Temple University
New Music Ensemble

Jan Krzywicki, director

Wednesday, March 1 · 7:30 PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122
Program

Low Hanging Fruit  Michael Gilbertson

Seen by Seven*  Kurt C. Nelson

East Wind  Shulamit Ran

a stillness of zero sensation  William Dougherty

chiming - stilling - churning ...*  Jan Krzywicki

Samantha Humen, flute, piccolo, alto flute
Amanda Rearden, oboe
Sihan Chen, clarinet, bass clarinet
Yuan Tian, violin
Zi Wang, viola
Brannon Rovins, violoncello
Zora Evangeline Dickson, harp
Sarah Lee, piano
Daniel Farah, piano
Maria Dell’Orefice, piano
Micheal Barnes, percussion
Yeonju You, percussion
Alex Snelling, percussion
Jan Krzywicki, conductor

*world premiere

The use of photographic, audio, and video recording is not permitted.
Please turn off all electronic devices.
Two hundred sixteenth performance of the 2022-2023 season.
Program Notes

Low Hanging Fruit

Michael Gilbertson

Inspired by Genesis, *Low Hanging Fruit* attempts to capture the essence of temptation. The six-minute work for clarinet, violin, violoncello and piano was commissioned by the Copland House in 2015 for the Music from Copland House Ensemble.

*Note by the composer*

MICHAEL GILBERTSON (b. 1987) is a composer of chamber, orchestral, ballet and choral music. His works have been programmed by Minnesota Orchestra, Pittsburgh Symphony and others and by professional choirs such as Musica Sacra and The Crossing. His fifth ballet, a collaboration with choreographer Norbert De La Cruz, was premiered by the Aspen Santa Fe Ballet in July 2013. That same year his opera *Breaking*, a collaboration with playwright Caroline McGraw, was commissioned by the Washington National Opera and premiered at The Kennedy Center. In 2017 Gilbertson joined the faculty of the San Francisco Conservatory of Music and began a tenure as BMI Composer in Residence with the San Francisco Chamber Orchestra. He was one of three finalists for the 2018 Pulitzer Prize in Music for his quartet.
Seen by Seven is a dramatic scene for seven instruments. The musical narrative came about in the development of the work’s instrumentation and texture. The opening *misterioso* introduces the characters in an entranced setting, as if they were sharing a common dream. They hold in a fixed gaze while woven into a tapestry of sound. Here the utterances of each part are little more than isolated notes: no one part gives us a melody, but in their unity we can hear the common thread and rhythmic patterns that bind them to their course. The clarinet is the first to awaken from this “dream” and calls out to the others who join in to conclude the opening with expressive resonance.

The second section develops the essential contrast to the opening: a conversational texture where each part tries to relate what they had seen in the dream and struggles to express its meaning. The flute initiates this section with graceful and emphatic pleas, and with the entrances of violin, oboe, cello and clarinet there is an increasing tension, each part becoming more and more insistent on their own version of the story.

The piano and marimba suddenly appear after a long absence. Their interlude is an enchantment that returns us to the setting of the dream state. After a time, the clarinet is once again the first to awaken from the dream and quickly leads in to the fast-paced third and final section. The argument intensifies. Each part stakes its claim to the truth. Alliances are formed and broken. The parts clash, contend and at last converge to reach a sudden end.

*Note by the composer*
KURT C. NELSON joined the faculty at Temple University in 2016 as an adjunct instructor of composition and music theory. In 2015 he obtained the PhD in Composition from New York University following his studies with Louis Karchin. While at NYU he received performances of his music from such leading ensembles as the JACK Quartet, the Argento Chamber Ensemble, International Contemporary Ensemble, and Ensemble Mise-En. He worked previously with Krzysztof Meyer at the Music Academy at Cologne, Germany, and with Ladislav Kubik at Florida State University. His music finds lasting influence in the music of Elliott Carter, Witold Lutoslawski and, most recently, Tadeusz Baird, a composer of great significance for the music of modern Poland who is still relatively unknown in the United States. The expressive, lyrical qualities of Baird’s music inspires Nelson’s ongoing research and is a stimulus to his own creative work. It has led to a Fulbright Fellowship to study Baird’s manuscripts in Poland, and a Kosciuszko Foundation grant.

**East Wind**  
Shulamit Ran

The title of this work for solo flute refers to the Biblical "east wind,” the Pharoah’s premonition dream that is eventually realized as the powerful east wind that brings with it the plague of locusts and the parting of the Red Sea. The work was composed as a competitive showpiece for six semi-finalists at the National Flute Association Conference in 1987. The through-composed, improvisatory work develops a basic motive in four sections and features dynamic, timbral and registral extremes along with a variety of extended techniques such as microtones, pitch bending, key clicks, and spit-tongue articulations. The musical vocabulary of the work was a turning point for Ran as she moved decisively towards mixing Western and Middle-Eastern sonorities from Persian, Arab and Turkish cultures. Ran went on to develop these concerns further in *Mirage* (1990), performed by the TU New Music Ensemble in 2016, and other works.
SHULAMIT RAN was born in 1949 in Tel Aviv and moved to the United States at age 14 to pursue compositional studies at the Mannes College of Music with Norman Dello-Joio. In 1973, at the age of twenty-six, she joined the faculty of University of Chicago and taught there until 2015. Her many accolades include the Pulitzer Prize (1990, Symphony), two Guggenheim Foundation fellowships, commissions from the Koussevitsky Foundation, and a seven-year tenure as Composer-in-Residence with the Chicago Symphony. Her works have been performed throughout the world by leading ensembles and orchestras.

a stillness of zero sensation

Written specifically for Jan Krzywicki and the Temple New Music Ensemble in 2015, a stillness of zero sensation is a work that engages with delicate, imperfect, and unstable sounds. The title, taken particularly harrowing (and poetic) passage in David Foster Wallace’s Infinite Jest, describes the moment immediately before a drug addict, going through withdrawal from cough syrup, has a seizure on a subway train caused by a severe allergic reaction to the scent of fellow passenger's deodorant: “He suddenly felt nothing, or rather Nothing, a pre-tornadic stillness of zero sensation, as if he were the very space he occupied.” The work’s harmony is based entirely on seven bars of J.S. Bach’s Fugue in A major BWV 864 from Book I of the Well-Tempered Clavier. This seven-bar excerpt – one that lasts about 10 seconds in most recordings – was time-stretched to encompass the entire 14-minute duration of the piece. Each chord slowly melts into the next, subverting the inherently teleological nature of Bach’s harmonic practice. And yet, even at such extreme lengths, the sense of tension and release, which is so much a part of tonal harmony, is still subtly present. Rather than treating the arrival of each chord as a focal point though, it is the space in-between—a vast world unto itself—that this work most seeks to explore.

Note by the composer
WILLIAM DOUGHERTY (b. 1988) is an American composer and current Post-doctoral Fellow at Columbia University’s Institute for Ideas and Imagination in Paris. Dougherty’s works have been performed internationally by ensembles including The Sun Ra Arkestra (Philadelphia), JACK Quartet (New York), Distractfold Ensemble (Manchester), Israeli Contemporary Players (Tel Aviv), and Schallfeld Ensemble (Graz). His music has been featured in festivals such as IRCAM’s ManiFeste (2019), musikprotokoll (2018), Donaueschingen Musiktage (2017), and broadcast on BBC Radio 3. Dougherty was the recipient of the 2021 Luciano Berio Rome Prize in Music Composition from the American Academy in Rome. He has received additional recognitions and awards from the American Academy of Arts and Letters, Gaudeamus Muziekweek, BMI, Copland House, and the American Composers Forum. Dougherty earned his B.M. degree in composition from Temple University in 2010 where he studied with Richard Brodhead, Jan Krzywicki, Maurice Wright, and Matthew Greenbaum. He went on to earn degrees from the Royal College of Music, the Hochschule für Musik Basel, and Columbia University.

For more information, visit www.williamdougherty.com.

chiming - stilling - churning ...  Jan Krzywicki

chiming - stilling - churning... was composed for the Temple University New Music Ensemble to mark my tenth year directing the ensemble. The work expands the traditional Pierrot ensemble with viola, harp and a second percussionist for a more ”orchestral” effect and is cast in a traditional, continuous, three-movement format (fast-slow-faster...) lasting fourteen minutes. The departure point for the first movement, chiming, was a haiku by Kyorai:

Chanting and humming
gongs immerse the green valley
in cool waves of air
The second movement, *stilling*, is a recomposition of a movement originally for chorus and chamber orchestra that set a text by James DePreist:

A sweet  
soft  
silence  
hugs  
this  
(moment  
eternal

While composing this piece, thoughts of my impending retirement were ever-present, especially in the last movement’s coda which includes two brief musical quotations about departure: Wagner’s *Tristan and Isolde* (Act III beginning), and Mozart’s *Cosi fan tutte* (Act I) when the wish for a safe journey is expressed.

**JAN KRZYWICKI** (b. 1948) is a composer, conductor and educator. His music has been commissioned, performed and recorded by prestigious ensembles nationally and internationally. He is the recipient of a Pew Fellowship in the Arts, an award from the American Academy of Arts and Letters, residencies at the Rockefeller Foundation (Bellagio, Italy) and the Bogliasco Foundation (Bogliasco, Italy), as well at the MacDowell Colony and Yaddo. His work is published by Theodore Presser Co., Tenuto Publications and others and can be heard on Albany Records and other labels. Since 1990 he has conducted the contemporary ensemble Network for New Music. Since 1987 Krzywicki has been a professor of music theory at Temple University, where he has taught music composition, courses in analysis, performance practice, ear training, and has conducted the TU New Music Ensemble since 2012.
Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer’s recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University’s history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn’t long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for “The Temple College.” His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple’s more than 35,000 students continue to follow the university’s official motto—Perseverantia Vincit, or “Perseverance Conquers”—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu
Thursday, March 2 at 4:30 PM
Rite of Swing Jazz Café: Elijah Cole Group
Temple Performing Arts Center Lobby

Thursday, March 2 at 7:30 PM
Graduate Conductors’ Chorus: Waigwa
Recital Chorus: Lily Carmichael
Rock Hall Auditorium

Tuesday, March 7, all day
Essentially Ellington High School Jazz Band Festival
Temple Performing Arts Center

Sunday, March 12 at 7:30 PM
Faculty Recital: Bill Wozniak, percussion
Rock Hall Auditorium

Monday, March 13 at 7:00 PM
World Music Lecture-Performance: Pedro Giraudo Tango Quartet
Temple Performing Arts Center

Tuesday, March 14 at 5:30 PM
Senior Recital: Luna Dantagnan, mezzo-soprano
Rock Hall Auditorium

Tuesday, March 14 at 7:30 PM
Master’s Recital: Wonyoung Seo, soprano
Rock Hall Auditorium
Wednesday, March 15 at 12:00 PM
Beyond the Notes: Randi Marrazzo and Nicole Leone
Charles Library Event Space

Wednesday, March 15 at 4:30 PM
Jazz Master Class: Sara Gazarek
TPAC Lobby

Wednesday, March 15 at 5:30 PM
Master’s Recital: Kristen Gillis, soprano
Rock Hall Auditorium

Wednesday, March 15 at 7:30 PM
Jazz Guest Artist: Sara Gazarek
TPAC Lobby

Wednesday, March 15 at 7:30 PM
Master’s Recital: Taylor Rawlings, soprano
Rock Hall Auditorium

Thursday, March 16 at 4:30 PM
Rite of Swing Jazz Café: Gosia Maj Group
Temple Performing Arts Center Lobby

Thursday, March 16 at 5:30 PM
Master’s Recital: Kyle Chastulik, bass-baritone
Rock Hall Auditorium

Thursday, March 16 at 7:30 PM
Senior Recital: Adam Brotnitsky, viola
Rock Hall Auditorium

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.