

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

New Music Ensemble
Sepehr Pirasteh, director

October 8, 2024
Rock Hall Auditorium

Tuesday
7:30 PM

Program

Symphony No. 1, "Fall"

Wadada Leo Smith

Homeland

Allison Loggins-Hull

The Pattern

ice 'n' SPICE

Nina Shekhar

American Chestnut

Adam Vidiksis*

Waldgeist

Caitlyn Carosella^

**Boyer Faculty*

^Boyer Alum

Twenty-sixth performance of the 2024-2025 season.

New Music Ensemble Personnel

Nicole Wei Sum Hom, flute
Jonathan Leeds, clarinet
Sarah Lee, piano
Ruslan Dashdamirov, violin
Mima Majstorovic, cello
Mason McDonald, percussion
Jose Soto Montalvo, percussion
Sepehr Pirasteh, director

Program Notes

Symphony No. 1, "Fall"

Wadada Leo Smith

Symphony No. 1, is called "**Fall**" because the fall ends with a symbolic destruction of the agrarian world, its harvest nourishes the planet from winter to winter, from storing commodities and a variety of energy-sources that carry us through the fall and winter seasons.

In the score, Symphony No. 1 has a red velocity-unit at the top of the Sun and a purple velocity-unit at the bottom of the Sun. Inside of the red velocity-unit is a Sun and inside of the purple velocity-unit is a moon, in a crescent form. The top velocity-unit is number 4, and the bottom velocity-unit is number 2.

From the top of the panel just under the velocity-unit number 4 is a red bar, a silver-white bar (which is the smallest of the bars), a green bar, a blue bar (which is the next smallest bar), and a purple bar. The green bar width is larger than the four other bars. The red bar and the purple bar are similar in magnitude, with the green bar being the largest in dimension.

The color bars are representatives of the light spectrum. The yellow surface with its flares represents the Sun. Its surface is massive, and when the ensemble is queued to move from the rim into the Sun, its implied energy-force will create a gravitational pull on the ensemble as it moves through the inner-space of the Sun's surface and its source-objects. Each bar is constructed as a light spectrum and are composed with long and short sonic events. The dark sonic elements are mobile, therefore they move toward the light sonic elements which are stationary or sustained elements. Some of the dark and the light sonic elements have an

extended-line, which indicates that those sounds are to be longer in accordance to the length of the extended-line.

The silver rim that surrounds the Sun's surface, represents the symbolic luminous and thermal flares that radiate from the Sun.

Viewed from the left is the velocity-unit number 1 (outlined in the color silver). Note that a silver line connects all three of the velocity-units (the red, the silver, and the purple). Viewed from the right-center outward is the Create symbol, which is also silver.

See the score/artwork on the projector or the QR code below:



Homeland

Allison Loggins-Hull

Homeland (2018) was written shortly after Hurricane Maria stormed through Puerto Rico in 2017. Maria represented the increasing strength of natural disasters and the intense, sometimes deadly, repercussions of climate change. While this was going on, there was also a rise of political and social turmoil in the United States, and global unrest throughout the world, including the Civil War crisis in Syria. For weeks, the news was flooded with these stories. With so many people throughout the world dealing with tragic domestic issues, I began to think about the meaning of home during a crisis. What does home mean when the land has been destroyed? What does it mean when there's been a political disaster, or a human disaster? How does a person feel patriotic when they feel unwelcomed at the same time? Homeland is a musical interpretation and exploration of those questions. The flute opens with timbral trills representing troubled waters, then transitions into passages that are anxious and distorted. There is a moment of hope and optimism, a remembrance of past struggles that have been overcome, followed by an off-putting play on the Star Spangled Banner, representing an unraveling of patriotism. In the end we come full circle, still with unanswered and unresolved questions. Commissioned by The Texas Flute Society for the 2018 Myrna Brown Competition.

The Pattern

Allison Loggins-Hull

The Pattern (2020) serves as a case for reparations for the African-American community and embodies the tumultuous relationship between white Americans and black Americans – from the beginning of slavery, to today. Moments throughout American history demonstrate the many ways in which white supremacy has, very intentionally, created roadblocks against progress for African-Americans. For example, after the Civil War and during Reconstruction, black Americans began to participate in government and build their own communities. This was met by riots throughout the south, led by white mobs, and policy was enacted to overthrow the participation of blacks in politics. During Jim Crow, blacks were not only segregated from whites and received less resources, but they were also disenfranchised as voting citizens. Among many oppressive acts leading up to the Civil Rights Movement, black Americans experienced redlining, making it next to impossible to legitimately purchase a home and build wealth. These incidences are indicative of a pattern that's as American as apple pie.

When I was younger, I remember eating my dad's chicken patties, which were loaded with green chilies and garam masala. My brother and I would then run to the freezer to fill our mouths with ice in a rash attempt to cool down the fire on our tongues. *ice 'n' SPICE* captures both the before and after aspects of this memory, contrasting fiery and explosive sections with frigid, sparse, and glassy textures. May everyone enjoy the spice of life, so long as we also remember to keep things cool!

American Chestnut

Adam Vidiksis

American chestnut trees once dominated the northeastern forests of North America. In the late 19th and early 20th centuries, a fatal fungal pathogen (*Cryphonectria parasitica*) was introduced to the continent by the import of chestnut trees from blight-resistant areas of the world. While those species of chestnut had millennia to develop immune strategies to fight this pathogen, the American chestnut was obliterated by this blight; approximately 80% of the trees in the Appalachian Mountain chain were destroyed.

The American chestnut has been considered functionally extinct for decades; however, new research offers a ray of hope. Efforts to restore the American chestnut include breeding programs to create blight-resistant hybrids and the discovery of naturally resistant trees. Despite challenges, ongoing research and collaboration aim to reintroduce these trees across their

historical range, with promising results from trials and the identification of surviving pure American chestnuts.

The musical gestures in this piece are inspired by the textures of the American chestnut tree, including the bark and the patterns of the wood grain from the heartwood, such as straight, interlocked, and spiral grain patterns. The work is a reimagining of the state of the species over its history, from tragedy to an imagined future where this giant dominates the forests of North America once again.

Waldgeist

Caitlyn Carosella

Waldgeist, meaning “forest spirit,” tells the story of a typical day for the woodland creatures prancing in the forest. However, a dark presence is lurking in the shadows that comes to disturb their joyful surroundings. As things seem to turn back to normal, there is still a lingering fear of what is hiding deep in the forest.