

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University

New Music Ensemble

Jan Krzywicki, director

Monday, December 6, 2021 • 7:30 PM

Rock Hall Auditorium

1715 N. Broad Street

Philadelphia, PA 19122



Program

The Collective Unconscious

Benjamin Price

One Mo' Time

Tania León

Music for a Cold Night

Dan Coleman

One Mo' Time

Tania León

By-By Huey

Ted Hearne

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

Please turn off all cell phones and pagers.

One hundred fortieth performance of the 2021-2022 season.

Temple University New Music Ensemble

Jan Krzywicki, conductor

Anabel Torres, flute

Anthony Bithell, clarinet/bass clarinet

Abigail Dickson, violin

Harris Banks, violoncello

Maria Dell'Orefice, piano

Rachel Lee, piano

Sara Lee, piano

Emilyrose Ristine, percussion

Milo Paperman, percussion

Program Notes

The Collective Unconscious

Benjamin Price

A note from the composer:

“The Collective Unconscious” seeks to deal with the underlying psychological and sociological factors underlying organized society and its movements. Clearly, I borrowed the term from Carl Jung, having read a reasonable portion of his work in my mid-teens and finding him very insightful in some areas, such as his views on religion, which I consider invaluable to this day. For clarity, the APA (American Psychological Association) Dictionary of Psychology defines the term as: “the part of the unconscious that, according to Carl Jung, is common to all humankind and contains the inherited accumulation of primitive human experiences in the form of ideas and images called archetypes and manifested in myths as well as other cultural phenomena (e.g., religion) and in dreams. It is the deepest and least accessible part of the unconscious mind.”

I am unsure of the literal truth value of the claim of there being a “collective unconscious,” as I can only confirm such a phenomena’s validity because it *seems* self-evident; in other words, I understand it only through an anecdotal sort of reasoning. How does one reliably discern which ideas and images are preordained and innate and which are the imprints of acculturation?

This theme coincides with large-scale manipulation and leveraging of basic human emotions through propaganda campaigns in the United States in order to carry out actions that the public-at-large would otherwise reject. This goes all the way from Wilson’s Committee on Public Information (running from 1917 - 1919, turning a pacifistic population into a war-hungry body) to the lies surrounding the post-9/11 wars in the Middle East in which the United States has committed several obvious war crimes to the Department of Defense prolifically editing Hollywood scripts.

In a way, I try to show a maladaptive sense of our archetypal inclinations in the piece. Much of the material is ironic, symbolizing a mock calm; the underlying content is much more menacing and distraught under the guise of songful tonality.

Benjamin Price (b. 2000) is a composer from the suburbs of Philadelphia. He seeks to grapple with philosophy's questions in his music, never providing answers of any sort. He applies some traditional tonal elements to a modern idiom, with a harmonic language built by studying jazz prior to classical music. He is still in the process of figuring out precisely what his musical language is.

One Mo' Time

Tania León

A short, jubilant, advanced work. Written in 2016 to honor the 45th anniversary of the Da Capo Chamber Players and dedicated to the memory of composer Ursula Mamlok (1923-2016), León's teacher at New York University.

Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. In 2021, her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the Pulitzer Prize in Music. Upcoming premieres feature commissions for the NewMusic USA Amplifying Voices Program, The Musical Fund Society in Philadelphia to celebrate their 200th anniversary (May 2022), and for The Crossing chamber choir with Claire Chase, flutist, among others. A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of the nonprofit and festival Composers Now. Her honors include the New York Governor's Lifetime Achievement, awards from the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and the ASCAP Victor Herbert Award, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain).

A note from the composer:

During the winter of 1998, amid the worst ice storms of the season, I was holed up at the Yaddo artist retreat. "Music for a Cold Night" evokes my memories of that time, and its interweaving of different historical styles is characteristic of my music then and now. I wrote this seven-minute work at the invitation of the Yaddo Centennial Arts Festival, and it was premiered by members of the Orpheus Chamber Orchestra at Adler Hall in The New York Society for Ethical Culture in the year 2000. I composed the piece at my home in Arizona where it rarely gets cold, and even then, only at night.

Dan Coleman was born in New York City in 1972, and educated at the University of Pennsylvania and the Juilliard School. He has composed original works for many prominent ensembles, including American Composers Orchestra, Dallas Symphony, Pacific Northwest Ballet, and Chamber Music Society of Lincoln Center. He has also arranged and conducted recordings and concerts for Lisa Loeb, John Legend, Joshua Redman, Brad Mehldau, and Calexico. Dan co-founded Modern Works Music Publishing, which represents composers and songwriters in diverse genres, including Terence Blanchard, Ellen Reid, Bootsy Collins, and Ani DiFranco. He co-founded the Tucson Jazz Festival, serves as composer-in-residence of the Tucson Symphony Orchestra, and is a trustee of the BMI Foundation.

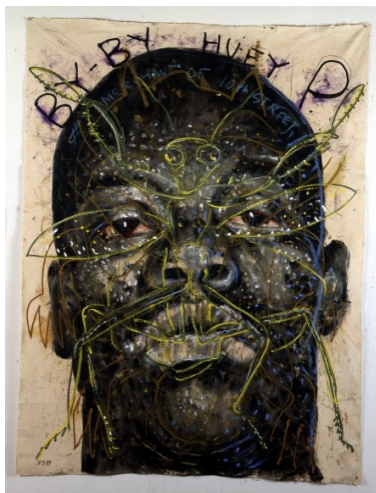
By-By-Huey

Ted Hearne

By-By Huey was composed in 2014 for Eighth Blackbird's *Hand to Eye* project for which composers were asked to respond to works in a private collection of visual art. *By-By Huey* was inspired by Robert Arneson's painting "By-By Huey P," a portrait of Tyrone "Double R" Robinson who murdered the co-founder of the Black Panther Party, Huey P. Newton, in 1989. The portrait features a praying mantis superimposed over Robinson's face. It is said that Arneson included the mantis in the portrait because 'they eat their own.' The music is similarly self-destructive, with a variety of strategies aimed to silence the music including muting, instrument preparation, and sudden,

sharp attacks resulting in vanishing splashes of tone colour. The work makes use of a number of extended instrumental techniques: "stopped" notes in the piano, unusual bowing techniques, non-traditional effects for wind instruments and raw percussion sounds.

Ted Hearne (b.1982) is a composer, singer, bandleader and recording artist who draws on a wide breadth of influences ranging across music's full terrain, to create intense, personal and multi-dimensional works. Hearne's *Sound From the Bench*, a cantata for choir, electric guitars and drums setting texts from U.S. Supreme Court oral arguments and inspired by the idea of corporate personhood, was a finalist for the 2018 Pulitzer Prize. *Law of Mosaics*, Hearne's 30-minute piece for string orchestra, has been performed by the Chicago Symphony Orchestra, San Francisco Symphony and Los Angeles Philharmonic. His album of the same name, with Andrew Norman and A Far Cry, was named one of The New Yorker's notable albums of 2014 by Alex Ross. A charismatic vocalist, Hearne performs with Philip White as the vocal-electronics duo R WE WHOR WE, whose debut album (New Focus Recordings, 2013) was called "eminently, if weirdly, danceable and utterly gripping." (Time Out Chicago). R WE's sophomore release "I Love You" was named one of the Best Albums of 2017 by The Nation. Other recent albums of vocal music of various stripes include *The Source* and *Outlanders* (New Amsterdam Records) and The Crossing's acclaimed recording of *Sound From the Bench* (Cantaloupe Music). Hearne is a member of the composition faculty at the University of Southern California.



Boyer College of Music and Dance

The Boyer College of Music and Dance is part of the Center for the Performing and Cinematic Arts at Temple University. Students at the Boyer College have the unique opportunity to interact with leading composers, conductors, educators, performers and choreographers while experiencing a challenging and diverse academic curriculum. The Boyer faculty is 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.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. Boyer is home to the three-time Grammy nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than thirty recordings. 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 300 concerts, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Since 1884 when founder Reverend Russell Conwell began teaching students, Temple University has evolved into a comprehensive urban research and academic institution. Temple has a world-class reputation and an international presence with campuses in Philadelphia, Ambler and Harrisburg in Pennsylvania, in Tokyo, Rome and educational centers in Seoul, Beijing, London, Paris and Mumbai. Temple's seventeen schools and colleges, nine campuses, hundreds of degree programs and 35,000 students combine to create one of the nation's most comprehensive and diverse learning environments.

Temple University 2021-2022 Season Upcoming Events

Tuesday, December 7 at 9:00am

Fall Graduation Forum

Zoom, Presser Hall 140

Tuesday, December 7 at 4:00pm

New School Woodwind Quintet

Rock Hall Auditorium

Thursday, December 9 at 7:30pm

OWLchestra Campus String Orchestra

Danielle Garrett, conductor

Temple Performing Arts Center

Saturday, December 11 at 1:00pm

Community Music Scholars Program Winter Concert

Temple Performing Arts Center

Sunday, December 12 at 2:00pm

Chamber Players Orchestra Ensembles

Rock Hall Auditorium

Sunday, December 12 at 4:00pm

Youth Chamber Players Ensembles

Rock Hall Auditorium

Monday, December 13 at 7:30pm

Temple University Night Owls

Lauren Ryals, director

Presented virtually

Sunday, December 18 at 4:00pm

Center for Gifted Young Musicians Large Ensembles

Temple Performing Arts Center

Temple University 2021-2022 Season Upcoming Events

Monday, January 10 at 5:30pm

Doctoral Lecture Recital: Michael Scarcelle, bass baritone
Rock Hall Auditorium

Monday, January 10 at 7:30pm

Master's Recital: Shuying Wang, mezzo-soprano
Rock Hall Auditorium

Thursday, January 13 at 4:30-6:30pm

Rite of Swing Jazz Café
Temple Performing Arts Center Lobby

Saturday, January 15 at 2:30pm

Music Prep: Student Recital Hour
Featuring individual lesson students and chamber ensembles.
Temple University Center City, Room 222

Wednesday, January 19 at 7:30pm

Faculty Recital: Lawrence Indik, baritone & Charles
Abramovic, piano
Rock Hall Auditorium

Thursday, January 20 at 4:30-6:30pm

Rite of Swing Jazz Café
Temple Performing Arts Center Lobby

Thursday, January 20 at 5:30pm

First Doctoral Recital: Lisa Willson DeNolfo, soprano
Rock Hall Auditorium

Saturday, January 22 at 2:30pm

Master's Recital: Schyler Adkins, conducting
Rock Hall Auditorium

