

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

Temple University
New Music Ensemble

Jan Krzywicki, director

Monday, December 5, 2022 · 7:30 PM
Arronson Rehearsal Hall
Presser Hall, Second Floor

Program

The Sword's Shadow from Wine*	Quanquan Yan
descanso (waiting)	David T. Little
Fantasia	Jörg Widmann
Cell 17	Dan Maguire
1. Prelude	
2. Aria	
	Lauren Cohen, soprano
L'oeil écoute	Pierre Jalbert
I. Energetic, brilliant	
II. Sustained, mysterious, reverberant	
III. Dramatic, intense	

**world premiere*

Jan Krzywicki, conductor
Samantha Humen, flute, alto flute
Sihan Chen, clarinet, bass clarinet
Yuan Tian, violin
Zi Wang, viola
Harris Banks, violoncello
Sarah Lee, piano
Maria Dell'Orefice, piano
Micheal Robert Barnes, percussion
Milo Paperman, percussion

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

Please turn off all electronic devices.

One hundred forty-eighth performance of the 2022-2023 season.

Program Notes

The Sword's Shadow from Wine

Quanquan Yan

The first draft of this work was completed in the first half of 2022, and finally completed in October after further revisions. The work was inspired by a historical story in the Records of the Grand Historian of the Han Dynasty in China (Chinese idiom "项庄舞剑，意在沛公"). At a grand banquet, Xiang Zhuang asked for a sword dance for entertainment, wanting to use the dance as an excuse to gradually approach the seat of Liu Bang, first emperor of the Han Dynasty, to assassinate him. The appearance of the dance and its actual intention are diametrically opposed.

The drama, expression and uncertainty created by these two opposing atmospheres that is felt just before the outcome is what inspired me. The work represents my personal interpretation of this story's images and its inner feelings.

Note by the composer

QUANQUAN YAN is a composer from Guangzhou China, who focuses on writing for solo instruments, chamber ensembles, orchestra, and Chinese folk instruments. He graduated from the Xinghai Conservatory of Music with a bachelor of composition, and is currently pursuing his master of music in composition at Temple University studying with Matthew J. Greenbaum and previously with Jan Krzywicki and William Dougherty.

descanso (waiting)

David T. Little

In Spain, a *descanso* is a stone or cross marking a place where weary pallbearers would set a coffin down in a funeral procession traveling to the cemetery. In the United States such sites marked the deaths of

settlers who perished as a result of violent conflicts with Native American tribes. In present times, highway crosses mark the sites of fatal accidents. Whenever I am in my hometown in New Jersey I drive by descansos for friends I have lost to such accidents. Since their deaths, I have wanted to make some sort of an offering to their memory, resulting in a series of works based upon the idea of the descanso, a sonic space for reflection. The first work, *descanso (after omega)* was specifically related to the loss of friends, while *descanso (waiting)* is more specifically about waiting to hear news of a loved one's fate, prompted by waiting for the news of a friend who was in Sri Lanka at the time of the 2004 tsunami that hit central Asia. It is a reflection on potential loss, waiting to hear news, and realizing that the person may already be dead. The work was composed for eighth blackbird and premiered by them in 2005.

Note by the composer

DAVID T. LITTLE is “one of the most imaginative young composers” on the scene (*The New Yorker*), with “a knack for overturning musical conventions” (*The New York Times*). His operas include *Dog Days*, *JFK*, and *Vinkensport*, and GRAMMY-nominated *Soldier Songs*. Little's music has been presented by the LA Philharmonic, Carnegie Hall, LA Opera, Park Avenue Armory, Lincoln Center Festival, Kennedy Center, Holland Festival, Opéra de Montréal, and the Chicago Symphony Orchestra. Little is currently composing a new opera for GRAMMY-winning tenor Karim Sulayman and Alarm Will Sound, based on Garth Greenwell's celebrated novel *What Belongs to You*, and developing a new work commissioned by the Metropolitan Opera / Lincoln Center Theater new work program. He is published by Boosey & Hawkes. Little's cinematic opera, *Black Lodge*, received its premiere by Opera Company of Philadelphia this past September.

Composed in 1993, when the composer was just twenty years old, *Fantasie* is a showpiece for solo clarinet with Romantic, klezmer and jazz elements that are combined to conjure up the Harlequin figure from Italian commedia dell'arte. Multiphonics, flutter-tonguing, key clicks, glissandi, and non-pitched sounds occur in extreme dynamics, tempo and characters, with the opening multiphonic intended as a parody of new music. The work begins with a free, rhapsodic section that includes a quote from Stravinsky's *Rite of Spring*. This is followed by fast, brilliant writing and an even faster section that eventually returns to the opening tempo, though a bit more animated.

JÖRG WIDMANN is a German composer, conductor and clarinetist. One of the most frequently performed composers worldwide, his catalog includes a broad range of commissions for opera, orchestral and chamber works. His stylistic concerns range from pieces without pitches, to extended techniques, to purely tonal pieces--all in a wide variety of genres. As a conductor, he has held positions with the Irish Chamber Orchestra and the Munich Chamber Orchestra. As clarinetist, he has performed with major orchestras and has had concerti composed for him. He is Professor of Composition at the Barenboim-Said Academy, Berlin.

Cell 17

Dan Maguire

Cell 17 is an opera scene that presents the story of a woman confined to an asylum, trapped in time, and haunted by 'Monday' - her source of terror, joy, pain, and hope. As she attempts to send a message to her sister on the outside, we witness her fleeting awareness of reality begin to fade. The libretto is by Sophia Strawser.

Note by the composer

DAN MAGUIRE is a composer, producer, and multi-instrumentalist based in Philadelphia. He writes rhythmic, harmonically rich music (for theater, dance, web shorts, chamber ensembles, punk bands, choirs, and more) that examines states of change, conflict, and contradiction. His music has been performed by ensembles throughout the United States, including the Washington Master Chorale, Beo String Quartet, loadbang, and members of the International Contemporary Ensemble. He holds an MM in Composition from the Mannes College of Music and is currently pursuing a PhD at Temple University's Boyer College of Music.

L'œil écoute

Pierre Jalbert

L'œil écoute is a collaboration with filmmaker Jean Detheux. Detheux first made a silent film, trying to give it a time structure he hoped would be compatible with music and then Jalbert composed the music. The work is in three contrasting movements (fast-slow-fast), with movements I and III serving as a short prelude and postlude, and the second movement serving as the central, longest, and most intricate of the piece. All of the images are abstract and colorful (like an abstract painting that moves through time) and are infused with a "grainy" characteristic. Detheux was inspired by some graffiti he saw in Montreal, painted on an uneven surface, which gave this grain-like characteristic. The idea is for the music and film to merge into a single entity, where one complements and enlivens the other.

PIERRE JALBERT has drawn inspiration from a variety of sources, from plainchant melodies to natural phenomena. His music has been performed worldwide in such venues as Carnegie Hall, Wigmore Hall, Lincoln Center, the Kennedy Center, the Barbican, and by ensembles such as the Boston, Houston, Cincinnati and National Symphony orchestras. His *Violin Concerto* was recently premiered by a consortium of three orchestras and soloists, while his orchestral song cycle, *From Dusk to Starry Night* was recently performed by Sarah Cooke and the Orchestre Métropolitain. He has served as Composer-

in-Residence with the Los Angeles Chamber Orchestra, the California Symphony under Barry Jekowsky, and Music in the Loft in Chicago. Select chamber music commissions and performances include those of the Ying, Borromeo, Maia, Enso, Chiara, Escher, Del Sol, and Emerson String Quartets, as well as violinist Midori. Three new CDs of his music have been recently released: *Violin Concerto*, with Margaret Batjer and the Los Angeles Chamber Orchestra conducted by Jeffrey Kahane, *Piano Quintet* and *Secret Alchemy*, performed by the Jupiter String Quartet and Bernadette Harvey, piano, and *Piano Trio No. 2*, performed by the Morgenstern Piano Trio. Among his many honors are the Rome Prize, the BBC Masterprize, a Guggenheim Fellowship, the Fromm Foundation commission, the Chamber Music Society of Lincoln Center's Stoeger Award, given biennially "in recognition of significant contributions to the chamber music repertory", and an Academy award from the American Academy of Arts and Letters. Jalbert is Professor of Music at Rice University's Shepherd School of Music in Houston, and a co-founder of Musiqa, a Houston-based new music collective.

Temple University 2022-2023 Season

Upcoming Events

Monday, December 5 at 7:30 PM

Graduate Conductors Chorus: Lily Carmichael
Rock Hall Auditorium

Thursday, December 8 at 7:30 PM

OWLchestra Campus String Orchestra
Danielle Garrett, conductor
Temple Performing Arts Center

Saturday, December 10 at 1:00 PM

Community Music Scholars Program Winter Concert
Temple Performing Arts Center

Sunday, December 11 at 3:00 PM

Center for Gifted Young Musicians:
Chamber Players Orchestra Small Ensembles
Rock Hall Auditorium

Sunday, December 11 at 5:00 PM

Center for Gifted Young Musicians: Youth Chamber Orchestra
Small Ensembles
Rock Hall Auditorium

Saturday, December 17 at 2:00 PM

Center for Gifted Young Musicians Orchestras Showcase
Temple Performing Arts Center

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.