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2008-12-11

# Time's Arrow Ensemble, December 11, 2008

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**Boston University College of Fine Arts**  
**School of Music**  
presents

**Time's Arrow Ensemble**

Ketty Nez, Director

**Thursday**  
**December 11, 2008**

7:30pm

FA Concert Hall

Here, a desired life in music is grounded in great teaching, demanding 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  
School of Music

December 11, 2008  
CFA Concert Hall  
Time's Arrow Ensemble

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*Aa* (2008) world premiere

Aaron Krerowicz  
(b. 1985)

From *Five Rilke Songs*, world premiere of orchestral version

John Muniz  
(b. 1985)

- I. [Du meine heilige Einsamkeit] (Thou my holy solitude)
- V. Spanische Tänzerin (Spanish Dancer)

From *Pierrot Lunaire*, op. 12 (1921)

Arnold Schoenberg  
(1874-1951)

- I. Mondestrunken (Moonstruck)
- II. Colombine
- IX. Gebet an Pierrot (Prayer to Pierrot)

AMANDA MEIER soprano  
EMILY CHAO violin  
PATRICK LOCKLIN clarinet  
JOHN MUNIZ piano

*Pierrot*

Thea Musgrave  
(b. 1928)

- I. Pierrot: Andante espressivo
- II. Columbine: Con frivolezza
- III. Pierrot's Serenade: Spettrale
- IV. Harlequin: Con energia
- V. Harlequin attacks Pierrot: Furioso
- VI. Columbine rejects Pierrot: Molto meno mosso
- VII. Harlequin's Serenade: Sensuale
- VIII. Pierrot: Andante espressivo

EMILY CHAO violin  
PATRICK LOCKLIN clarinet  
JOHN MUNIZ piano

-Intermission-

*It's Just a Scale . . .*

Aaron Krerowicz

*Initials* (2008) world premiere

Aaron Krerowicz

I. A  
II. A  
III. W  
IV. K

EMILY CHAO violin  
CHENG MA bassoon  
BRIAN BUCH piano

*to EH* (2008) world premiere

Jacob Mashak  
(b. 1983)

*Lantern of the Eternal Flame* (2008) world premiere

Brian Buch  
(b. 1984)

**Time's Arrow Ensemble:**

Brian Buch, piano  
Emily Chao, violin  
Patrick Locklin, clarinet  
Cheng Ma, bassoon  
Jacob Mashak, bass recorder, trombone  
Amanda Meier, soprano  
John Muniz, piano  
Ketty Nez, director  
Aaron Krerowicz, trombone

## TEXTS AND TRANSLATIONS

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### Selections from *Pierrot Lunaire*.

Text by Otto Erich Hartleben, after Albert Giraud.

English translation by Laurance Wieder.

#### Mondestrunken

Den Wein, den man mit Augen trinkt,  
Gießt Nachts der Mond in Wogen nieder,  
Und eine Springflut überschwemmt  
Den stillen Horizont.

Gelüste schauerlich und süß,  
Durchschwimmen ohne Zahl die Fluten!  
Den Wein, den man mit Augen trinkt,  
Gießt Nachts der Mond in Wogen nieder

Der Dichter, den die Andacht treibt,  
Berauscht sich an dem heiligen Tranke,  
Gen Himmel wendet er verzückt  
Das Haupt und taumelnd saugt und  
schlürit er  
Den Wein, den man mit Augen trinkt.

#### Colombine

Des Mondlichts bleiche Blüten,  
Die weißen Wunderrosen,  
Blühen in den Julinachten—  
O brach ich eine nur!

Mein banges Leid zu lindern,  
Such ich am dunklen Strome  
Des Mondlichts bleiche Blüten,  
Die weißen Wunderrosen.

Gestillt war all mein Sehnen,  
Dürft ich so märchenheimlich,  
So selig leis—entblättern  
Auf deine braunen Haare  
Des Mondlichts bleiche Blüten!

#### Gebet an Pierrot

Pierrot! Mein Lachen  
Ist doch verlernt!  
Das Bild des Glanzes  
Zerfloß—Zerfloß!

#### Moondrunk

The wine that one drinks with the eyes  
The moon spills nights into the waves,  
And a Springflood overflows  
The silent horizon.

Desires, visible and sweet  
Countless swim across the flood.  
The wine that one drinks with the eyes  
The moon spills nights into the waves.

The poet, who practices devotion,  
Enrapt himself on the holy drink,  
He turns against the sky ecstatic  
Headlong reeling sucks and slurps

The wine, that one drinks with the eyes.

#### Colombine

Moonlight's pale blossoms,  
The white wonder-roses,  
Bloom in July evenings--  
O I'd pluck just one!

To ease anxious suffering,  
I search on dark streams  
Moonlight's pale blossoms,  
The white wonder-roses.

All my longings would be stilled,  
If I might, fabled, stalk  
Slightly tipsy—strew petals  
In your brown hair (of)  
The moonlight's pale blossoms.

#### Prayer to Pierrot

Pierrot! My laughter  
I've unlearned!  
Splendour's image  
Dispersed--dispersed!

Schwarz weht die Flagge  
Mir nun vom Mast.  
Pierrot! Mein Lachen  
Hab ich verlernt!

O gib mir wieder,  
Roßarzt der Seele,  
Schneemann der Lyrik,  
Durchlaucht vom Monde,  
Pierrot—mein Lachen!

Black the flag flaps  
At me now from the mast.  
Pierrot! My laughter  
I've unlearned!

O give me again,  
Vet of the soul,  
Snowman of Lyric,  
Highness of the moon,  
Pierrot—my laughter!

### **From Five Rilke Songs**

Poem by Rainer Maria Rilke

English Translation by John Muniz

I. [Du meine heilige Einsamkeit]  
Du meine heilige Einsamkeit,  
Du bist so reich und rein und weit  
Wie ein erwachender Garten.

Meine heilige Einsamkeit du:  
Halte die goldenen Türen zu,  
Vor denen die Wünsche warten.

Thou my holy solitude,  
Thou art as rich and pure and wide  
As an awakening garden.

My holy solitude thou:  
Hold fast the golden doors  
Behind which wishes wait.

### V. Spanische Tänzerin

Wie in der Hand ein Schwefelzündholz, weiß,  
eh es zur Flamme kommt,  
nach allen Seiten zuckende Zungen strekt—:  
beginnt im Kreis naher Beschauer hastig, hell  
und heiß  
ihr runder Tanz sich zuckend auszubreiten.

Und plötzlich ist er Flamme, ganz und gar.

Mit ihrem Blick entzündet sie ihr Haar  
und dreht auf einmal mit gewagter Kunst  
ihr ganzes Kleid in diese Feuersbrunst,  
aus welcher sich, wie Schlangen, die  
erschrecken,  
die nackten Arme wach und klappernd  
strecken.

Like a match in the hand,  
flaming white as it ignites,  
on all sides stretch its licking tongues—:  
her dance, wheeling swift, bright and hot  
by the spectators spreads flickering—

And suddenly it is flame altogether!

With every glance she ignites her hair  
and with daring art envelops her dress in  
flame, from which her bare arms awake and  
stretch like serpents.

Und dann: als würde ihr das Feuer knapp,  
nimmt sie es ganz zusamm und wirft es ab  
sehr herrisch, mit hochmütiger Gebärde und  
schaut:

da liegt es rasend auf der Erde  
und flammt noch immer und ergibt sich  
nicht—.

Doch sieghaft, sicher und mit einem süßen  
grüßenden Lächeln hebt sie ihr Gesicht  
und stampft es aus mit kleinen festen Füßen.

And then: she gathers it up, a mass of fire,  
and with a haughty and imperious motion  
flings it to the ground,

and it burns and burns and will not stop!  
But victorious, calm, she raises her face with a

sweet welcoming smile  
And stamps it out with small, firm feet.

## PROGRAM NOTES

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**Aa** (pronounced "double A," like the battery size) is a simple compositional exercise I have wanted to try for some time: restricting myself to composing using just one pitch-class - in this case, pitch-class A. With multi-pitch-class harmony necessarily absent, the other musical aspects become that much more important. Thus, this piece is instead grounded in structure/form, timbre, texture, gesture, orchestration and suggestion/implication. The title not only indicates the pitch-class used, but is also a pun on an old nickname of mine. For obvious reasons, then, Aa and Initials are intended as companion pieces.

**It's Just a Scale...** elicits a wider variety of responses than anything else I have written.

**Initials** began as a project for a music theory course I took my sophomore year of college. The assignment was to compose a short 12-tone piece to demonstrate my comprehension of serialist techniques. The result was a single-movement work that outlined "AK" on the pitch-matrix. Since my full name is Aaron August Waara Krerowicz, this more recent version has been expanded to four movements, giving one brief movement per initial.

—Aaron Krero 

Arnold Schoenberg's **Pierrot Lunaire** is a work fraught with paradoxes. In this piece that synthesizes the high art of melodrama and the popular entertainment of cabaret, a female who speaks and sings at once (Schoenberg termed this *Sprechstimme*) portrays a male character, while an ensemble of instruments functions simultaneously as soloists and an orchestra. The character, Pierrot from the *commedia dell'arte* tradition, is both a wide-eyed dreamer of a protagonist and a foolhardy anti-hero. The three selections performed tonight create a miniature dramatic arc that approximates Pierrot's larger journey from lusty drunkenness (*Mondestrunken* and *Colombine*) to desperate and hopeless sobriety (*Gebet an Pierrot*) as he negotiates mental and physical proximity to and separation from his home, Bergamo, and his experiences of love.

Schoenberg's music is also paradoxical. Its free atonality is modern, but the compositional techniques are traditional and include thematic imitation and development, as well as strict counterpoint. Many have remarked that Schoenberg's use of these techniques, as well as his inclusion of hyper-Romantic melodic figures, points to a satirical intention. However, although much of this music could be interpreted as pastiche, *Pierrot Lunaire* has an uncanny way of sounding deadly serious. Again, the small taste of this work presented tonight proves a representative sample of the musical variety precipitated by this paradox. In *Mondestrunken*, the seven-note "Pierrot theme" (G#, E, C, D, Bb, C#, G) that is central to the work first appears. After its introduction in the piano, the violin and clarinet (playing what was originally scored for flute) repeat the theme. As it is transposed and traded back and forth, a complex contrapuntal texture develops. *Colombine*, by contrast, provides an example of what has been interpreted in this work as satirical. Violin and piano both alternate rapidly between sweeping, slurred melodies and a dry, comical articulation. In the final offering, *Gebet an Pierrot*, Schoenberg employs an entirely different, almost impressionistic style of composition. Violin and clarinet bear equal responsibility for melody, while the piano provides an accompaniment of orchestral scope and driven by rapidly changing gestures and spontaneous variations of texture.

—Amanda Meier 

Thea Musgrave (b. 1928) is a Scottish born American based composer known primarily for her operatic and large-scale orchestral works. In her instrumental pieces, Musgrave creates drama and narrative interest by exploring the physicality of the performers within the performance space. **Pierrot** (1985) is one such example; the performers not only engage in the usual abstract musical dialogue of any chamber work, but embody through movement specific characters, as in theater. *Pierrot* was inspired by Debussy's "Serenade Interrompue," a comedic *mise-en-scene* for solo piano about three characters: a lover, his beloved, and an interloper. In *Pierrot*, the violin represents Pierrot, the clarinet Columbine, and the piano, Harlequin, although the instruments also serve purely accompanimental functions. In addition to the idea of the interrupted serenade, the two pieces also share similar modal/octatonic harmonies, key relationships and short motifs.

The form of the work is as follows:

I Pierrot: Andante espressivo (Pierrot, alone on stage, is sad and introspective.)

II Columbine: Con frivolezza (Columbine, frivolous and superficial, enters. Pierrot starts to make a passionate declaration of love to her/she consents to listen.)

III Pierrot's Serenade: Spettrale (In the moonlight, Pierrot serenades Columbine. The piano imitates the strumming of Pierrot's guitar.)

IV Harlequin: Con energia (Harlequin enters with his usual overwhelming energy and self-absorption. Pierrot and Columbine conceal themselves and at first Harlequin does not notice them.)

V Harlequin attacks Pierrot: Furioso (Harlequin furiously attacks Pierrot, who confronts harlequin with all his strength. But Pierrot is no match for him.)

VI Columbine rejects Pierrot: Molto meno mosso (Pierrot turns to Columbine, she now cruelly rejects him and gives her attention to Harlequin).

VII Harlequin's Serenade: Sensuale (Harlequin successfully courts Columbine despite Pierrot's protestations.)

VIII Pierrot: Andante espressivo (As at the beginning Pierrot is alone, but now in even greater despair.)

—Emily Chao

The basis of to **EH** is an ever expanding set of harmonies, from a closed tetrad of minor seconds to G's in four octaves, found as a sketch among old manuscripts of mine earlier this year. The only text on the sheet was an indication that the idea was first intended for string quartet (here modified for some of the members of Time's Arrow, with the addition of piano) and that it was to be dedicated to someone with the initials of E.H. The space between the basis harmonies, which are attacked together by the ensemble, is filled in with meandering lines slowly bringing each instrument toward its final destination. About three-quarters of the way through the piece, the G octaves are reached, however, this occurs prematurely, a sonority of sevenths was not infixed between the sixth and octave harmonies. What follows is a rapid succession (for a work where the only tempo indication is "Quite Slow") of more complex harmonies, filling the gap before the octave G's ultimately returned. I have absolutely no idea who EH is.

—Jacob Mashak

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**Tuesday, January 20, 5:00pm**

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KETTY NEZ piano

KATIE WOLFE violin

***CFA Concert Hall***

**Tuesday, January 20, 7:30pm**

**Faculty Recital Series**

PENELOPE BITZAS mezzo-soprano

SHIELA KIBBE piano

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DAVID HOOSE conductor

***Tsai Performance Center***

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++ Emeritus

## **SCHOOL OF MUSIC ADMINISTRATION**

André de Quadros, *Director, School of Music*

Mary P. Squiers, *Executive Operations Officer*

Tracy Rider, *Director of Admissions and Student Affairs*

Anthony Enslow, *Executive Assistant*

## **SCHOOL OF MUSIC PRODUCTION DEPARTMENT**

J. Casey Soward, *Manager of Production and Performance*

Diane McLean, *Stage Manager*

Shane McMahon, *Recording Engineer*

Eric Roberson, *Scheduling and Programs Coordinator*

Kris Sessa, *Librarian*

Martin Snow, *Keyboard Technician and Restoration*

Roberto Toledo, *Head Recording Engineer*

