most elusive aspects are intuited, calculated, measured, and then empirically verified; we find ourselves far beyond the problem of the passage of time. For example, the persistence of sound images, virtual counterpoints, suspended atmospheres, even the tension of expectations, all become measurable dimensions: unusual yet expressively powerful perspectives, which should not surprise the lay listener.

Michael Hersch

Carrion-Miles to Purgatory: thirteen pieces after texts of Robert Lowell (2014)

The poetry of Robert Lowell (1917–1977) has drawn me back often. He is a poet whose words I have set in some form with regularity over many years at this point. There is a particular kind of restrained intensity and structural urgency present in his work

which always, if not increasingly, feels an apt companion for our time, for most times. In a recent piece which engages his texts, *oaks cut for the pyre* (2025), written a decade after the completion of *Carrion-Miles to Purgatory*, one of the fragments—in this case part of adaptation from Eugenio Montale—reads,

*Everything near you is smoke. . .
Everything you grab hold of—street, portico, walls and
mirrors—glues you to a paralyzed crowd of dead things
. . . it's a sign that this is the hour for letting go of the
life you were always disposed to throttle . . .*

There is here the tension present in so much of Lowell's work, a tension between and within an almost formal darkness and a notable energy directed toward the world around him, energy only possible in many cases if fueled by something resembling optimism. However, his sense of buoyancy is often housed within spaces of dread and a knowledge of inevitable loss:

*We must all live by taking a few uncontrolled
screams—in our stride*

Carrion-Miles to Purgatory is a cycle consisting of thirteen pieces for violin and cello where the music and each poetical fragment engage in something perhaps resembling a conversation between myself and the selected Lowell text. The texts simply live in the score to be seen by the musicians performing the music. I struggled with whether they needed to be, or even should be, presented to listeners of the music. For tonight's program, I have opted to include them in the program notes.

Carrion-Miles to Purgatory: Texts by Robert Lowell

- 1 To hang the Furies by their itching ears,
And the green needles nail us to the wall.
- 2 . . . and the snow
Blazes its carrion-miles to Purgatory.
- 3 . . . Now how the weary waters swell,
The tree is down in blood!
All the bats of Babel flap about
The rising sun of hell.
- 4 . . . and the oak
Splatters and splatters on the cenotaph . . .
- 5 Again and then again . . . the year is born
To ice and death . . . the snake-tailed sea-winds coughed and howled
For alms outside the church whose double locks
Wait for St. Peter
Time and the grindstone and the knife of God . . .
- 6 . . . drowned face downward . . .
Until the thaw he waited, then the flood
Roared like a wounded dragon over shoal
And reef . . .
And rolled his body like a log to Styx;
Two angels fought with bill-hooks for his soul.
- 7 . . . my bones are trembling and I hear
The earth's reverberations and the trumpet
Bleating into my shambles . . .
O Mary . . .
Our sacred earth in our day is our curse.

- 8 . . . I saw you wiry, bed-ridden . . . Half inaudible . . .
It is all
A moment.
The trees
Grow earthward: neither good
Nor evil, hopes nor fears,
Repulsion nor desire . . .
Will serve to stay the fall.
- 9 Time smiling on this sundial of a world
Sweltered about the snowman and the worm . . .
This winter all the snowmen turn to stone . . .
May the snow recede and red clay furrows set
In the grim grin of their erosion, in
The caterpillar tents and roadslides, fat
With muck and dropsy . . .
Into this eldest of the seasons.
- 10 . . . and the laugh of Death is hacked in sandstone . . .
- 11 Hell is burned out, heaven's harp-strings are slack.
Mother, run to the chalice, and bring back
Blood on your finger-tips . . .
- 12 . . . Canaries beat their bars and scream . . .
- 13 . . . and black-windowed blocks
Recoil against a Gothic church.
The clocks
Are tolling . . .
The shocked stones
Are falling like a ton of bricks and bones
That snap and splinter and descend in glass . . .

The excerpts from *Lord Weary's Castle*, by
Robert Lowell, have been provided by Michael Hersch.

Alarm Will Sound. Photo: Michael Clayville



Friday, August 21, 2026, at 7:30 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Georg Friedrich Haas

in vain (2000)
for 2 flutes, oboe, 2 clarinets, bassoon, 2 horns,
2 trombones, 2 percussion, harp, accordion, piano,
saxophone, 3 violins, 2 violas, 2 cellos, and double bass

Concert duration approximately one hour and fifteen minutes

Alarm Will Sound

Alan Pierson, conductor
Erin Lesser, flutes
Brandon Patrick George, flute
Christa Robinson, oboe
Bill Kalinkos, clarinet
Nuno Antunes, clarinets
Ed Rosenberg, saxophones
Michael Harley, bassoon
Laura Weiner, horn
Nicolee Kuester, horn
Michael Clayville, trombone
Tim Albright, trombone
Chris P. Thompson, percussion
Matt Smallcomb, percussion
John Orfe, piano
Jacqui Kerrod, harp
William Schimmel, accordion
Courtney Orlando, violin
Christopher Otto, violin
Austin Wulliman, violin
Andrew Griffin, viola
John Pickford Richards, viola
Irène Han, cello
Jordan Bartow, cello
Pat Swoboda, bass
Daniel Neumann, audio engineer

Georg Friedrich Haas*In vain* (2000)

Georg Friedrich Haas's *in vain* is a reflection on the inevitability of cycles of authoritarianism, and the ever-present need to push back. It has been called a modern masterpiece by Alex Ross and one of the first masterpieces of the 21st century by Sir Simon Rattle.

Haas grew up in a Nazi family and subscribed to the National Socialist ideology in his youth. But he turned away from this outlook in his twenties and came to see his compositions as a way to work through his "huge feeling of guilt" at his Nazi roots. Haas believed that the Austrian people had collectively turned away as well. So, when the right-wing populist Freedom Party surged back in Austria's 1999 election Haas was deeply disturbed, seeing the moment as a "return to a situation believed to have been overcome."

in vain is Haas's reflection on this situation: music in which peace is repeatedly achieved, only to unravel again and again. The work begins with a maelstrom of descending notes and dissonant, unsettled harmonies which eventually settle into a static and dark place. The darkness here is not merely musical—the opening's dissonant harmonies freezing into slowly diverging unisons—but also literal: this is the first of two sections of the work performed in darkness. Haas uses darkness to catalyze novel kinds of listening and playing. With the players

unable to see their music, the conductor, or one another, Haas had to develop unconventional ways for musicians to play together.

As light returns, the music seems to have overcome the opening's chaotic dissonances to achieve peace: silences separated by pure, otherworldly harmonies. These harmonies are in just intonation, created not out of the rational equal-tempered notes of the piano keyboard, but the pure, resonant intervals of the overtone series. Just intonation harmonies are at once alien—at odds with what we hear in most music—and also strangely familiar, because they are rooted in the fundamental nature of sound.

In *in vain*, Haas uses just intonation to express peace and purity achieved when the maelstrom is tamed. But this peace is unstable. The just-tuned harmonies inexorably descend, like a slow-motion version of the swirling descents of the opening. And tensions arise. Players swell against one another, bend pitches away from the pure harmonies, or separate entirely into conflicting chords. Even when rising melodic lines struggle against it, the descent continues. (Haas uses the 'Shepard Tones' technique to create the illusion of an infinite, never-ending descent.)

Gradually but inevitably, the "situation believed to be overcome" always returns. Haas describes this returning maelstrom, like the Freedom Party's rise in 1999, "not as a triumphal reprise, but rather as the return of an oppressive, catastrophic condition."

Alan Pierson

Saturday, August 22, 2026, at 7:30 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Rebecca Saunders

Scar (Triptych II) (2018–19) •

for oboe, clarinet, horn, trumpet, trombone, accordion,
2 pianos, electric guitar, 2 percussion, violin, viola, cello,
and double bass

Commissioned by Festival Acht Brücken | Musik für
Köln with financial support from the Ernst von Siemens
Music Foundation, and Birmingham Contemporary
Music Group.

Rebecca Saunders

Skull (Triptych III) (2022–23) •

for bass clarinet, tenor sax, bassoon, horn, trumpet,
trombone, 2 percussion, Korg BX3, electric guitar,
violin, viola, cello, and double bass

- US premiere
- Concert duration approximately one hour

Talea Ensemble

James Baker, conductor

Michelle Farah, oboe

Rane Moore, clarinet

Erin Rogers, tenor sax

Adrian Morejon, bassoon

Sam Jones, trumpet

Mike Lormand, trombone

Sae Hashimoto, percussion

Reed Puleo, percussion

Steve Beck, piano

Peggy Kampmeier, piano

Oren Fader, electric guitar

Karen Kim, violin

Martine Thomas, viola

Chris Gross, cello

Greg Chudzik, bass



Rebecca Saunders. Photo: Astrid Ackermann

Rebecca Saunders

Scar (Triptych II) (2018–19)

scar/ n.: the fibrous connective tissue remaining on the skin or within body tissue, where a wound, burn, or sore has healed; a steep high cliff or rocky eminence.

scar/ v. trans.: mark with a scar or scars; to do lasting injury to; **v. intrans.:** to form a scar; become scarred.

scar: stigma, cicatrix, lesion, naevus, trauma, pock and pit—marred, a mark of difference.

Memory, history, ingrained on the skin: tracing a possible wound. The implication of violence, disfigured and defaced. The imperfect surface, frayed edges, cracks in the veneer.

Silence is the canvas on which the weight of sound leaves its mark. In *Scar*, sound rips open the surface of silence or peels back the skin, zooms in, and falls into the netherworld. Seeking the obscured, that which lies within.

A quotation from Ed Atkins "Us Dead Talk Love:"

This corporal revenge. A genuine, concerted and systematic undoing of grace. Every promise discovered too late to be a fucking lie told badly. The promise of intimacy and the promise of beauty ripped away to reveal a gawping, hyperreal brute. Perfection only withheld by that small matter of the encroaching white of dawn under the door and the imminent waking. When all of this might be nonchalantly buried studded into the underwear draw of language and a sprint of animist velocity. . . .

Rebecca Saunders

Skull (Triptych III) (2022–23)

Skull was composed in 2023 for large ensemble. It forms the final part of a triptych together with the works *Skin* (2016) and *Scar* (2019). The three compositions can be performed separately or together.

In *Skull* the instrumentation differs greatly from the other works. The central timbral focus lies with the lower range of the wind and brass instruments, and the piano and e-guitar are replaced with an analogue electric Korg BX3 draw-bar organ, chosen for its flexibility and striking sound. *Skull* is the longest work at thirty-eight minutes and with it I sought a cohesive formal unity for the triptych. Simultaneously, and in stark contrast to *Skin* and *Scar*, *Skull* pursues a complex web of lyrical polyphony stretching from the very first sound to the final fermata.

Skull partially draws on *Skin* and *Scar*, setting up passing points of reference and reflecting on timbral fragments, individual gestures, and sounds inherent to the earlier works. These fragments are both diffused and condensed, transformed and mutated, and seek to delve from the outermost surface of the acoustic body to the edge of the innermost, of consciousness, as it were, to the skeletal essence within.

This quotation from Haruki Murakami's *Hard-boiled Wonderland and the End of the World* elucidates the central image:

The skull is enveloped in a profound silence that seems nothingness itself. The silence does not reside on the surface but is held like smoke within. It is unfathomable, eternal, a disembodied vision cast upon a point in the void.

For information on the composers featured in TIME:SPANS 2026, please see the following websites.

Mark Andre

en.karstenwitt.com/artist/mark-andre

Imsu Choi

imsuchoi.com

Cenk Ergün

cenkergun.com

Farzia Fallah

farziafallah.de

Suzanne Farrin

suzannefarrin.com

Georg Friedrich Haas

universaledition.com/en/Contacts/Georg-Friedrich-Haas/

Sarah Hennies

sarah-hennies.com

Michael Hersch

michaelhersch.com

Márton Illés

martonilles.com

György Kurtág

universaledition.com/Personen/Kurtag-Gyorgy/

Philippe Manoury

en.karstenwitt.com/artist/philippe-manoury

Njabulo Phungula

njabulophungula.com

Wolfgang Rihm

universaledition.com/en/Contacts/Wolfgang-Rihm/

Salvatore Sciarrino

salvatoresciarrino.eu

Kelley Sheehan

kelley-sheehan.com

Rebecca Saunders

rebeccasaunders.net

Pamela Z

pamelaz.com

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Burke Brown
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 2026
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