

Tuesday, April 25, 2006  
Wednesday, May 3, 2006

UNIVERSITY OF WISCONSIN AT MADISON  
UNIVERSITY OF IOWA

# UNIVERSITY OF MINNESOTA SCHOOL OF MUSIC NEW MUSIC ENSEMBLE

YOUNG-NAM KIM, conductor and violin  
JERRY LUCKHARDT, conductor

## ENSEMBLE CONCERT

For information about attending the University of Minnesota School of Music or participating in School of Music ensembles, call (612) 624-5740 or email [mus-adm@umn.edu](mailto:mus-adm@umn.edu).

**Aaron Copland**  
(1900-1990)

<sup>+</sup> *Elegies* (1932/2000) for violin and viola  
Young-Nam Kim, violin  
\* Sally Chisholm, viola

**Olivier Messiaen**  
(1908-1992)

<sup>\*\*</sup> *Louange a l'Immortalite de Jesus* (1941)  
Extremement lent et tendre, extatique  
Young-Nam Kim, violin  
<sup>\*\*</sup> David Gompper, piano

**Doug Geers**  
(b.1968)

*Turnstile* for Violin and Computer  
Generated Sound (1999)  
Chen-Yu Hsu, violin

**George Crumb**  
(b.1929)

*Black Angels, Thirteen Images from the Darkland* for Electric String Quartet (1970)  
YOUNG-NAM KIM & PING-YU CHUANG, VIOLIN  
YI-MING CHEN, VIOLA  
GEOFFREY ANDERSON, CELLO

**Jennifer Higdon**  
(b.1962)

*Lake Blue Sky* (1994)  
for mezzo soprano, flute, clarinet, violin,  
cello, piano and percussion  
Angela Young-Smucker, mezzo soprano  
Naomi Enter, flute  
Lauren Bantz, clarinet  
Megan Campbell, violin  
Geoffrey Anderson, cello  
Michelle Kwon, piano  
Carvel Kuehn, percussion  
Jerry Luckhardt, conductor

**Ruth Crawford**  
(1901-1953)

*Music for Small Orchestra* (1926)  
for flute, clarinet, bassoon, 4 violins,  
2 cellos and piano  
Naomi Enter, flute  
Lauren Bantz, clarinet  
Marianne Olsen, bassoon  
Ping-Yu Chuang, Kai-Li Cheng,  
Chen-Yu Hsu & Yi-Ming Chen, violin  
Geoffrey Anderson & Jerien Okoh, cello  
Ita Wang, piano  
Young-Nam Kim, conductor

## NEW MUSIC ENSEMBLE PERSONNEL

**Mezzo Soprano**  
Angela Young-Smucker

**Flute**  
Naomi Enter

**Clarinet**  
Lauren Bantz

**Bassoon**  
Marianne Olsen

**Violin**  
Megan Campbell  
Yi-Ming Chen  
Kai-Li Cheng  
Ping-Yu Chuang  
Chen-Yu Hsu

**Viola**  
Yi-Ming Chen

**Cello**  
Geoff Anderson  
Jerien Okoh

**Piano**  
Michelle Kwon  
Ita Wang

**Percussion**  
Carvel Kuehn

## PROGRAM NOTES

### *Turnstile*

Douglas Geers (b.1968) is a composer who works extensively with technology in composition, research, performance and multimedia collaborations. He has composed in a wide range of musical styles, including classical concert music, pop songs, television and film scores and electroacoustic music. He earned his Doctorate in music composition at Columbia University, where he studied with Fred Lerdahl, Tristan Murail, Jonathan Kramer and Brad Garton. Geers is now Assistant Professor of music and Director of the STRUM electronic music studios at the University of Minnesota, Minneapolis, where he founded and directs the annual Spark festival of Electronic Music and Art.

*Turnstile* (1999) is a work for violin with computer-generated sounds, which contrasts moments of "interior" and "exterior" experience, plunging the listener into an auditory environment of samples that have been abstracted to varying degrees and contrasting supple melodic lines and soft textures with boisterous rhythms and crunchy sound colors. The piece juxtaposes and connects musical moments, immersing the solo violin in a dreamlike accompaniment of processed samples.

### *Black Angels, Thirteen Images from The Darkland*

American modern composer George Crumb (b. 1929) is known for his innovative means of composition, including his use of numerology and new playing techniques, and continues to experiment with a variety of timbres, often achieved with ingenuity. A pupil of Boris Blacher at the Berlin Musikhochschule and of Ross Lee Finney at Ann Arbor, George Crumb spent much of his career as professor of composition at the University of Pennsylvania until his retirement in 1997. He has received many prestigious awards including a Fullbright Scholarship,

a Rockefeller grant, two National Institute of Arts and Letters grants, two Guggenheim grants, the 1968 Pulitzer Prize, the 1989 Prince Pierre de Monaco Gold Medal, a 1998 Cannes Classical Award, a 2001 Grammy and numerous honorary degrees.

*Black Angels (Images I), Thirteen Images from The Darkland* for Electric String Quartet:

Things were turned upside down.  
There were terrifying things in the air...  
They found their way into Black Angels.

—George Crumb, 1990

*Black Angels* is probably the only quartet to have been inspired by the Vietnam War. The work draws from an arsenal of sounds, including shouting, chanting, whistling, whispering, gongs, maracas and crystal glasses. The score bears two inscriptions: "in tempore belli" (in time of war) and "Finished on Friday the Thirteenth, March, 1970". It was conceived as a kind of parable of our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity—God versus Devil—implies more than a purely metaphysical reality. The image of the "black angel" was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of *Black Angels* is a huge arch-like design, which is suspended from the three "Threnody" pieces. The work portrays a voyage of the soul. The three stages of this voyage are departure (fall from grace), absence (spiritual annihilation) and return (redemption). The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected

in the musical structure. These "magical" relationships are variously expressed; e.g., in terms of length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work—descending E, A and D-sharp—also symbolizes the fateful numbers 7-13. At certain points in the score, there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese and Swahili.

There are several allusions to tonal music in *Black Angels*: a quotation from Schubert's *Death and the Maiden* quartet (in the Pavana Lachrymae and also faintly echoed on the last page of the work); an original Sarabanda, which is stylistically synthetic; the sustained B-major tonality of God-Music; and several references to the Latin sequence *Dies Irae* (Day of Wrath). The work abounds in conventional musical symbolism, such as the *Diabolus in Musica* (the interval of the tritone) and the *Trillo Di Diavolo* (the Devil's Trill, after Tartini).

The amplification of the stringed instruments in *Black Angels* is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects, e.g., pedal tones (the intensely obscene sounds of the Devil-Music); bowing on the "wrong" side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped finders. The performers also play maracas, tam-tams and water-tuned crystal goblets, the latter played with the bow for the "glass-harmonica" effect in God-Music.

(Program note by George Crumb)

### Lake Blue Sky

Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) maintains a full schedule of commissions, writing on average 6-12 works a year, and is now considered a major figure in contemporary American music.

She has been honored with awards and grants from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts and ASCAP. Her orchestral work *Shine* was named Best Contemporary Piece of 1996 by *USA Today* in their year-end classical picks. In the summer of 2003, she was the first woman to be named a featured composer at the Tanglewood Contemporary Music Festival.

Her works have been recorded on more than two dozen CD's. A recent Telarc recording, *Higdon: Concerto for Orchestra/City Scape*, was nominated for four Grammy Awards.

She holds degrees from Bowling Green State University, University of Pennsylvania and The Curtis Institute of Music, where she is currently on the composition faculty.

*Lake Blue Sky* (1994) for mezzo soprano, flute, clarinet, violin, cello, piano, percussion was commissioned by the Network for NewMusic. Both the music and the text of this beautiful lullaby are written by Jennifer Higdon and are dedicated to her little brother, Key.

Lake Blue Sky Text:

Soft Moon  
Soft Dreams  
Angels of play sing to you  
Quiet Stars  
Light Breeze  
Take this evening cool  
Drift along  
through streams of sleep  
to come to play upon the clouds  
and waving grass  
of gentle fields  
whisper you to sleep,  
by a  
Blue Sky Lake  
under a  
Lake Blue Sky  
  
Float along  
peacefully  
with birds and rays of sun  
Dancing Light  
through breezy leaves  
will harmonize with music's heaven  
flowers paint  
and pedals bloom  
dotting paths of play  
hear soft ripples  
and lapping waves  
which in breeze for you hum  
from a  
Blue Sky Lake  
under a  
Lake Blue Sky  
  
No storms here  
dark clouds no  
boom or rumble  
nor tears to mark  
the ground  
only soft patter  
of gentle love  
sweetening the air

Soft warm air dream  
floating you down  
sliding in slumber's peace  
know love will always  
my little one surround  
and sing you  
in a lullaby,  
Blue Sky Lake  
under a  
Lake Blue Sky

### Music for Small Orchestra

Ruth Crawford was born in East Liverpool, Ohio, on July 3, 1901 and died at the age of 52 in Chevy Chase, Maryland, on November 18, 1953. She is associated with American avant-garde of the 1920s and 1930s, composers such as Henry Cowell, Carl Ruggles, Edgard Varèse, Dane Rudhyar and Charles Seeger. She began studying composition with Seeger in 1929 and the two were married a short time later. Crawford abandoned a very promising career as a composer in the 1930s as she joined Seeger's ongoing study of American folk music. She returned to composition for a short time in the early 1950s, a return unfortunately cut off by her early death. With the possible exception of Varèse, Crawford may be considered the most talented member of the group of American composers with whom she is associated. Most scholars and performers consider her 1931 String Quartet to be her most important work, but her songs, piano pieces and orchestral works are also considerable achievements.

*Music for Small Orchestra* was completed in the spring of 1926, before her work with Charles Seeger. The piece is in two movements, the first marked "Slow, pensive" and the second "In roguish humor." Both movements create their textures through layered ostinati, the first through undulating quintuplet figures that are later juxtaposed against sextuplets. The second movement has a more *meccanico* feel to its layering, twos and fours against more lyrical sextuplets. The work may have been inspired by Schoenberg's *Five Pieces for Orchestra*, Op. 16. Crawford's first movement shows an affinity with the *Farben* movement of Op. 16, while her second movement relates to the first in Schoenberg's set. *Music for Small Orchestra* is a modest but secure and satisfying work.

(Program note by Michael Cherlin)

