



Arizona State University

School of Music

STUDENT RECITAL SERIES

NEW MUSIC ENSEMBLE

GLENN HACKBARTH, DIRECTOR

KATZIN CONCERT HALL
Sunday, December 5, 1999 • 7:30 p.m.



PROGRAM

Madrigals, Book IV

George Crumb

- I. ¿Por qué nací entre espejos?
- II. Tu cuerpo, con la sombra violeta de mis manos, era un arcángel de frío
- III. ¡La muerte me está mirando desde las torres de Córdoba!

Melanie Ohm, soprano
Brenda Rossow, flutes
Charles Lynch, harp
Spenser King, contrabass
Douglas Nottingham, percussion

Segunda Crónica del Descubrimiento

Roberto Sierra

- I. Noche
- II. En busca del oro

Kortney James, flute
David Buck, guitar

Composition Number 40

Anthony Braxton

Bryon Ruth, saxophone
Todd Sheldrick, horn
Douglas Nottingham, percussion

There will be a 10-minute intermission

Ravel's Garden

Ann Kilstofte

Simon Hutchings, soprano saxophone
Andria Fennig, piano

Breakfast Rhythms I and II

Joan Tower

- I.
- II.

Rebecca Tout, clarinet
Kortney James, flute/piccolo
Drew Irvin, violin
Hyunsoo (Ellie) Wee, cello
Andria Fennig, piano
Melanie Tebay, percussion
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Performance Events Staff Manager
Paul W. Estes

Assistant Performance Events Staff Manager
Gary Quamme

Performance Events Staff
Andrey Astaiza, Steve Aubuchon
Dom Baker, Jennifer Cook
Elizabeth Maben, Jessica Wood



ARIZONA STATE UNIVERSITY

College of Fine Arts

School of Music

Main Campus, P.O. Box 870405, Tempe, AZ 85287-0405

EVENTS HOTLINE
CALL 965-TUNE (965-8863)

Scattered Notes

- I. ¿Por qué nací entre espejos?
Why was I born surrounded by mirrors?
- II. Tu cuerpo, con la sombra violeta de mis manos, era un arcángel de frío
Through my hands' violet shadow, your body was an archangel, cold
- III. ¡La muerte me está mirando desde las torres de Córdoba!
Death is watching me from the towers of Córdoba!

[text fragments from the poetry of Federico Garcia Lorca]

"These two Chronicles of Discovery are a sequel to previously published first set *Primera Cronica del Descubrimiento*. My intention is that the six separate pieces (two in each set) should form a single unit, but the possibility of playing the pieces separately should not be discarded. Noche is a tone poem that evokes primeval night sounds of the Caribbean nights. En busca del oro alludes to the engine that moved the conquest: the search for gold and riches. Cancion and Batalla close the cycle with stark contrasts: the innocence of a simple song and the violence of battle. These two Chronicles of Discovery were commissioned by Susan Morris de Jong and Jeffrey Van."

-Roberto Sierra, Ithaca, May 1995

Anthony Braxton is widely and critically acclaimed as a seminal figure in the music of the late 20th century. His work, both as a saxophonist and a composer, has broken new conceptual and technical ground in the trans-African and trans-European (a.k.a. "jazz" and "American Experimental") musical traditions in North America as defined by improvisers such as John Coltrane, Paul Desmond, Ornette Coleman, and by composers such as Charles Ives, Harry Partch, and John Cage. He has further worked his own extensions of instrumental technique, timbre, meter and rhythm, voicing and ensemble make-up, harmony and melody, and improvisation and notation into a personal synthesis of those traditions with 20th-century European art music as defined by Schoenberg, Stockhausen, Xenakis, Varese and others.

"I collect ideas, colors, and contrasting motion when beginning a piece; cutting and shaping the amalgam into a musical collage. As I began this piece I found myself being drawn toward colors, washes of sounds, and aural splashes that reminded me of Ravel. At first I tried to resist, but the more I resisted the more the images became. I realized that, in a sense, Ravel would be an excellent composer in which to pay homage via saxophone. After all Ravel did much for the instrument's recognition. I did not wish however, to create a milieu of musical quotes of the man, but I did want to access the same palate of colors when I chose. As a programmatic vehicle I was compelled to choose what seemed an appropriate impressionist venue, a garden, a melage of rich and vibrant hues. If one were to imagine what kind of garden Ravel might have tended, then take that image one step further, using the colors and textured of such a garden....What would it be like so many years later? I found that many of the colors are still there, and some of the plants seem to have mutated a bit, having evolved, possibly into what might be termed a late 20th century Ravelian garden."

-Anne Kilstofte, September 1991

JOAN TOWER'S *BREAKFAST RHYTHMS I AND II* "FOR SOLO CLARINET AND FIVE INSTRUMENTS" WAS WRITTEN IN 1975 FOR MEMBERS OF THE DACAPO CHAMBER PLAYERS.