2008-01-16

Time's Arrow Ensemble, January 16, 2008

BOSTON UNIVERSITY
College of Fine Arts School of Music

TIME'S ARROW ENSEMBLE
KETTY NEZ director

Wednesday, January 16, 2008 at 8pm
Marshall Room
855 Commonwealth Avenue

Here, a desired life in music is grounded in great teaching, demandi performance, solid scholarship and devoted love of the art. We are a community wholly in love with the study of, creation of, performance of, MUSIC!

– Phyllis Curtin, Dean *Emerita*
Boston University College of Fine Arts

BOSTON UNIVERSITY COLLEGE of Fine Arts

Wednesday, January 16, 2008 at 8pm
Marshall Room

TIME'S ARROW ENSEMBLE

KETTY NEZ director

MORTON FELDMAN (1926–1987)

Instruments II (1975)

Time's Arrow Ensemble

JACOB MASHAK (b. 1983)

Nonet for Instrumentalists (2007)

Time's Arrow Ensemble

ISANG YUN (1917–1995)

selections from *Piri* (1971)

ELIZABETH GOODMAN oboe

Intermission

SOPHIA GUBAIDULINA (b. 1931)

Quartet for 4 Flutes (1977)

I.
II.
III.
IV.
V.

YOUSUN LEE flute 1
MEGAN SEARCY flute 2 and alto flute
CHIA-JUNG LEE flute 3
AHMED NAJM flute 4 and alto flute

PHILIP GLASS (b. 1937)

Music in Similar Motion (1969)

Time's Arrow Ensemble

The ensemble would like to dedicate the program in memoriam Karlheinz Stockhausen

TIME'S ARROW ENSEMBLE
KETTY NEZ director

Michelle Brune, viola
Rebecca Celebuski, percussion
Elizabeth Goodman, oboe, alto saxophone
Chaerin Kim, harp
Chia-Jung Lee, flute
Yousun Lee, flute
Jacob Mashak, recorder, trombone
Ahmed Najm, flute, piccolo, alto flute
Ketty Nez, piano and conductor
Megan Searcy, flute, alto flute, piano

Special thanks to guest artist Rebecca Celebuski

PROGRAM NOTES

The choice to perform together Morton Feldman's ***Instruments II*** (1975) and Philip Glass's ***Music in Similar Motion*** (1969) presents an unusual opportunity to wrinkle historical time: Glass's early work was actually written 6 years before Feldman's late work. Feldman and his compatriots of "the New York School" (including John Cage, Earle Brown, and Christian Wolff), were one generation older than the first "minimalists" Glass, Steve Reich, Terry Riley, and La Monte Young. In highly contrasting ways, these two works alter perception of time, pulse, and meter, presenting considerable challenges to both their performance and listener reception.

In his essay *Some Elementary Questions* (1967), Feldman notes distinctions between compositional intent and musical experience:

> All activity in music reflects its process. This has always been true, and it is more and more true as time goes on. Whether it is too late to change this remains yet to be seen. But the question here is not pre-determinate or indeterminate. If I have a resistance to process, it is because I don't want to give up control. Control of the material is not really control. It is merely a device that brings us nothing more than the psychological benefits of process — just as relinquishing control brings us nothing more than the psychological benefits of a non-systematic approach. In both cases, all we have gained is the intellectual comfort of having made a decision - the psychological comfort of having arrived at a point of view. The question at hand, the real question, is whether we will control the materials or choose instead to control the experience.

—Ketty Nez

Instruments II (1975) was written as Feldman was beginning his tenure as the Edgard Varese Professor at the University of Buffalo. The work is scored for a small orchestra of soloists, nearly eliminating the string section. Out of necessity, our ensemble has altered some of the orchestration, however leaving in tact some of the more timbrally important lines: the high and awkward solos of the oboe and alto flute. Like much of Feldman's oeuvre, ***Instruments II*** is often sparse in texture, leaving the ensemble to most often remain soloists and creating great contrast between the few moments when the full ensemble is playing together.

—Jacob Mashak

Nonet for Instrumentalists (originally *Duet for Instrumentalists*) is a work of constrained improvisation in three sections, which could be characterized as Continuity, Chaos and Unity. The number of performers, their instruments and the total duration of the performance are all at the discretion of the performers

—Jacob Mashak

Isang Yun (1917–1995) was a Korean composer, though many of his creative years were spent in Germany. During World War II, Yun participated in underground activities against the Japanese, was imprisioned and lived in hiding until the liberation. After the war, Yun helped to reconstruct Korean cultural life and also began teaching music. In

1955, Yun was awarded the Seoul City Award and continued his study in Europe. Yun studied in Paris for two years, and by 1958, was studying in Germany where he remained until 1967 when he was abducted from Germany by the Korean regime. He was charged as a communist and imprisoned, but was granted international amnesty in 1970. Yun returned to Germany to teach.

Yun sought to develop Korean music Western means, combining East Asian performance practice with Western instruments. Also characteristic of his style was multiple melodic strands and the concept of Yin and Yang creating balance in the various parameters of the music, such as dynamics, harmony, and intensity.

Piri, which itself gets its name from a Korean double-reed bamboo oboe, owes its development to the time Yun spent imprisoned in Seoul in 1967. Yun is quoted as saying "The theme of the piece represents a convict confined in a prison and suggests that although he is physically held captive, his spirit and thoughts are free to wander far and wide." The work exploits the oboe's entire dynamic and expressive range as well as many Eastern influenced extended techniques. The first movement employs a "rolling tone", in which lip pressure is applied to create a note that almost turns into a harmonic and begins to "roll". Both the first and second movements contain many quarter tor as well as half-step glissandi. The third movement uses double trills while the four movement is entirely built upon timbre modifications and multiphonics.

—Elizabeth Goodman

Sofia Gubaidulina was born 1931 in the Republic of Tatar, and studied at both the Kazan and Moscow conservatories. She states that her two biggest musical influences are Dmitri Shostakovich and Anton Webern: "These two composers taught me the most important lesson of all: to be myself." Her music is stylistically affected by oriental spirituality, mystical philosophy, and Christian symbolism. The composer writes, "Everything I have assimilated forms, as it were, roots of a tree, and the work that grows out of it, branches and leaves. Once can indeed describe them as being new, but they are leaves nonetheless, and seen in this way they are always traditional or old."

The ***Quartet for Four Flutes*** was composed in 1977 and premiered the same year by Pierre-Alain Biget, Pierre-Yves Artaud, Robert Thuillier, and Arlette Leroy. This five-movement piece is composed of homogeneous textures, including chromatic and pentatonic motives. Presented in the first movement, these motives are developed in subsequent movements. The beginning of the second movement is similar to that of the first movement, but introduces new tone colors through use of multiphonics. The third movement is partially free and improvised; the closing section, juxtaposing pentatonic motives and bird-like figures, is stated again at the opening of the fifth movement. The fourth movement, in contrast with previous energetic movements, presents a calm and mysterious mood at soft dynamic levels. In the fifth movement, the recognizable pentatonic motive is stated again, but the texture becomes denser and wilder. The use of similar musical elements unify the piece, and the composer's ability to develop motives throughout a huge dynamic range gives the work a special charm.

—Yousun Lee, Megan Searcy, Chia-Jung Lee, Ahmed Najm

Actually still in the group's active repertoire, ***Music in Similar Motion*** was among the early works performed by the newly-formed Philip Glass Ensemble (voices, flutes, saxophones, amplified keyboards, occasionally trumpet and violin), including *Two Pages, Contrary Motion, Music in Fifths*. The titles described processes used in his compositions, which, at this point in his life, were heavily influenced by his travels in India (1966-67), writing for experimental theater, collaborations with Ravi Shankar and his tabla player Alla Rakha, and his friendships with Terry Riley and Steve Reich. (Glass had first met Ravi and Alla in Paris, while studying with Nadia Boulanger, when he was hired to transcribe Shankar's music into Western notation for French studio musicians, as part of Conrad Rook's psychedelic film *Chappaqua.*)

As Glass describes, in Music by Philip Glass:

> What came to me as a revelation was the use of rhythm in developing an overall structure in music. I would explain the difference between the use of rhythm in Western and Indian music in the following way: In Western music we divide time—as if you were to take a length of time and slice it the way you slice a loaf of bread. In Indian music (and all the non-Western music with which I'm familiar), you take small units, or "beats," and string them together to make up larger time values.

About ***Similar Motion*** specifically, Glass remarks:

> The real innovation . . . is its sense of drama. The earlier pieces were meditative, steady-state pieces that established a mood and stayed there. But ***Similar Motion*** starts with one voice, then adds another playing a fourth above the original line, and then another playing a fourth below the original line, and finally a bass line kicks in to complete the sound. As each new voice enters, there is a dramatic change in the music.

The score preface indicates that this piece can last eternally, "but based upon the composer's own practice in performance, there is a suggested duration for the work of anywhere between 17 and 25 minutes." Originally played by three woodwinds (flutes and saxophones) and three electric organs, however, "any combination of instruments whose range suits the material is acceptable."

—Ketty Nez

KETTY NEZ director

Composer/pianist **Ketty Nez** joined the composition and theory department at the Boston University School of Music in the fall of 2005, after teaching for two years at the University of Iowa. At BU last year, her orchestral work *cirrulian ice* was premiered by ensemble Alea III, and take time by the Boston University Wind Ensemble. Upcoming projects in 2007-8 include beyond release, a concerto for two cellos and chamber orchestra, part of the forthcoming CD by the University of Iowa's Center for New Music; a new work for Ex Novo ensemble of Venice; a spring tour of commissioned works by her duo with violinist Katie Wolfe of the University of Iowa; and collaborations on early twentieth-century French music with theorist Gregory Marion of the University of Saskatchewan in Saskatoon.

She completed, in 2002-3, a residence of several months at the École Nationale de Musique in Montbéliard, France, prior to the premiere of her chamber opera *An Opera in Devolution: Drama in 540 Seconds*, at the 2003 Seventh Festival A*Devantgarde in Munich. In 2001, she spent several months as visiting composer/scholar at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), and in 1998 participated in the yearlong computer music course at The Institute de Recher et Coordination Acoustique/Musique (IRCAM). Before her computer music studies, she worked for two years with Louis Andriessen in Amsterdam, where she co-founded the international contemporary music collective Concerten Tot and Met. Her music has been performed in festivals in Europe, North America, and Asia.

Boston University School of Music
UPCOMING EVENTS AND PERFORMANCES

Monday, January 21, 1pm

Boston University's Annual
Martin Luther King Day Celebration
"Ode to the Common Person:
A Celebration of Poetry and Music"
SIMON ESTES bass–baritone
SONIA SANCHEZ keynote speaker
Presented in collaboration with the Howard Thurman Center for Race, Ethnicity, and Culture
Metcalf Hall

Tuesday, January 22, 8pm

Faculty Recital
KETTY NEZ piano
KATIE WOLFE violin
AMY BEACH *Sonata for Violin and Piano, Op. 34*
RUTH CRAWFORD *Sonata for Violin and Piano*
KETTY NEZ *before*
AMELIA KAPLAN *Insolence*
ELAINE ABERDAM Tête à Tête
CFA Concert Hall

Thursday, January 24th, 7pm

Martina Arroyo Public Master Class
Tsai Performance Center

Friday, February 1st, 6pm

Muir String Quartet
In Residence at Boston University
with EDWIN BARKER double bass
MENDELSSOHN *Quartet in A minor, Op. 13*
DVORÁK *Bass Quintet*
CFA Concert Hall

Wednesday, February 6th, 8pm

ALEA III
SCOTT WOOLWEAVER viola
JOHN MCDONALD piano
DEBORAH BOLDIN flute
ELIZABETH ANKER contralto
Works by Antoniou, Bourland, Breschnik, Clark, Kalogeras, Merryman, Orenstein, and Pinkham
Tsai Performance Center

Metcalf Hall, 775 Commonwealth Avenue
Tsai Performance Center, 685 Commonwealth Avenue
CFA Concert Hall, 855 Commonwealth Avenue

Creating a Future for the Arts – An Initiative for the 21st Century

Creating a Future for the Arts is an initiative that will recognize the artistry of the students and faculty of the College of Fine Arts by transforming the learning and teaching environment into a 21st-century facility that suitably showcases their talents. We are grateful to the donors who have committed their support to this project.

$500,000 and above
Faye G. Stone, Esq.

$200,000 to $499,999
Stewart F. Lane and Bonnie Comley

100,000 to $199,999
Harry J. Bardi Irrevocable Trust

Aram and Jasmine Chobanian
Read and Andrea McCaffrey

$50,000 to $99,999
1675 Foundation
J. David Copeland and Friends
Darrel and Pamela Griffin
SungEun Han–Andersen

FRIENDS OF SCHOOL OF MUSIC

Friends of the School of Music are a select group of people who, through their annual contributions, believe in the importance of supporting gifted student musicians through their educational activities, events, programs, and performances. We invite you to join the Friends of the School of Music at the College of Fine Arts and help support the talented young artists of Boston University.

$10,000 to $49,999
Drs. John A. and Harriet S. Carey
Mr. and Mrs. Saul B. Cohen
Mr. SungEun Han–Anderson
Ms. Virginia E. Withey

$5,000 to $9,999
Boston Organ & Piano
Clovelly Charitable Trust
Ann and Gordon Getty Foundation
Margaret S. Lindsay Foundation
Montgomery Symphony Association
Mr. and Mrs. William H. Trayes
The Ushers & Programmers Fund

$2,500 to $4,999
Richard F. Balsam, M.D.
Ms. Sandra L. Brown
Ms. Dorothy D. Cameron
Mr. and Mrs. Richard Grausman
Robert E. Krivi
Marshalltown Development Foundation
The Presser Foundation
Renaissance Musical Arts, Ltd.

$1,000 to $2,499
Dr. Apostolos A. Aliapoulios
The ASCAP Foundation
Richard D. Carmel Charitable Remainder Trust
Dr. and Mrs. Thomas R. Castle
Frank A. D'Accone, Ph.D.
Mrs. Margaret May Damen
Dr. Richard W. Ekdahl
Mr. Leon Earl Fernandez
Professor Phyllis Elhady Hoffman
Mr. Dmitri Ilyin
Dr. Jimmie L. Jackson
Larry G. and Ann Howard Jones
Mrs. Ellen B. Kazis–Walker
Mr. and Mrs. Dean Kehler
Dr. Lillie M. Kumar
Mr. John E. Loveless
McFadden Family Foundation
Mr. and Mrs. D. Joseph McInnes
Ms. Andrea Okamura
Mr. Kenneth D. Rudnick
Mrs. Amy Abrich Shemin
Dr. John Silber
Mr. Charles A. Stakely
Ms. Helen J. Steineker
Ms. Courtenay Brandreth Symonds
Avedis Zildjian Company

$500 to $999
Ms. Elizabeth H. Bower
Mr. Roger C. Davidson
Ms. Deborah K. Delano
Ms. Ellen G. Forst
Mr. Eugene Guberman
Colonel Capers A. Holmes, USAF(Ret.)
Ms. Joy L. McIntyre
Ms. Maureen Meister
Mr. Robert M. Pease
Professor Joel Sheveloff
Mrs. Nancy L. Trentini
Wilson Butler Architects, Inc.

$250 to $499
Mr. Samuel H. Adler
Professor Martin Amlin
Anonymous
Ms. Paula J. Bishop
Mr. Bradley M. Bloom
Dr. Fred A. Bronstein
Mr. and Mrs. Salvatore J. Cania
Ms. Joan C. Cavicchi
Ms. Beth S. Chen
Mr. Donald R. Clauser
Lisa and Michael Coran
Mr. Clifford R. Eisler
Mr. Norman Elia
Mr. and Mrs. Stephen B. Esko
Mr. John W. Fish, Jr.
Ms. Julia A. Hennig
Mr. and Mrs. Robert Knauss
Mrs. Farla H. Krentzman
Mr. and Mrs. Robert J. Maganuco
Mr. William S. McMillan
Mr. Craig Franklin Schreiber
Mr. Bernard G. Schwartz
Mr. and Mrs. Robert N. Slotnick
Mr. and Mrs. Manuel C. Weinberg
Mr. John Alan Wickey

This list represents donors who have generously supported our programs for the past twelve months, as of November 14, 2007. Due to program deadlines, some donor names may be absent from this list. We thank you for yr [illegible]nderstanding. For more information on how you can support the Boston University College of Fine Arts and [illegible] of Music, please contact Chris Santos, Director of Development and Alumni Relations, Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215, at 617-353-2048 or ccsantos@bu.edu.

BOSTON UNIVERSITY SCHOOL OF MUSIC FACULTY

STRINGS
Steven Ansell *viola**
Edwin Barker *double bass**
Cathy Basrak, *viola*
Bonnie Black *pedagogy**
Lynn Chang *violin*
Jules Eskin *cello*
Edward Gazouleas *viola*
Raphael Hillyer *viola*
Marc Johnson *cello*
Bayla Keyes *violin**
Michelle LaCourse *viola**
Lucia Lin *violin**
Malcolm Lowe *violin*
Dana Mazurkevich *violin*
Yuri Mazurkevich *violin**
Ikuko Mizuno *violin*
John Muratore, *guitar*
George Neikrug *cello++*
James Orleans *double bass*
Leslie Parnas *cello*
Ann Hobson Pilot *harp*
Bi[redacted] Poeschl-Edrich *harp*
Mi[redacted] Reynolds *cello**
Rhonda Rider *cello*
Todd Seeber *double bass*
Roman Totenberg *violin++*
Michael Zaretsky *viola*
Peter Zazofsky *violin**

WOODWINDS, BRASS, and PERCUSSION
Laura Ahlbeck *oboe*
Ken Amis *tuba*
Jennifer Bill *saxophone*
Peter Chapman *trumpet*
Geralyn Coticone *flute*
Doriot Dwyer *flute*
Terry Everson *trumpet**
John Ferrillo *oboe*
Richard Flanagan *percussion*
Joseph Foley *trumpet*
Timothy Genis *percussion*
Ian Greitzer *clarinet*
Ronald Haroutounian *bassoon*
John Heiss *flute*
Gregg Henegar *bassoon*
Daniel Katzen *horn*
Renee Krimsier *flute*
Lynn Larsen *horn*
Don Lucas ***trombone****
Richard Mackey *horn*
Richard Menaul *horn*
Craig Nordstrom *clarinet*
Elizabeth Ostling *flute*
Richard Ranti *bassoon*
Thomas Rolfs *trumpet*
Mike Roylance *tuba*
Matthew Ruggiero *bassoon*
Eric Ruske *horn**
Robert Sheena *English horn*
Ethan Sloane *clarinet**
Samuel Solomon *percussion*
James Sommerville *horn*
Linda Toote *flute*
Lee Vinson *percussion*

PIANO
Jonathan Bass*
Anthony di Bonaventura*
Maria Clodes-Jaguaribe*
Linda Jiorle-Nagy
Randall Hodgkinson
Victor Rosenbaum

COLLABORATIVE PIANO
Shiela Kibbe*
Robert Merfeld

ORGAN
Nancy Granert
Peter Sykes*

VOICE
Michelle Alexander
Sarah Arneson*
Michael Beattie
Penelope Bitzas*
Sharon Daniels*
James Demler*
Gary Durham
Simon Estes*
Kyle Ferrill
Jodi Goble
Phyllis Hoffman*
Frank Kelley
Susan Ormont
Jerrold Pope*
Maria Spacagna

HISTORICAL PERFORMANCE
Aldo Abreu *recorder*
Sarah Freiberg Ellison *cello*
Laura Jeppesen *viola da gamba*
Christopher Krueger *Baroque flute*
Catherine Liddell *lute*
Martin Pearlman *Baroque ensembles**
Robinson Pyle *natural trumpet*
Marc Schachman *Baroque oboe*
Jane Starkman *Baroque violin, viola*
Daniel Stepner *Baroque violin*
Peter Sykes *harpsichord**

MUSICOLOGY
Victor Coelho*
Paul Harris*
Brita Heimarck*
Thomas Peattie*
Joshua Rifkin*
Andrew Shenton*
Joel Sheveloff*
Jeremy Yudkin*

COMPOSITION and THEORY
Martin Amlin*
Theodore Antoniou*
Deborah Burton*
Richard Cornell*
Joshua Fineberg*
Lukas Foss
Osvaldo Golijov
Samuel Headrick*
David Kopp*
Rodney Lister*
Catherine Nez*
John Wallace*
Steven Weigt*

MUSIC EDUCATION
Richard Bunbury*
Bernadette Colley*
André de Quadros*
Joy Douglass
David Hebert*
Patrick Jones*
Warren Levenson
William McManus*
James Merenda
Sandra Nicolucci*
Anthony Palmer
William Pappazisis
Evan Sanders
Steven Scott
John Wallace*

CONDUCTING
E. Wayne Abercrombie
David Hoose*
Ann Howard Jones*
David Martins

OPERA INSTITUTE
Judith Chaffee
Phyllis Curtin++
Sharon Daniels*
Frank Kelley
Ruth Benson Levin
William Lumpkin*
Adam McLean
Jim Petosa
Betsy Polatin
Christien Polos
Jeffrey Stevens
Nathan Troup
Allison Voth*

STAFF PIANISTS
Michelle Alexander
Eve Budnick
Jodi Goble
Phillip Oliver
David Richardson
Lorena Tecu
Noriko Yasuda

*Denotes full-time faculty
Department Chairmen represented in **bold**
++ Emeritus

COLLEGE OF FINE ARTS ADMINISTRATION
Walt Meissner, *Dean ad interim*
André de Quadros, *Director, School of Music*
Jim Petosa, *Director, School of Theatre*
Lynne Allen, *Director, School of Visual Arts*
Patricia Mitro, *Assistant Dean, Enrollment Services*
Mary [redacted] Squiers, *Executive Operations Officer**
Jan[redacted]ke, *Acting Director of Admissions and Student Affairs**
Anti[redacted] Enslow, *Executive Assistant**
Chris Santos, *Director of Development and Alumni Relations*
–indicates employee of the School of Music

SCHOOL OF MUSIC PRODUCTION DEPARTMENT
J. Casey Soward, *Manager of Production and Performance*
Diane McLean, *Stage Manager*
Martin Snow, *Keyboard Technician and Restoration*
Roberto Toledo, *Head Recording Engineer*
Chris Wilson, *Recording Engineer*
Eric Roberson, *Scheduling and Programs Coordinator*
Kris Sessa, *Librarian*

BOSTON
UNIVERSITY
COLLEGE of
Fine Arts

855 Commonwealth Avenue, Boston, MA 02215
617.353.3350, www.bu.edu/cfa