

Thursday, January 11, 2018, 7:30 PM
'62 Center for Theatre and Dance, CenterStage

I/O Ensemble: ANTHEM

Carolyn Chen *Relationships with Gravity* (2014)
for violin, guqin, piano, percussion, video,
and falling objects

Joana Genova, *violin*; Jeff Roberts, *guqin*; Zachary Wadsworth, *piano*; Matthew Gold,
percussion

Zachary Wadsworth *In Angustiis* (2017)
for violin and piano

Joana Genova, *violin*; Zachary Wadsworth, *piano*

Kris Allen *Erin of Chiswick* (2017)
for ensemble

Kris Allen, *alto saxophone*; Sammi Jo Stone '17 and Jack Ferguson '18, *tenor saxophone*; Jared
Berger '21, *trumpet*; Sarah Politz, *trombone*; Jack Hood '18, *piano*; Jeff Pearson '20, *guitar*;
Avery Sharpe, *bass*; Josh Greenzeig '20, *drums*

~ intermission ~

Jeff Roberts *Twelve Landscape Views, II* (2015)
guqin, percussion, electronics

Jeff Roberts, *guqin*; Matthew Gold, *percussion*

Ileana Perez Velázquez *Lega celu yen di splendor* (2001)*
for ensemble

*U.S. Premiere

Emma Levy '20, *flute*; Chris Hough Deane '19, *clarinet*; Sofie Netteberg '20, *bassoon*; Kendall
Bazinet '18 and Tiffany Tien '20, *percussion*; Gef Fisher '18, *guitar*; Anna DeLoi '18, *harp*; Ellery
Galvin '18, *piano*; Ben Mygatt '20, *violin*; Daniel Yu '20, *viola*; Caroline Tally '21, *cello*; Matthew
Williamson '21, *bass*; Matthew Gold, *conductor*

...program continued on next page

George Lewis

Anthem (2011)
for ensemble

Jacqueline DeVoe, *flute*; Kris Allen, *tenor saxophone*; Matthew Gold, *percussion*; Zachary Wadsworth, *piano*; Kate Soper, *mezzo-soprano*; Joana Genova, *violin*; Tiffany Tien '20, *electronics*; Leonard Bopp '19, *conductor*

About the Program

CAROLYN CHEN

Relationships with Gravity

CAROLYN CHEN has made music for supermarket, demolition district, and the dark. Her work reconfigures the everyday to retune habits of our ears through sound, text, light, image, and movement. For over a decade her studies of the guqin, the Chinese 7-string zither traditionally played for private meditation in nature, has informed her thinking on listening in social spaces. Recent projects include a marble chase and a commission for Klangforum Wien.

Recordings are available on Perishable, the wulf., and Quakebasket. Scores and articles appear in *MusikTexte*, *Experimental Music Yearbook*, *Psychiana*, *China Academy of Art SIMA Journal*, *Closet Music Works*, edited by Janet Oates, and *A Small Book of Rounds*, edited by Larry Polansky. Chen earned a Ph.D. in music from UC San Diego, and a M.A. in Modern Thought and Literature and B.A. in music from Stanford University, with an honors thesis on free improvisation and radical politics. She lives in Los Angeles.

composer's note:

I sit. The Earth sits. We pull toward each other, all the time. I don't usually think about this unless something goes. When I fall, my body meets the earth—even if I lose focus, the pull is still working. The force is always there, pulling invisibly. The fall illuminates it.

This is an assemblage on falling. I asked people for stories about falling and explanations of gravity. The ensemble responds—sometimes measured, sometimes in games—to their interwoven words and video from falling and not-falling cameras.

Relationships with Gravity was commissioned by Music at the Anthology, Inc. for the 2014 MATA Festival of New Music.

— Carolyn Chen

ZACHARY WADSWORTH

In Angustiis

ZACHARY WADSWORTH is a composer of “fresh, deeply felt and strikingly original” music (*Washington Post*), with regular performances and premieres around the world. His compositions have been heard at the Kennedy Center, the Lincoln Center, and Tokyo's Takinogawa Hall, and they have been performed by such ensembles as the choir of Westminster Abbey, the Yale Philharmonia, the Swedish Chamber Choir, the Buffalo Philharmonic Orchestra, and the Richmond Symphony. As the 2012-13 fellow of the Douglas

Moore Foundation for American Opera, Wadsworth was in residence at the Metropolitan Opera and the Santa Fe Opera. 2014 marked his Carnegie Hall debut, and 2015 marked his debut at the National Opera Center.

Winner of an international competition chaired by James MacMillan, Wadsworth's anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include awards from the American Academy of Arts and Letters, ASCAP, and the American Composers Forum. Wadsworth's music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and airings on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) is now Assistant Professor of Music at Williams College. He previously taught at the Interlochen Center for the Arts and the University of Calgary in Alberta, Canada.

for more information, please visit www.zacharywadsworth.com

composer's note:

In Angustiis ("in anguish") is a meditation on feelings of political disillusionment. In the opening, a musing and meditative piano line floats disconnected from a long violin melody. These two instruments grow through imitation to a roaring climax, and then they die away, sadly passing the husk of an old political tune between them. *In Angustiis* was composed in 2017 for Joana Genova.

— Zachary Wadsworth

KRIS ALLEN

Erin of Chiswick

Saxophonist and composer KRIS ALLEN is the Lyell B. Clay Artist-in-Residence in Jazz Activities/Lecturer in Music at Williams College, and the director of the Williams Jazz Ensemble and the Williams Jazz Repertory Ensemble. He has released two critically acclaimed records for the Truth Revolutions Recording Collective and appeared with his quartet at major jazz venues in New York City, nationally and worldwide. Kris has also enjoyed a long career as a sought-after sideman, working in the groups of Illinois Jacquet, Gerald Wilson, Andy Gonzales, Jimmy Greene, Helen Sung, Winard Harper, Andy Laverne, the Mingus Dynasty and Big Band, Avery Sharpe, Andy Jaffe, Earl Macdonald, Noah Baerman, Jen Allen, Ike Sturm, Carmen Staaf, Jazzmeia Horn, Rogerio Boccato, Kendrick Oliver's New Life Orchestra, the Curtis Brothers and Mario Pavone among others. Kris's compositions have been recently honored by a State of

Connecticut Meet the Composer grant, a 2016 commission from Spark and Echo Arts, and a 2017 Macdowell Artists Colony fellowship. Kris is also a Senior Teaching Artist for Litchfield Performing Arts and a co-founder of the Jazz Samaritan Alliance.

Kris is a Vandoren Artist and plays Vandoren mouthpieces, reeds and ligatures exclusively. For more information please visit www.krisallenjazz.com

composer's note:

Erin of Chiswick was originally written for the Jazz Samaritan Alliance, a group which I co-lead along with Noah Baerman and Chris Dingman, and we debuted this piece at Cornelia Street Cafe in New York City this past October. This arrangement expands upon the original to rope in several more new and old friends and co-conspirators! Erin Pizzey started the first domestic violence shelter in the modern world in 1971 in London (*Chiswick Women's Shelter*, now known as *Refuge*). The title and the piece are a tribute to and an evocation of the bravery evidenced in the taking of that crucial step in the midst of plenty of opposition from government and society.

— Kris Allen

JEFF ROBERTS

Twelve Landscape Views, II. guqin, percussion, electronics

JEFF ROBERTS is a composer-improviser working in interdisciplinary acoustic and electroacoustic contexts. His music explores relationships between different music styles and cultures. His creative work has been recognized with grants from the Fulbright Foundation, Asian Cultural Council and Franz Goethe Stiftung, Korea Foundation and China Institute, among others. His compositions have received awards in competitions including the Composer's Conference Kaske Prize, and the Bent Frequency, Cittia d'Udine, Music 07 and Ensemble Et Cetra competitions. He has been commissioned and performed by ensembles worldwide including Dinosaur Annex, Eighth Blackbird, E-mex Ensemble, Staatsorchester Cottbus, Ensemble Interface, Cellophone and Duo Antwerp. Recordings of his compositions can be heard on the Telus Arts and Takuy labels and his scores are distributed by Babelscores, France.

His study of guqin at the Beijing Central Conservatory of Music in China with leading guqin master Li Xiangting has led to an active performing career on guqin. He is co-founder and artistic director of the East Asian modern improvisation ensemble 'PAN Project' and has overseen two tours with the group in North America and East Asia. As a sound artist, he works with interactive soundscape reconstruction and recently collaborated with sculptor Roger Feldman on the sound installation 'Reconstructed Ecologies,' which received the Jack Straw New Media Award and was shown in June-August 2017 at the Jack Straw Media Gallery in

Seattle, Washington. He holds a PhD in composition from Brandeis University and currently teaches in the Music and East Asian Studies Departments at the University of Alberta in Edmonton, Canada.

composer's note:

Twelve Landscape Views, II is from collection of duets for Chinese guqin and Western instruments. Each duet reflects on Song Dynasty (960-1279 AD) painter Xia Gui's painting 'Twelve Landscape Views.' Xia Gui's paintings reflect a high refinement of Daoist aesthetics by using great voids in landscape paintings to express vast, eternal patterns in nature and the universe. While these paintings were 'designed,' they were also often brought into being spontaneously, using intuition and emotional impression to guide the brush strokes. Both the methods and meanings of Song landscape paintings have had a significant influence on my own guqin improvisation. This work explores the guqin technique of 'string sweeping' and the repeating melodic and rhythmic patterns produced by this technique. By sweeping the strings and muting all but one or two notes, interesting rhythmic and melodic patterns arise. These guqin patterns are transcribed and mapped onto a Western percussion setup to create a new timbral and rhythmic articulation of a guqin technique. The piece's overall character of repetition and silence is meant to evoke the cumulative effect of numerous and subtle patterns that make up the aural and visual experience of natural landscape.

— Jeff Roberts

ILEANA PEREZ VELÁZQUEZ

Lega celu yen di splendor

Cuban born composer Ileana Perez Velázquez is a Professor of Music Composition at Williams College. The New York Times has praised the "imaginative strength and musical consistency" and the "otherworldly quality" of her compositions. Her music has been featured regularly in numerous international festivals and concerts around the world. She was a recipient of a 2015 commission from the Fromm Foundation from Harvard. She has written music premiered by contemporary music ensembles such as Continuum, ICE, Flux, and Momenta quartets, Miranda Cuckson and NUNC, League of Composers NYC, and Dal Niente from Chicago among many others. Albany Records, Innova, and Urlicht Audiovisual have released recordings of her music.

composer's note:

On the Dutch Caribbean island of Curaçao, it is customary to light Chinese firecrackers during the last week of the year. The islanders believe that the loud sounds drive away evil spirits. At midnight on December 31st, the racket reaches a climax with an all around explosion of fireworks across the island. Once the New Year has begun, tranquility returns and the people go back to their daily routines, confident that the bad spirits have been banished.

Lega celu yen di splendor (illuminate the sky) is inspired not by the fireworks itself, but by the weeklong crescendo of passion and energy that fuels the noise making. The music pays homage to the heart and soul of the Curaçao people.

— Ileana Perez Velázquez

GEORGE LEWIS

Anthem

GEORGE LEWIS is the Edwin H. Case Professor of American Music at Columbia University. A Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis's other honors include a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts.

Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings. His work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, and many others.

Lewis has served as Fromm Visiting Professor of Music, Harvard University; Ernest Bloch Visiting Professor of Music, University of California, Berkeley; Paul Fromm Composer in Residence, American Academy in Rome; Resident Scholar, Center for Disciplinary Innovation, University of Chicago; and CAC Fitt Artist in Residence, Brown University. Lewis received the 2012 SEAMUS Award from the Society for Electro-Acoustic Music in the United States, and his book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award and the American Musicological Society's Music in American Culture Award; Lewis was elected to Honorary Membership in the Society in 2016. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015), commissioned by the Gray Center for Arts and Inquiry at the University of Chicago, has been performed in the United States, United Kingdom, and the Czech Republic. In 2015, Lewis received the degree of Doctor of Music (DMus, *honoris causa*) from the University of Edinburgh. In 2017, Lewis received the degree of Doctor of Humane Letters (PhD, *honoris causa*) from New College of Florida.

composer's note:

In October 2009, Wet Ink graciously contacted me about creating a work for a series of pieces they were commissioning for a "specified ensemble": flute(s), tenor saxophone,

piano/accordion, percussion, voice, violin, and electronics. In one version of our conversation, this ensemble would function as a kind of “band” that could go on tour with a relatively limited parts complement, particularly in the percussion arena.

I hadn’t written for voice in a number of years, and I didn’t really want this piece to emulate the conventional practice of “setting” a text. The other issue, of course, is where the text itself would come from. I am at best an academic rather than a creative writer, but I do have considerable experience with algorithmic processes, and some research I was doing on improvisation brought me to a 1947 book by a Catholic nun, Sister Miriam Joseph, *Shakespeare’s Use of the Arts of Language*. Joseph’s book neatly analyzes and taxonomizes the vast number of rhetorical devices that Elizabethan schoolchildren of Shakespeare’s time were expected to learn to deploy in extemporaneous debate.

The connection with music seemed evident enough; for scholar Jane Freeman, “Learning the figures of classical rhetoric is like learning the scales of music.” Not exactly: rhetorical figures were *processes*, as a sixteenth-century critic noted: “Hath not music her figures, the same which Rhetoric? What is a revert but her Antistrophe [AB, CB, DB]? her reports, but sweet Anaphoras [AB, AC, AD]? her counterchange of points, Antimetaboles [AB, BA]? her passionate airs, but Prosopopoeias [personification] with infinite other of the same nature.” Thus, *I Got Rhythm’s* AABA form becomes *diacope*: “A horse! A horse! My kingdom for a horse!” (See Jane Freeman, “Shakespeare’s Rhetorical Riffs,” in *Improvisation in the Arts of the Middle Ages and Renaissance*, edited by Timothy J. McGee, 247-72. Kalamazoo: Medieval Institute Publications and Western Michigan University, 2003). Another example: “Free at last! Free at last! Thank God Almighty, we are free at last!” (Martin Luther King, 1963).

Although I did not consciously use specific rhetorical figures, regarding the figures as algorithmic processes allowed me to compose both text and instrumental forms using concatenative procedures. The text itself, of course, positions its performers as the best band in the land, a sentiment that I heartily endorse on Wet Ink’s recording. Every band needs a band song, and perhaps *Anthem* can be useful for anyone who wants to perform it in this regard.

— George Lewis