UMD School of Music presents

New Music at Maryland

TUESDAY, DECEMBER 2, 2014 . 8PM
JOSEPH & ALMA GILDENHORN RECITAL HALL

New Music at Maryland

GEOFF SHEIL
Spark
Paul Keesling, vibraphone
Thomas Hunter, piano
Jonathan Cain, cello

PABLO SALAZAR
Prelude for Solo Piano No. 3 (2014)
Sarah Barham, piano

PABLO SALAZAR
Melodia for Cello and Piano (2014)
Jessica Albrecht, cello
Pablo Salazar, piano

ROBERT WOLK
Untitled. 2011 (rev. 2014)
Robert Wolk, drum set

WILLIAM KENLON
Sunflower Poem (2014)
Emily Riley, soprano
Laura Kaufman, flute
Lauren Arel, oboe
Nina Elhassan, clarinet
David Young, bassoon
Kristin Bakkegard, violin
Jessica Albrecht, cello
Frank Chu, piano

INTERMISSION
ABOUT THE PROGRAM

Untitled. 2011 (rev. 2014)
ROBERT WOLK

Where’s Chuck’s improvisors? Car, great by Behnaz solos great of enjoyed weight — the escape music. How can I Pete?

Sunflower Poem
WILLIAM KENLON

The text for this work was written as a spontaneous reflection upon the scenery outside my window on a 22-hour bus ride from Paris to Rome in the summer of 2009. I was fortunate to revisit both the scenery and the poem five years later while participating in the Cortona Sessions for New Music, for which occasion this piece was commissioned. The resulting music, for an expanded Pierrot ensemble, stands as both a backward glance and a meditation on the present as it stood in 2014.

Text:

Millions of sunflowers grown in a field
With bright yellow faces, but seeds are their yield
The seeds, they are treasured, they’re tasted and sampled
The petals, though lovely, discarded and trampled
What should we take and what is worth leaving
The flowers close up and they sleep every evening

Everyone wants to believe it is different
Each with its own mix of patterns and pigments
They’ll never know that sunflowers, like sunsets
While seeking to show off their own unique assets
Are mere imitations of their older cousins
You’ve seen them by thousands, by hundreds, by dozens
No Trace
ALEXANDRA T BRYANT

Commissioned by the New Street Dance Group (Philadelphia) and cellist Jon Cain, the initial concept for No Trace was born out of the fascination that choreographer Shannon Dooley has for missing aircraft, such as the infamous Amelia Earhart incident and the recent tragedy of the missing Malaysian aircraft. In a sense, this piece really is meant to mirror the extreme, internal emotional rollercoaster ride that one might experience when hearing the news that a loved one is part of such a tragedy. It is not directly linked to the oft-referenced five phases of grieving described in the Kübler-Ross model — denial, anger, bargaining, depression and acceptance — but one can certainly feel the ups and downs.

The pool of emotions whirl, shift, change and stir as we wait to truly, to the best of our ability, accept what has happened. There will be, as in this piece, moments of rage, frustration and non-acceptance that continue to take over at any given moment. As this piece ends, we are left with the feeling that we honestly cannot always know why something has happened. In the case of Shannon’s questions, how is it that so many can be there one moment, and the next they are no longer on the radar and cannot be traced? How, in this day and age, are things still not so foolproof that we can answer all the questions?

I don’t believe we are meant to understand everything — that only God can and does. In that same vein, we are not meant to be at ease at all times. Life is meant to have its highs and lows — the moments of truth fulfillment and gratification, and others in which we feel we cannot possibly be in deeper despair. Despite my desire to create a piece that felt satisfying and complete and could serve almost as an homage, it felt only appropriate that, in the end, this piece left questions still to be answered.

Shatter for five trumpets
BRYCE FUHRMAN

As trumpet is my primary instrument, I have always had a certain affinity for the instrument (despite many frustrating practice sessions in my undergraduate days). Shatter is my first work for an ensemble of trumpets; I have attempted to compose something idiomatic for the instrument, yet also bring something new to the repertoire. The title refers to the way the five voices interact, with individual voices briefly emerging from the ensemble, creating an angular sort of texture. Shatter was composed in 2013 in Louisville, Kentucky.

Luminance
III. Timberland Train
PETRA HOGAN

The quartet as a whole is about light and how we experience it from the unusual to the mundane. This particular movement semi-programmatically explores the experience of riding a locomotive through forested areas where the brightest light flashes as we move. Listen for the tunnel, where the light and what we experience of the world is cut off and when we emerge on the other side the world is different. Listen for the wide open spaces where we can experience the sunset in its full beauty in contrast to thick forested areas where only flashes of light break through. Let your imagination ride the timberland train.