

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

# **Temple University**

# **New Music Ensemble**

Jan Krzywicki, director

Monday, April 25, 2022 • 7:30 PM  
Klein Recital Hall  
2001 N. 13th Street  
Philadelphia, PA 19122





## Program

Quantum: Entanglement

Morgan Moss

Constellations

Emma O'Halloran

Yü Ko

Chou Wen-Chung

When Yellow Leaves Shall Overcome

Erik Lundborg

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

Please turn off all cell phones and pagers.

Three hundred eighty-ninth performance of the 2021-2022 season.

# Temple University New Music Ensemble

Jan Krzywicki, conductor

Marcelyn Anne Lebovitz, soprano

Anabel Torres, flute/piccolo/alto flute

Wendy Bickford, clarinet/bass clarinet

Anthony Bithell, clarinet

Amanda Rearden, English horn

Isabel Lacarubba, trombone

Samuel Johnson, bass trombone

Kevin Sloan, violin

Harris Banks, violoncello

Maria Dell'Orefice, piano

Sarah Lee, piano

Emilyrose Ristine, percussion

Milo Paperman, percussion

Alvin Macasero, percussion

Alexander Glass, electronicist

## Program Notes

### Quantum: Entanglement

Morgan Moss

*A note from the composer:*

In quantum physics, quantum entanglement is described as a circle which is the constant variable in physics. It can also be described as the occurrence of two particles linking together in a certain way, no matter how far apart they are in space (thus, their connection creating a circle). This phenomenon is very real and is related to things such as friendship and falling in love and also occurs in the far reaches of our solar system. Through the music, the themes such as circularity (through the use of the “golden ratio,” splitting the music in two and returning to the opening theme at the end), adventure through outer space, and the clinging of the particles can be heard in the music. I take great inspiration from film scores but love to bring the music to the forefront of the adventure, and let the music take the listener on a journey.

**Morgan Kelly Moss** is completing a composition and piano performance double major at Temple University. Recently, Moss’s *The Brook* for flute, clarinet, piano, and voice was selected in a call for scores by the Allentown Symphony Orchestra. She was also recently accorded *Emerging Composer* by Tribeca New Music Competition for her piano trio, *Storks*. Moss has studied composition with Profs. Cynthia Folio, Maurice Wright, and Jan Krzywicki, and piano with Prof. Sara Davis Buechner. Moss is also very active in scoring music for film, and has composed for five award-winning short films, the most recent of which was nominated for best music in a short film; she is currently working on her first feature film. Moss also teaches piano, composition, theory, and voice at the Music Studio of Patricia Keith in Boyertown, PA.

*A note from the composer:*

As a largely self-taught female composer, I've spent a great deal of time reflecting on my place and identity in relation to a long tradition of music produced mostly by white male composers. I wrote the lyrics for *Constellations* about this experience, and I also draw inspiration from a National Geographic article focusing on the discovery that handprints in ancient cave art most often belonged to women. This piece, composed in 2018 for soprano, electronics and ensemble, is about finding your voice and making the art that you want to make.

Once I sprayed the ocean to the stars  
Now a stranger here below  
An empty tale, a morning flower  
Only a part, but not the whole  
Rewritten by the hour  
Growing up is losing your illusions  
All the pieces that were pulled apart  
They don't fit like they should anymore  
Constellations form around my bones  
And these fires  
Have piled up chains of mountains  
These fires burn.

**Emma O'Halloran** is an Irish composer and vocalist. Freely intertwining acoustic and electronic music, O'Halloran has written for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, film, and theatre. Her work has been described as “intensely beautiful” (Washington Post) and “unencumbered, authentic, and joyful” (I Care If You Listen), and has won numerous competitions, including National Sawdust's inaugural Hildegard competition and the Next Generation award from Beth Morrison Projects. O'Halloran holds a Ph.D. in Music Composition from Princeton University and is currently working as a freelance composer. Current and future projects include works for F-PLUS,

Friction Quartet, an orchestra commission, a large-scale work for Crash Ensemble, and an opera called *TRADE*.

## Yü Ko

## Chou Wen-Chung

Composed in 1965, this "fisherman's song" is originally an ancient *ch'in* (zither) melody in tablature notation composed by Mao Min-chung (ca.1280). The fisherman is a symbol of man in communion with nature. Through the deciphering of the tablature notation, this work produces a modern adaptation that realizes the rich variety in tone production found in the precise *ch'in* finger technique, one that employs over a hundred symbols to achieve an elusive yet vital expression that is the essence of this art. The composer clarifies: "I have magnified these inflections in pitch, articulation, timbre, dynamics and rhythm to a more perceptible level by expanding the articulations and timbres possible on each instrument used and by controlling the microtonal modifications in pitch according to the nature of each instrument."

**Chou Wen-Chung** (1923-2019) was a Chinese American composer who emigrated to the United States in 1946, trained at the New England Conservatory of Music and Columbia University, and became one of the first composers to advocate a "remerger of Eastern and Western musical concepts and practices." Every piece in his relatively modest output is poetic, elegant, and exquisitely crafted. Chou was also an important teacher, scholar, cultural advocate and administrator. He is known to many as the executor of composer Edgar Varese's musical estate and for editing nearly all of his works, even completing the composer's unfinished *Nocturnal*. He taught at Columbia University from 1964 to 1991.

*A note from the composer:*

In three sections, *When Yellow Leaves Shall Overcome* is constructed of a lament to my dear departed wife Zinta, a transition, and an extended fast perpetual motion section. The work has a program, unlike much of my music, for my loss, but also shows that life goes on, that we survive and that much good can still come our way.

**Erik Lundborg** has been commissioned, performed & recorded by chamber ensembles and orchestras: the London Philharmonic, the Houston Symphony, the American Composers Orchestra, Speculum Musicae, St. Luke's Chamber Ensemble, The Group for Contemporary Music, Parnassus, among many others. Lundborg has won fellowships from the Guggenheim Foundation, Meet The Composer/New Residencies, the MacDowell Colony as well as three National Endowment for the Arts Fellowships. His music can be heard on the CRI, New World, Leonarda and Opus One labels and is published by ACA and APNM, where he currently serves as President. Lundborg has also been active in Hollywood as composer and orchestrator on films such as *Killing Season*, *Priest*, *Drag Me To Hell*, *The Curious Case of Benjamin Button*, *The Golden Compass*, *Spider-Man 3*, *Talladega Nights*, *Matrix Revolutions*, and *The Matrix Reloaded*. Lundborg has taught composition and theory at the Manhattan School of Music, Bennington College, the University of Pittsburgh, Baruch College CUNY, Willamette University and others.

## **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, three of which have received Grammy nominations.

[boyer.temple.edu](http://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](http://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 University 2021-2022 Season  
Upcoming Events

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**Tuesday, April 26 at 7:30pm**

Senior Recital: Conway McGrath, soprano

Rock Hall Auditorium

**Thursday, April 28 at 7:30pm**

OWLchestra Campus String Orchestra

Danielle Garrett, conductor

Temple Performing Arts Center

**Saturday, April 30 at 5:00pm**

Alan Abel Memorial Concert

Temple Performing Arts Center

**Friday, May 6 at 7:30pm**

Festival of Young Musicians: Showcase of Chamber Ensembles

Rock Hall Auditorium

**Saturday, May 7 at 2:00pm**

Festival of Young Musicians: Singular Strings

Temple Performing Arts Center

**Saturday, May 7 at 7:30pm**

Festival of Young Musicians: Gala Concert

Temple Performing Arts Center

# Temple University 2021-2022 Season Upcoming Events

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## **Saturday, May 14 at 1:00pm**

CMSP and Philadelphia String Project

The wind, jazz, and string ensembles of the Community Music Scholars Program, as well as the students in the Philadelphia String Project at Temple University, will perform.

Temple Performing Arts Center

## **Saturday, May 21 at 2:30pm**

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.

Presented on the Music Prep [YouTube Channel](#)

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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).

