What do pianos & Vince Gill & Alison Krauss have in common?

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NEW MUSIC AT MARYLAND

PROGRAM

JONATHAN GRAYBILL
"Meteorhoros" from Shifting Tides
David Pratico, flute
Samantha Crouse, oboe
Austin Hogan, clarinet
Aurora Wheeland, violin
Sarabeth Taber-Miller, cello
Natalie Hogg, percussion
Daniel Hopkins, piano

GEOFF SHEIL
Every instrument in this room
Paul Keesling and Robby Bowen, percussion

ZACHARY KONICK
Insights
Ted McAllister, viola solo

ALEXANDRA T BRYANT
Had I the Heavens' Embroidered Cloths
Kathleen Baughman, soprano
Jessica Albrect, Alexandra Boateight, Carol Anne Bosco, Seth Castleton, Katy Chiang
Molly Jones, Geoffrey Manyin and Sarabeth Taber-Miller, cello
Craig Potter, conductor

INTERMISSION

ZACHARY KONICK
Surroundings: Three Movements for Flute and Percussion
Jon Clancy, percussion
Grace Lee, flute

J. DUNCAN BOATRIGHT
As I Ponder'd
Madeline Cain, soprano
Robert Schroyer, vibraphone

WILLIAM KENLON
I. Cold Rush
II. Last Known Photo
III. Trauerstarrt
  C. Paul Heins, flute/piccolo
  Samantha Crouse, English horn
  Austin Hogan, clarinet
  Kait Moreno and Gray Dickerson, violin
  Shabria Ray, viola
  Jess Albrect, cello
  Adam Celli, contrabass
  Robby Bowen, percussion

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ALEXANDRA T BRYANT

*Had I the Heavens' Embroidered Cloths*
Text by William Butler Yeats “Aedh Wishes for the Cloths of Heaven” 1899

Had I the heavens’ embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

WILLIAM KENLON


In *Three Frozen Sketches*, I seek to address different types of stasis through subtle entropic processes in each movement. The first movement, “Cold Rush,” while titled with playful contrarianism, proceeds in a tempo marking first used by Messiaen, “infinitely slow,” as if underscoring the movement of a glacier. The second movement, “Last Known Photo,” addresses the concept of being frozen in celluloid, and the impact that this phenomenon has upon popular recognition of a person or place: an initial “reality” is presented by the ensemble and then subjected to rhythmic and tonal distortions based upon recollections of only a few stable aspects of its actual initial presentation. The third movement, “Trauerstarrt” (a contraction of the German term for “grief-stricken”) is a feature for the flute wherein blithe melodic material is stopped in its tracks by devastating interruptions from the remaining instruments, which then re-cast the flute’s jaunty material through conventionally tragic musical tropes.

UMD REPERTOIRE ORCHESTRA

*IN THE HALL OF THE MOUNTAIN KING*

John Devlin and James Ross, music directors
Enrico Lopez-Yayne, guest conductor
Allan Davis, narrator
Emily Riley, soprano

Wednesday, April 23, 2014 . 8PM
Elsie & Marvin Dekelbaum Concert Hall