

CENTER FOR THE PERFORMING AND CINEMATIC ARTS  
Boyer College of Music and Dance

Temple University  
New Music Ensemble

Jan Krzywicki, director

Wednesday, October 12, 2022 · 7:30 PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



# Program

Amorphous\*

Shrish Jawadiwar

Meditation at Midnight\*

Shenze Zhang

The Echo We'll Be\*

Emiliano Pardo-Tristán

- I. *Like an inscrutable echo*
- II. *Those roads were echoes and footsteps*
- III. *I am an echo, oblivion, nothing*

*Este branco silêncio*

Andreia Pinto Correira

Journeys

Louis Karchin

Jan Krzywicki, conductor  
Samantha Humen, flute  
Sihan Chen, clarinet  
Yuan Tian, violin  
Harris Banks, violoncello  
Sarah Lee, piano  
Micheal Robert Barnes, percussion

*\*world premieres*

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The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

Twenty-sixth performance of the 2022-2023 season.

## Program Notes

### **Amorphous**

**Shrish Jawadiwar**

*Amorphous* is a piece built from two modes. The first mode is called the “double harmonic minor” mode because its scale is made up of two symmetrical halves that sound like the upper half of the harmonic minor scale. It is also a North Indian *rāga* called *Bhairav*, which is traditionally performed in the mornings. The second mode, which is used for the middle section is a standard Western mode called the Phrygian mode and is also known as *rāga Bhairavi* in the North Indian system of classical music. These modes give a distinct sound to the music, brought about by the limitations inherent in modal music. I composed this piece in May and June 2022, while on vacation in India, and was inspired by the sights and sounds of that country during the compositional process.

The title, *Amorphous*, is intentionally tongue-in-cheek, as no piece of music is truly formless. While some pieces may seem like they are, this piece’s form is essentially a rondo, where a recurring theme is alternated between contrasting material. With this knowledge, I hope the piece will present itself as a logically structured piece for a talented ensemble of musicians, which Temple’s New Music Ensemble certainly is. I would like to thank them for their hard work in learning and performing *Amorphous*, and to Prof. Jan Krzywicki for programming this work with shorter notice than planned.

*Note by Shrish Jawadiwar*

**SHRISH JAWADIWAR** is a composer, double bassist, viola da gamba player, and tabla player currently working toward his master's in Music Composition. He started composing at the age of ten and has not looked back since. Some of Jawadiwar's favorite composers include Palestrina, J.S. Bach, W.A. Mozart, Ludwig van Beethoven, Johannes Brahms, and the Indian composer duos Shankar–Jaikishan and Laxmikant–Pyarelal.

In his compositions, Jawadiwar aims to create a unique musical language which combines the Western tradition and the music of India, the place of his family's origin. Through the viola da gamba, Jawadiwar has developed an interest in early music, from the Middle Ages to the middle of the eighteenth century. His interests outside of music include painting, reading, linguistics, and calligraphy. At Temple University, Jawadiwar is a member of the Early Music Ensemble, where he plays viola da gamba and violone, and the TU Symphony Orchestra, where he plays double bass. Jawadiwar holds a B.A. from The College of New Jersey in Political Science and Music.

### **Meditation at Midnight**

**Shenze Zhang**

*Meditation at Midnight* was composed last summer and represents the time at night when I try to quiet down and clear my mind before I start to work. The whole piece is basically divided into three stages: trying to get into meditation, being influenced by thought, and finally finding peace. All the small elements in this piece are in flux.

*Note by Shenze Zhang*

**SHENZE ZHANG** is a composition student from China who focuses on chamber and orchestral music. At the Jilin College of the Arts he began piano studies with Prof. Xiaoqiu Liu when he was five years old and then began harmony and music composition studies with Dr. Chulai Qiao when he was sixteen. Recent compositions include a piano trio *In the Faraway Land*, a string quartet, a symphony, and a series of chamber works using Chinese folk song. He has studied successively with Profs. Emiliano Pardo-Tristán, Maurice Wright, Jan Krzywicki, and William Dougherty.

## **The Echo We'll Be**

**Emiliano Pardo-Tristán**

*The Echo We'll Be* is inspired in poems by Argentinean writer, Jorge Luis Borges. Specifically, four verses that imagine the echo from different perspectives. The musical material of the work draws from Igor Stravinsky's *The Rite of Spring* and transports the resonance of the original's massive orchestration to a chamber ensemble. Through motif transformations and the use of the *acoustic scale* (C, D, E, F#, G, A, Bb), and its transpositions, it evokes echoes of the Russian ballet.

Each movement starts with the same tempo and with a single pitch class. With this imposed limitation, the piece explores the resources of sound color. From the resonance of the introduction, a collage structure is put together. *The Echo We'll Be* concludes with a *guajira*, where Stravinsky's creative reverberation converges with Latin American music. A recreation where the Russian strolls through Caribbean lands, plays with its rhythms, without abandoning the techniques common to its aesthetics: polytonality, accents, dissonances, metric changes, and ostinatos.

*Note by Emiliano Pardo-Tristán*

**EMILIANO PARDO-TRISTÁN** was born in Panama and has lived in the United States since 1992. He studied at the Royal Superior Conservatory of Music in Madrid, Spain and received a master's degree in performance and a doctorate in composition from Temple University, Philadelphia, and a post-doctorate from New York University. In 2018, 2020 and 2022 he won the *Roque Cordero National Musical Composition Contest* in Panama. He has written articles about music and literature for the *Panamá América* newspaper. In 2020, he won the *Ricardo Miró National Literature Contest*, with his novel *Lo blanco y lo negro*. Pardo-Tristán has released five CDs, and has presented papers on his compositions and Panamanian folkloric music, for the "Conference on Interdisciplinary Musicology" (Paris), "Society for Ethnomusicology" (Mexico City), the "British Forum for Ethnomusicology" (Oxford), *Universidad de Salamanca* (Spain) and *Benemérita Universidad Autónoma de Puebla* (Mexico). He teaches composition, music theory, and classical guitar at Temple University and the Bryn Mawr Conservatory in Philadelphia.

**Este branco silêncio**

**Andreia Pinto Correia**

Composed in 2010, *Este branco silêncio* is inspired by a book of poetry by my father which bears the same title. The six-minute work is based on rhythmic patterns in the Portuguese language, especially in passages related to the theme of silence. Hesitation, breathing, expectation, and contemplation are also components of this exploration of poetics.

*Note by Andreia Pinto Correia*

**ANDREIA PINTO CORREIA** trained in her native Portugal and completed advanced degrees at the New England Conservatory of Music. Her music is characterized by close attention to harmonic detail and timbral color. Following a family tradition of scholars and writers, her work often reflects the influence of literary sources from the Iberian Peninsula and beyond. Pinto Correia's works have been performed by the Minnesota Symphony Orchestra, Berkeley Symphony Orchestra, Calouste Gulbenkian Foundation Orchestra, Orquestra Metropolitana de Lisboa, Columbus Symphony Orchestra, Chamber Music Society of Lincoln Center, the JACK, and Borromeo String Quartets. In March 2022, *Os pássaros da noite* (The Birds of Night) was premiered by the NY Philharmonic under Gustavo Dudamel's direction. *Reverdecer*, Concerto for Violoncello and Orchestra, co-commissioned by the Orquestra Sinfônica do Estado de São Paulo (OSESF) and the Calouste Gulbenkian Foundation will have its European and South American premieres during the 2022-23 Season. A new string quartet for Brooklyn Rider will be also premiere in 2022-23 as part of their new project The Four Elements.

## **Journeys**

**Louis Karchin**

*Journeys* is the fifth movement of my extended vocal-instrumental cycle, *Ancient Scenes*. There were several influences on this larger work, but the primary one was a visit to the ancient town of Auvillar, in southwestern France, where I was invited to spend a week as composer-in-residence at the Etchings Festival in 2010. The town had a market area dating back to Roman times, and had been (and still is today) a stopping-off point for pilgrims en-route to a sacred shrine in the Spanish city of Santiago de Compostela. I envisioned, through the cycle, an imaginary history of the town, and the single movement, *Journeys*, covers quite a bit of territory, as indicated by its subtitle: *Pilgrims, Prayer, Conflicts, Reconciliations*. The initial slower section is meant to recall a stately procession of pilgrims, its quieter moments reflective of prayer. The faster section is the "conflict" and there is an extended denouement that acts as "reconciliation."

The concept of program music can be an elusive one. For myself as composer, the storyline provided a useful arc, but then, of course, musical gestures and figures took over, and the work began to live on its own terms. So while the program lives in the background, it is also possible to listen to the work simply as absolute music.

*Note by Louis Karchin*

**LOUIS KARCHIN** (b. 1951 Philadelphia, PA) has been hailed as a composer of "fearless eloquence" (Andrew Porter, *New Yorker*) and has been honored with performances of his music throughout the United States, Europe, and the Far East. He has been championed by such organizations as the Chamber Music Society of Lincoln Center, the Fort Worth Opera, the Center for Contemporary Opera, Tanglewood, the Guggenheim Museum, the Louisville Orchestra, the Group for Contemporary Music, the da Capo Chamber Players, the New York New Music Ensemble, and many more. His music is recorded on the Bridge, Naxos, New World, Albany and CRI labels, and his composition are published by C. F. Peters Corporation and the American Composer Alliance. Karchin is the recipient of numerous awards for his work including Koussevitzky, Fromm and Barlow Foundation commissions, a Guggenheim Fellowship, and three awards from the American Academy of Arts and Letters. Active as a conductor, he has founded or co-founded noted performing ensembles including the Harvard Group for New Music, the Chamber Players of the League-ISCM, the Washington Square Ensemble, and most recently, the Orchestra of the League of Composers. He is Professor of Music at New York University.

Temple University 2022-2023 Season  
Upcoming Events

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**Thursday, October 13 at 4:30 PM**

Rite of Swing Jazz Café: The Sean Butkovich Group  
Temple Performing Arts Center Lobby

**Thursday, October 13 at 5:00 PM**

Master Class: Andrew Garland, baritone  
Rock Hall Auditorium

**Thursday, October 13 at 5:45 PM**

Film Screening: *iFenomenal! Rompeforma 1989—1996*  
Conwell Dance Theater

**Saturday, October 15 at 7:30 PM**

Faculty Recital: Marcus DeLoach, baritone  
Rock Hall Auditorium

**Sunday, October 16 at 3:00 PM**

Temple University Concert Choir  
Rock Hall Auditorium

**Sunday, October 16 at 5:30 PM**

Student Recital: Andrew Sedlacsik, trombone  
Klein Recital Hall

**Monday, October 17 at 7:30 PM**

Temple University Wind Symphony  
with the Philadelphia Wind Symphony  
Temple Performing Arts Center

**Tuesday, October 18 at 5:30 PM**

Senior Recital: Samuel Johnson, trombone

Rock Hall Auditorium

**Tuesday, October 18 at 7:30 PM**

World Music Lecture-Performance: Black Umfolosi

Temple Performing Arts Center

**Wednesday, October 19 at 5:30 PM**

Cybersounds

Rock Hall Auditorium

**Thursday, October 20 at 4:30 PM**

Rite of Swing Jazz Café: The James Collins Ensemble

Temple Performing Arts Center Lobby

**Thursday, October 20 at 7:30 PM**

Guest Artist Recital: Karen Walwyn, piano

Rock Hall Auditorium

**Friday, October 21 at 1:00 PM**

Natalie Hinderas Master Class: Karen Walwyn, piano

Rock Hall Auditorium

**Tuesday, October 25 at 3:00 PM**

Master Class: Lucy Fitz Gibbon, soprano

Rock Hall Auditorium

**Thursday, October 27 at 3:00 PM**

Dance Studies Colloquium: Juan Ignacio Vallejos

Gladfelter Hall, 10<sup>th</sup> Floor Lounge

**Friday, October 28 at 1:00 PM**

Music Studies Colloquium: Phil Ewell “Racialized Musical (Hi)stories”

Presser Hall, Room 142

**Friday, October 28 at 7:30 PM**  
2022 Mosaic Concert  
Temple Performing Arts Center

**Friday, October 28 at 7:30 PM**  
Fall Student Dance Concert  
Conwell Dance Theater

**Saturday, October 29 at 2:30 PM**  
Fall Student Dance Concert  
Conwell Dance Theater

**Saturday, October 29 at 7:30 PM**  
Fall Student Dance Concert  
Conwell Dance Theater

**Sunday, October 30 at 7:30 PM**  
Faculty Recital: Bill Wozniak, percussion  
Rock Hall Auditorium

**Monday, October 31 at 7:30 PM**  
Free Concert: "The President's Own" United States Marine Band  
Temple Performing Arts Center

**Wednesday, November 2 at 4:30 PM**  
Jazz Master Class: Charles McPherson, saxophone  
Temple Performing Arts Center Lobby

**Wednesday, November 2 at 7:30 PM**  
Jazz Guest Artist: Charles McPherson, saxophone  
Temple Performing Arts Center Lobby

**Wednesday, November 2 at 7:30 PM**  
Early Music Ensemble  
Rock Hall Auditorium

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All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit [www.boyer.temple.edu](http://www.boyer.temple.edu).