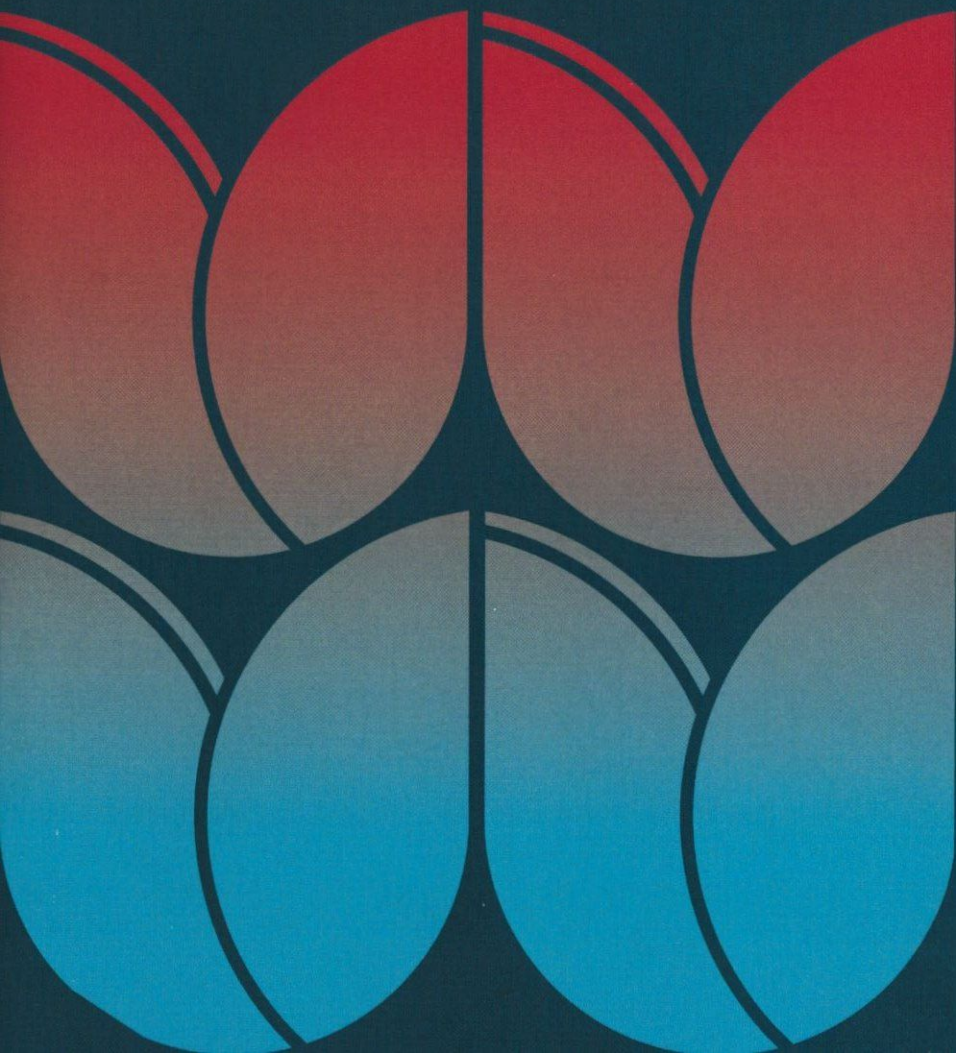


2018

BUFFALO



# TUESDAY, JUNE 5

## SLEE SINFONIETTA

**Lippes Concert Hall in Slee Hall, 4:00 PM**

Emlyn Johnson, flutes; Erin Lensing, oboe/english horn; Michael Tumiel and Lucy Hatem, clarinets; Jessica Wooldridge, bassoon; Daniel Brottman, horn; Sycil Mathai, trumpet; Mark Broschinsky, trombone; Tomek Arnold, Tom Kolor, and Steve Solook, percussion; Kristen Theriault, harp; Jade Conlee and Christopher Guzman, piano and harpsichord; Su Lee, organ; Hanna Hurwitz and William Knuth, violin; Alyssa Roggow, viola; Katie Weissman, cello; Tristan Kasten-Krause and Megan McDevitt, double bass

### PROGRAM

Weijun Chen	Watercolors * (2018), for sixteen instruments
William David Cooper	Epilogue * (2018), for fifteen instruments
Alon Nechushtan	Three places in New York * (2018), for sixteen instruments
Fernando Munizaga	Ondas Primarias (2017), for bass flute, clarinets, percussion, harp, piano and double bass
Yotam Haber	Estro poetico-armonico II (2018), for alto flute, bass clarinet, piano, violin, and cello
Su Lee	Nachruf für Nr. 503 * (2018), for piano, harpsichord, percussion and organ
David Mettens	Without Air (2017), for flute, viola, violoncello, percussion and harp
	* World Premiere

### MIVOS QUARTET

**Baird Recital Hall, 7:30 PM**

Olivia De Prato, violin; Lauren Cauley Kalal, violin;  
Victor Lowrie Tafoya, viola; Mariel Roberts, cello

### PROGRAM

Hilda Paredes	Cuerdas del Destino
John Harbison	String Quartet No. 6
David Felder	Third Face
Hans Thomalla	Albumblatt

## PROGRAM NOTES

### **Paredes, Cuerdas del Destino**

*Cuerdas del destino* is my second work for the medium. In this work I have treated the string quartet as a mega instrument, in contrast with my first string quartet written in 1998 in which I treated the instruments as characters who propose and characterize their own material.

In *Cuerdas del destino* the concept of consequence is the principle from which all materials develop by creating the direction, dramaturgy and structure of the work. The choice of the title (*strings of destiny*) derives from this.

As in many of my recent works, the instrumental treatment in this piece is as important for defining the character of the material, as those harmonic, rhythmic and dynamic parameters.

From the introductory opening, two contrasting materials follow each other: *glissando tremolo* and *pizzicato*. While a third, on a white note harmony played *col legno tratto* interrupts the discourse between the other two. Consequently, the first section of the piece grows out of this white note harmony and develops slowly into a microtonal harmony.

The dramatic treatment of these three materials sets up the principles which will develop throughout the piece. Each of the four main sections of the piece are defined by their harmony, instrumental colour and gestures. In the second section a combination of harmonics, *col legno battuto* and left and right hand *pizzicati* interact. The rhythmic and percussive character of the third section grows out of the *col legno battuto* and left hand *pizzicati*, which fleetingly appeared in a different context in the second section.

Each section is linked to the next one by a transition in which toneless sounds (*tonloss*) prevail. In the last transition into the fourth section there is further development of the subtle bow pressure of the toneless sounds into various different colours produced by varying bow pressures. This leads to the climax in the quartet, which acts as a link into the last section, built out of elements previously heard but in a different more rhythmic and virtuoso character.

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### **Harbison, String Quartet No. 6**

This work was commissioned by a consortium that includes the Lark, Ariel, and Telegraph quartets, and the Tanglewood Music Center. It is in four movements:

1. *Lontano*: At first, from a distance, then closer but still not joining, the first violinist stays physically, psychologically and temperamentally distant from the string trio, which plays in a relaxed, rural style.
2. *Canto sospeso*: A long melody is shared, explored, then suspended, eventually displaced and nearly abandoned completely. It reappears as a memory at the very end.
3. *Soggetti cavati*: Framing this brief episode, two sets of initials representing two American patriarchs. Distant point of orientation—the found object and the forthright plan.
4. *Conclusioni provvisorie*: Again the solo violin and the string trio, here in an encounter, at odds, but eventually revealing their common source in some very early vocal pieces which share the same words.



### **Felder, Third Face**

**Third Face** was composed for the extraordinary Arditti String Quartet in 1987-88, premiered by them in the summer of 1988 at a variety of festivals in Europe, and subsequently recorded on Bridge CD 9049. The work is an extremely virtuosic piece of chamber music for each of the players and the quartet as a group. Andrew Porter writing in "The New Yorker", said, "Felder's Third Face was given its premiere in 1988. I was struck by it then; after further hearings of it I admire it even more. It is lucid, but with a controlled wildness in its making. Written for virtuosos, it challenges them by presenting its fierce, fertile ideas with almost reckless rhythmic and dynamic exuberance."

The title of the work makes reference to a novel by the late Japanese author Kobo Abe, entitled *The Face of Another*. In this novel the main character is a chemist/teacher whose face is horribly disfigured when an experiment explodes. He is fitted with a 'neutral' mask and given the opportunity to select new features that will be accomplished through plastic surgery. Abe's novel twists and turns in fabulous ways; I borrowed only the rough scenario.

In musical terms, the work sets up a linear series of coded fragments based upon interval. These fragments are then layered through four contrapuntal passes through the materials, each pass separated by increasingly lengthy passages solely in harmonics. As the work unfolds the 'coded fragments' begin to coalesce eventually becoming melodic line.

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### **Thomalla, Albumblatt**

We know albums—or "Poesiealbum," as they are called in German—from our childhood: the collection of entries from friends or family as an attempt to hold onto something ephemeral: seemingly inseparable friendship, a notable experience, a song or a poem that should not be forgotten; all of those stand next to leaves that have dried long ago, and whose decomposition lets us experience vanity rather than durability. My composition *Albumblatt* is a study about these attempts to get a hold of such unsteady phenomena: the players' fingers slide in almost uninterrupted glissando across the fingerboard at the beginning of the piece, while bow-pressure and bow-tempo swell constantly. A restless sonorous flow, continuously changing its direction, and in which chords shine through only in passing—just long enough to be perceived before the notes drift on: short moments of orientation, memory, meaning. A steady decrease in bow as well as in glissando-tempo (up to their eventual halt) attempts to grip these chords, to literally hold on to them. But instead of a stable and fixated harmony a different type of sonorous world emerges, one that follows its own flow and eventually its own elusiveness. The grasp for the chords, the attempt to get a hold of those gestures, becomes a fleeting gesture itself. *Albumblatt* is dedicated to the Arditti Quartet.