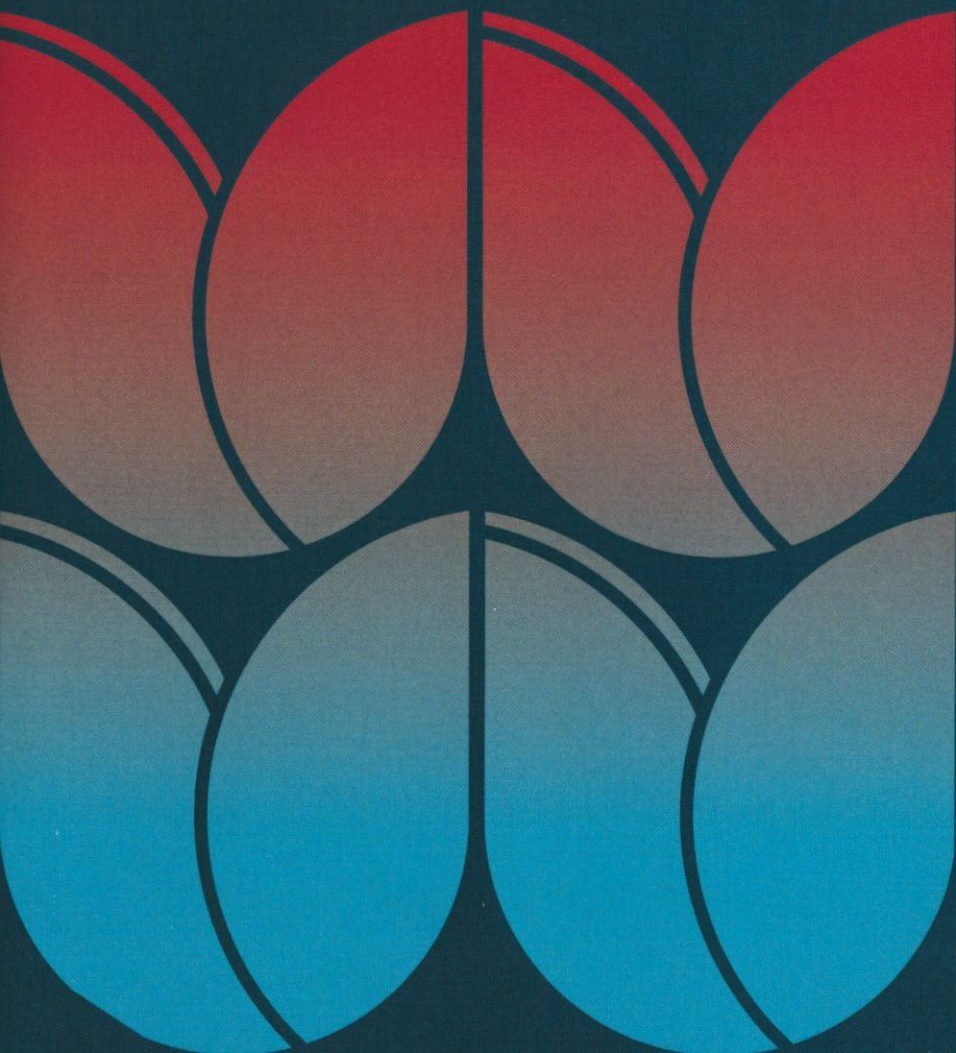


2018

BUFFALO



# FRIDAY, JUNE 8

## ENSEMBLE MISE-EN

Baird Recital Hall, 7:30 PM

Moon Young Ha, conductor

Kelley Barnett, flutes; Mark Broschinsky, trombone; Vasko Dukosvski, clarinet;  
Yumi Suehiro, piano; Josh Perry, percussion; Hajnal Pivnick, violin;  
Hannah Levinson, viola; Maria Hadge, cello

### PROGRAM

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| Hans Thomalla  | <b>Momentsmusicaux, for flute, clarinet, viola, cello and piano</b>   |
| Hilda Paredes  | <b>Siphonophorae, for flute, clarinet, piano, violin, viola and cello</b>                                     |
| Louis Karchin  | <b>As the Circle Opens to Infinity..., for flute, clarinet, trombone, percussion, piano, violin and cello</b> |
| Roger Reynolds | <b>Shadowed Narrative, for clarinet, piano, violin and cello</b>  |

### PROGRAM NOTES

#### **Thomalla, Momentsmusicaux**

Moments Musicaux: musical figures that follow one another or sound simultaneously step out of the flow of musical events and define unities, belong together. How is such unity constituted? What categories glue together the single sonic elements? How long is a musical moment? How short can it be compressed, how long stretched—ten seconds, 60 seconds, five minutes? How different can the events be, without losing their unity, how much do they have to differ to be more than a repetition of identities? Can „a tone“ be non-identical with itself, can it become alienated to itself?

*Momentsmusicaux* is chamber music. It happens in privacy (or pseudo-privacy). A few measures from Brahms Clarinet Quintet are one musical material for the piece: synonym of and historic endpoint of a music that articulates "unity". At the same time chamber music defines a way of making music that cannot hide anything, since its produced in such close distance, as if it would be under the listener's microscope.

The instruments lay open, the material and the mechanics present themselves. A flute study by Theobald Boehm, the grand "domesticator" of woodwind intonation, defines the other starting material for *Momentsmusicaux*. Starting material in a literal sense: to start from the strange object, which touches me, study it, confront its elements with the other strange material and with itself; follow their internal

syntactical and rhetorical possibilities to explore the meanings of the material—find out, what it speaks or will be speaking to me about.

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### **Paredes, Siphonophorae**

In writing *Siphonophorae* I allowed myself to go through a process of discovery, which led me to find contrasting shapes and ideas, but always following a thread that unites them. During the compositional process, the sculpture of Thomas Glassford of the same title, which I had seen a few weeks before at the Museo del Chopo in Mexico City, came to mind. This is a very large piece of work whose imaginative shapes are part of a whole body. The title of both the sculpture and my piece is taken from the scientific name for a sea coelenterate, which has many tentacles of different shapes.

The work was written for Ensemble Recherche to whom is dedicated, an ensemble whose abilities are also a source of inspiration and freedom to allow the imagination to discover new ways of listening.

*Siphonophorae* was premiered by Ensemble Recherche in November 2016 at Cassa della Musica in Parma, as part of the celebrations for the twenty fifth anniversary of Traiettoria Festival.

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### **Karchin, As the Circle Opens to Infinity...**

The American poet and novelist Hilda Doolittle, a. k. a. "H. D.," lived in London during the bombing at the outset of World War II and later wrote an extended Trilogy---her crowning poetic achievement--wrought from this experience. The Trilogy recalls the destruction of those years, and then gradually crystallizes, through religious symbolism and historical allusion, a vision of redemption for humankind.

The Trilogy is not treated in any literal way in my music, but was a starting point for inspiration. The spare initial musical gestures and generally austere opening sensibility allude to an imagined wandering among ruins. Restless, but more continuous lines then coalesce; these provide a way out of the introverted mood. A trombone fanfare introduces a faster, tumultuous third section. After a climax, we enter a second slow realm with a more hopeful tinge. A final fleeting Allegro brings back some elements of the work's 2<sup>nd</sup> section, and the music dissolves in a wistful coda. The piece lasts approximately 25 minutes.

The title of the work does not actually appear in H. D.'s Trilogy, but the thought, as well as isolated words of the title, are invoked in the poetry to suggest both the destruction of buildings, as their walls fall apart and the buildings become infinite spaces, and the healing power of time as it bring with it the possibility of renewal, circularity, and a return to equilibrium and a status quo.

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### **Reynolds, Shadowed Narrative**

This work was suggested by the elastic elegance, invention and vitality of the narrative line that the novelist Gabriel García Márquez is able to spin. Each of the ensemble's four instruments has its turn as soloist. The violin's fragmentary

figurations are followed by the clarinet's lyric fluidity and then by the sometimes impulsive vigor of the cello. The final movement—it consumes more than half of the work's duration—is dominated by the piano, but during it the earlier solos reappear. These reiterated lines are, in a fashion, communiques from the past: fragments of a tale retold in unfamiliar surroundings.

Those instruments not carrying forward the primary narrative at a given time act as shadowy supporters, retaining selected elements from the primary line like ghostly accomplices. The return of materials from earlier times in the piano movement, sometimes at length but often as brief interjections or embroidery, erodes this norm. The accumulation of primary materials causes the musical fabric to become gradually both more contrapuntally intricate and recapitulative, while at the same time continuing to move into new terrain.

The temporal proportioning of *Shadowed Narrative* was derived from recordings of my own readings of four successively longer sentences from *The Autumn of the Patriarch* by García Márquez. Though in no sense intended to illustrate the novel's content, this composition does reflect my understanding of its pacing. Four pitch rows of varying length were used and they were derived so as to suit the character and duration of the solos they underlie. My guiding image through the four years during which I worked at this composition remained that of an engagingly unpredictable, sometimes forgetful teller of tales.