



College of Fine Arts

presents

NEXTET

The New Music Ensemble for the 21st Century

Virko Baley, music director and conductor

Chris Arrell, composer-in-residence

PROGRAM

Maxwell R. Lafontant Healing Waters (2013)
(b. 1990)

Nextet Ensemble

Britta Epling From dewy dreams (2013)
(b. 1992)

Britta Epling, soprano
Virko Baley, piano

Enzu Chang *Sketch* for unaccompanied oboe (2013)
(b. 1981)

Ben Serna-Grey, oboe

Chris Arrell *Mutations* (2013) for violoncello and computer
(b. 1970)

Andrew Smith, violoncello
Chris Arrell, computer

Boris Lyatoshynsky Sonata-Ballade, Op. 18 (1925)
(1895–1968)

Valentin Silvestrov Sonata No. 3 (1979/ rev.1999)
(b. 1937) Preludio
 Fuga
 Postludio

Timothy Hoft, piano

Virko Baley From *Holodomor (Red Earth. Hunger)*
(b. 1938) “*Black wounds, on the palm of the earth*”

Tod Fitzpatrick, baritone
Virko Baley, piano

Christopher Gainey
(b. 1981)

The Selfish Giant for flute and storyteller (1988)
(with text adapted from "*The Selfish Giant*" by Oscar Wilde)
Expulsion from the Garden
Dances of Eternal Winter
The Return of Spring

Anastasia Patanova, flute
Tod Fitzpatrick, narrator

Chris Arrell

Of Three Minds (2013) for soprano, piano, and computer
Texts from *Thirteen Ways of Looking at a Blackbird*
by Wallace Stevens

Michelle Latour, soprano
Timothy Hoft, piano
Chris Arrell, computer

Tuesday, December 10, 2013

7:30 p.m.

**Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas**

PROGRAM NOTES AND BIOGRAPHIES

Chris Arrell (b. 1970, Portland, Oregon) writes music for voices, instruments, and electronics. Praised for their unconventional beauty by *The Boston Music Intelligencer* and hailed as “sensuous” and “highly nuanced” by the *Atlanta Journal Constitution*, his compositions explore counterpoints of process woven from the interplay of color, line, and harmony.

Performances of Arrell's music include those given by the Bugallo-Williams Piano Duo, the Boston Musica Viva, the Boston New Music Initiative, Brave New Works, Sonic Generator, Sospeso, Thamyras, Bent Frequency and newEar, among others, at venues across the US and in Canada, South America, Europe, and Australia. He has fulfilled commissions for a number of prestigious ensembles and institutions including the Boston Musica Viva (2010), Music at the Anthology (2005), Spivey Hall (2003), Cornell University (2003), and the Fromm Foundation of Harvard University (2001). Awards for Arrell's music include the Ossia International Music Prize (2010), the League of Composers/International Society for Contemporary Music (2008), the Salvatore Martirano Memorial Composition Award (2007), Cornell University (2001), the Society of Composers (1998) and ASCAP (1998, 1997). In 2013, Arrell's Fromm commission, *all fall down*, for voice and chamber ensemble, was featured alongside Arnold Schoenberg's seminal work *Pierrot Lunaire* as the winning entry for the inaugural *Cape Fear New Music Festival International Call-for-Scores*. 2013 also saw the release of *Diptych*, a portrait CD on the Beauport Classical label featuring five works by Arrell and the talents of Boston Musica Viva, the Clayton State Chorale, Sonic Generator, Jacob Greenberg, Lisa Leong & Amy Williams. Additional publications of Arrell's music are available from Electroshock Records, Beauport Classical Records, Parma Recordings, and Trevco Music.

Arrell's research grants include residencies at the MacDowell Colony (2005) and the Atlantic Center for the Arts (1997), as well as a Fulbright-Hays Fellowship to Argentina and Chile (2004). A scholar of the music of Gérard Grisey, Arrell's analysis of Grisey's *Partiels*, appearing in the *Proceedings of the International Spectral Music Conference*, is described by Nicholas Deyoe in *Notes*, the quarterly journal of the Music Library Association, as “the best analysis of *Partiels* that I have read.”

Arrell is Assistant Professor of Music at College of the Holy Cross and taught previously at Clayton State University in suburban Atlanta. He holds degrees from Cornell University (DMA), the University of Texas (MM), and the University of Oregon (BM), and participated in the Cornell-Columbia Exchange Scholar Program. His composition teachers include Steven Stucky, Roberto Sierra, Tristan Murail, Dan Welcher, and Robert Kyr.

***Mutations* (2013) for cello and computer**

Mutations, commissioned by cellist Jan Müller-Szeraws, blurs boundaries between acoustic and electric sounds with the aid of an interactive Max patch that alters the sound of the cello in real-time. Complementing these alterations, which range from bright echoes and spiraling Doppler effects to microtonal distortions, ghostly harmonizations, and whispered glissandi, are prerecorded sounds modeled largely after spectral permutations of cello timbres. These prerecorded sounds mix with the live cello during a performance to create timbres that are neither entirely acoustic nor entirely electronic but rather hybrids that paint new sonic possibilities on a canvas of soaring virtuosity cast in the coloratura of the instrument. In four untitled movements played without pause, *Mutations* is roughly eight minutes in length. Premiere given by Jan Müller-Szeraws with Chris Arrell (computer processing) at Holy Cross College in Worcester, MA on July 30, 2013.

***Of Three Minds* (2013) for soprano, piano, and computer**

Texts from *Thirteen Ways of Looking at a Blackbird* by Wallace Stevens (PD)

Of Three Minds, written for Tony Arnold and Jacob Greenberg, is a setting of five sections from Wallace Stevens' poem *Thirteen Ways of Looking at a Blackbird* (1917). Inspired by Japanese haiku, each of the poem's 13 sections presents the image of a blackbird as the focal point for a concise study in vivid landscape and nuanced inflection. Scored for soprano, piano, and electronics, ***Of Three Minds*** enhances the traditional voice and piano duo with real-time computer-generated signal processing (distortion, echo, simulated Doppler effects, feedback) and prerecorded synthetic sounds modeled after spectral permutations of the sung voice. At times dominating the foreground and at other times adding subtle coloration, the electronics, like Stevens' winged cynosure, serve to distinguish each song while unifying the cycle.

- I. I know noble accents
- II. I do not know which to prefer
- III. A man and a woman
- IV. Among twenty snowy mountains
- V. I was of three minds

Premiere given by Tony Arnold and Jacob Greenberg with Chris Arrell (computer processing) at Holy Cross College

in Worcester, MA on April 2, 2013.

Texts for *Of Three Minds*

Texts from *Thirteen Ways of Looking at a Blackbird* by Wallace Stevens (1917)

All texts in the public domain

Section VIII

I know noble accents

And lucid, inescapable rhythms;

But I know, too,

That the blackbird is involved

In what I know.

Section V

I do not know which to prefer,

The beauty of inflections

Or the beauty of innuendoes,

The blackbird whistling

Or just after.

Section IV

A man and a woman

Are one.

A man and a woman and a blackbird

Are one.

Section I

Among twenty snowy mountains,

The only moving thing

Was the eye of the blackbird.

Section II

I was of three minds,

Like a tree

In which there are three blackbirds.

Lyatoshynsky and Silvestrov: A Musical Heritage

Notes by Virko Baley

Before 1995, there wasn't even a single CD of **Boris (Borys) Lyatoshynsky's** music available on the market. Presently there are over two dozen. Unquestionably, the centennial of this composer's birth has something to do with the blooming interest in his music, but a more probable reason is that with Ukraine now an independent nation, the music world is beginning to slowly discover its musical treasures. Many years ago, in an article for the contemporary music journal, *Melos*, I wrote: "Only two voices from the chorus of Ukrainian culture have received international recognition and acceptance: the sculptor Alexander Archipenko and film-maker Alexander Dovzhenko. Some also know the inimitable and magical poetry of Taras Shevchenko. The rest is a murmur, still undifferentiated from the powerful chant of Soviet Russia." Today, however, we are able to add to that short but ever widening list the names of Boris Lyatoshynsky and his illustrious student, Valentin Silvestrov (Valentyn Sylvetrov), and to a lesser extent Leonid Hrabovskhy, Yevhen Stankovych, Valentin Bibik and Myroslav Skoryk. Lyatoshynsky was born on January 3, 1895 in Zhytomyr, Ukraine and died in Kiev on April 15, 1968. In 1913 he began to study jurisprudence at Kiev University. At the same time he studied composition with Gliere, first privately, then at the newly opened Kiev Conservatory, where he later taught (1919-1968, as professor from 1935). From 1922-1925 he was head of the national Association of Contemporary Music. He was also professor at the Moscow Conservatory from 1935-37. During World War II he taught at the Saratov Conservatory (1941-43) and again in Moscow (1943-44). After World War II he did some traveling throughout Europe, often as a member of international competition juries. Lyatoshynsky's output is considerable. A partial list must include the following: five symphonies (1919, 1936, 1963, 1966), four string quartets (1915, 1922, 1928, 1943), two piano trios (1922, 1942), 2 piano sonatas (1924, 1925), *Overture on Four Ukrainian Themes* (1926), the operas *Golden Ring* (1929) and *Shchors* (1938), *Ukrainian Quintet* (1942), the *Polish Suite* (1961), *Lyric Poem* (1964), many song cycles, individual songs, collections of folk-song arrangements and finally, the extraordinary works of his late years: the a cappella cycles for mixed choruses (1961, 1964, 1966). (cont. in Addendum)

The next NEXTET concert will be on Thursday, February 6, 2014 and will feature composer-in-residence David Lefkowitz, currently on the faculty at UCLA.