



*featuring*  
**ZEITGEIST**

*HEATHER BARRINGER, Percussion*  
*PATTI CUDD, Percussion*  
*PAT O'KEEFE, Woodwinds*  
*SHANNON WETTSTEIN, Piano*

*Friday, March 16, 2012*  
*8:00 p.m.*  
*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

PROGRAM

*Angles of Repose* (2008-09)

Ethan Wickman

*Angle of Displacement*

*Forlorn Angles*

*Angle of Acceleration*

*Moiré* (2010)

Chapman Welch

*Into the Same River* (2006)

Ivo Medek

*Music for Four* (1984)

John Cage

*Duo for Cajon and Computer* (2011)

Cort Lippe

Patti Cudd, cajon

*Night Singing* (2004)

Andrew Rindfleisch

*That Hour*

*It was that hour of the night when guilty dreams*

*Rise from brown, restless adolescents in swarms...*

*Suddenly, Bells*

*Suddenly, bells leap forth into the air,*

*Hurling a hideous uproar to the sky*

*As 'twere a band of homeless spirits who fare*

*through the strange heavens, wailing stubbornly.*

*Bach Dreams*

*This voice, which seems to pearl and filter*

*Through my soul's inmost shady nook,*

*Fills me with poems, like a book,*

*And fortifies me, like a potion.*

*Memory*

*And one old memory like a crying horn*

*Sounds through the forest where my soul is lost...*

*The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.*

## PROGRAM NOTES AND BIOGRAPHIES

### **Angles of Repose** . . . . . Ethan Wickman

With works hailed as “clever, elegantly crafted and deliriously charming,” (Steve Smith, *Night After Night*) composer **ETHAN WICKMAN**'s music has been performed by such groups as the Newton Symphony, the Fargo-Moorhead Symphony, the Aspen Concert Orchestra, Proteus, the Gryphon Trio, and Flexible Music, and by performers such as violinist Piotr Szewczyk, guitarist Daniel Lippel and more. His orchestral work **Night Prayers Ascending** won the Jacob Druckman Prize for Orchestral Music at the Aspen Music Festival. He is currently Assistant Professor of Music at the University of Wisconsin-Eau Claire. **Angles of Repose** draws the inspiration for its title from Wallace Stegner's novel, *Angle of Repose*, about an itinerant mining engineer and his family as they struggle to prosper in the American West. In Stegner's work, the title refers simultaneously to the angle at which granular materials achieve stability on a slope (picture the angle at which rocks no longer slide off a mountain), and the forces of fortune and consequence that ultimately shape the lives of its protagonists. Wickman has “become increasingly interested in the way that physical forces create analogues for social, emotional, interpersonal and even musical ones. While the musical work at hand does not pictorially narrate the physical phenomenon, it aspires to translate the interplay of these forces into musical ones.”

— Note by the composer

### **Moiré** . . . . . Chapman Welch

**CHAPMAN WELCH** is currently teaching electronic music courses at Rice University while serving as the support specialist for the Rice Electro-Acoustic Music Labs (REMLABS). **Moiré for clarinet soloist, ensemble and computer** is a study in timbre framed within various harmonic states or spaces. Aspects of **Moiré** were inspired by the playing of the shehnai virtuoso Ustad Bismillah Khan, in particular the fluidity of the bends, slides, and microtonal inflections one hears in his recordings. In 2010 the work was revised for the Zeitgeist ensemble to whom this version is dedicated.

— Note by the composer

### **Into the Same River** . . . . . Ivo Medek

A spirited advocate for new Czech music, **IVO MEDEK** composes chamber, orchestral, electro-acoustic, operas and multimedia works, is co-founder of the contemporary music groups *Ars Incognita* and *Marijan*, and is rector of the Janáček Academy of Music and Performing Arts in Brno. **Into the Same River** was written for *Zeitgeist* and premiered as part of our 2006 tour to the Czech Republic. The title refers to a paraphrase of the well-known proverb that you can't walk “into the same river” twice, a guiding principle found throughout the structure of the work.

— Note by the composer

### **Music for Four** . . . . . John Cage

One of the most “American” composer who ever lived, **JOHN CAGE** guided our collective psyche through the process of challenging and ultimately changing the very notion of what music is. Always on the forefront of the musical avant-garde, Cage engaged in his experimentation with a sense of play and openness that welcomed all into the process. His famous work *4'33"*, in which the pianist

performs silence for the prescribed length of time, created an artistic revolution that reverberates to this day. He invented the prepared piano, and was on the forefront of electronic music and musique concrete. Early in his career, he began introducing chance elements in his compositions, using radios as a sound source or employing graphic notation to leave some parameters open to the performer rather than the composer. Ultimately, Cage's work resulted in "indeterminism", a compositional method in which choice is removed from the creative process of a composition. Indeterminism, the antithesis of serialism, inalterably changed how we listen to music. **Music for Four**, a prime example of indeterminism, was written for Zeitgeist, The Pittsburgh New Music Ensemble, the New York New music Ensemble, and the Cincinnati Percussion Group in 1984.

### **Duo for Cajon and Computer** . . . . . Cort Lippe

CORT LIPPE studied composition and computer music with Larry Austin in the USA, and followed composition and analysis seminars with Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis. From 1980-83 he studied and did research in The Netherlands, at the Instituut voor Sonologie with G.M. Koenig and Paul Berg. From 1983-1994 he lived in France where he worked for three years at Iannis Xenakis' Centre d'Etudes de Mathematique et Automatique Musicales (CEMAMu), and for nine years at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), founded by Pierre Boulez. Since 1994 he has taught at the University at Buffalo, New York where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios. **Duo for Cajon and Computer** was commissioned by Patti Cudd for a tour of Korea and Thailand in May of 2011. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using the software Max/MSP. Technically, the computer tracks parameters of the cajon performance using Miller Puckette's *bonk~* object, which does an analysis of the incoming cajon signal and gives out information as to when the cajon is struck, how loud it is struck, the timbre of each strike, and details about relative loudness across the audible frequency range in 11 independent frequency bands. All this information, from larger scale rhythmic and phrase tracking, down to micro-level frequency band information of individual strikes, is used to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. Thus, while interacting with the computer system, the performer has a role in shaping all of the computer output. This piece is dedicated to the computer music pioneer Max Matthews, who passed away on April 21, 2011.

– Note by the composer

### **Night Singing** . . . . . Andrew Rindfleisch

The music of composer ANDREW RINDFLEISCH has been defined by its meticulous craft and remarkable expressivity, while garnering both popular and critical acclaim throughout the country and abroad. While producing innovative works for the concert hall, including over 50 works of solo, chamber, choral, wind, orchestral, electronic, and improvisatory compositions, Rindfleisch has forged the singular identity of an American musical activist. He is a conductor, producer, pianist, vocalist, educator, and radio show host. His commitment to contemporary music culture has brought into performance over 500 works by living composers over the past 15 years, and he has founded several contemporary music organizations and ensembles. Currently, he is music director of both the Cleveland Contemporary Players Artist in Residency Series, and the Utah Arts Festival in Salt Lake City. Written for Zeitgeist in 2004, **Night Singing** is a four-movement work inspired by the poetry of Baudelaire intended to convey nocturnal states of thought and feeling.

– Note by the composer

## ZEITGEIST

Lauded for providing "a once-in-a-lifetime experience for adventurous concertgoers," ZEITGEIST is a new music chamber ensemble comprised of two percussion, piano and woodwinds. One of the longest established new music groups in the country, Zeitgeist commissions and presents a wide variety of new music for audiences in the Twin Cities and on tour. Always eager to explore new artistic frontiers, Zeitgeist collaborates with poets, choreographers, directors, visual artists and sound artists of all types to create imaginative new work that challenges the boundaries of traditional chamber music. The members of Zeitgeist are: Heather Barringer, percussion; Patti Cudd, percussion; Pat O'Keefe, woodwinds; and Shannon Wettstein, piano.

Zeitgeist has maintained a fierce dedication to the creation of new music for the past three decades, commissioning more than 150 works and collaborating with emerging composers and some of the finest established composers of our time, including Frederic Rzewski, Terry Riley, John Cage, Pauline Oliveros, Paul Dresner, Mark Applebaum, Scott Lindroth, Pamela Madsen, Edie Hill, Libby Larsen and Jin Hi Kim. Zeitgeist's upcoming commissioning projects include **Propeller** by Mary Ellen Childs, an opera for Nautilus Music Theater and Zeitgeist that employs music, video imagery and staging to explore the nature of flight and the infinite; and a major new chamber music work by Cambodian American composer Chinary Ung.

Further, Zeitgeist has earned an international reputation for superb craftsmanship and virtuosic performance of contemporary music. Recent highlights include Walker Art Center premieres of **Pine Eyes** by Martin Bresnick (2006), **The Making of Americans** by Anthony Gatto and Jay Scheib (2008), a 2007 tour of the Czech Republic with a production of **Shape Shifting: Shades of Transformation** with composer Scott Miller and poet Philippe Costaglioli, a 30<sup>th</sup> anniversary celebration (2008) **Glancing Back/Charging Forward: 30 Years of Groundbreaking Music** featuring the world premieres of works by 30 Minnesota composers, and **For the Birds**, an evening-length chamber suite with narration by composer Victor Zupanc and humorist Kevin Kling.

Zeitgeist presents a full season of events for audiences in the Twin Cities. Highlights of the 2011-2012 season include **Fall Musical Harvest** - with music by Harvey Sollberger, Nico Muhly, Paul Elwood, and Scott Miller, Zeitgeist's **Fall New Music Cabaret** - featuring performances by Zeitgeist and a host of Twin Cities new music artists (Renegade, Nirmala Rajasekar, Ill Chemistry, Artaria String Quartet, Douglas Ewart), **Playing it Close to Home** - featuring works by veena virtuoso Nirmala Rajasekar and winning compositions from our ever-popular **Eric Stokes Song Contest**, Zeitgeist's Early Music Festival - a four-day festival celebrating the music of John Cage, and **Spiral**, featuring the world premiere of **Spiral XIV** by Chinary Ung plus works by Scott Lindroth and Paul Dresner. The season will close with **For the Birds** by Victor Zupanc and Kevin Kling. Other performances and projects include residencies at University of North Texas and Rice University, educational residencies with Chanhassen High School and the Saint Paul Conservatory for the Performing Arts, and a regional tour of **For the Birds**.

Zeitgeist has developed several audience-building programs designed to create connections with communities, diversify audiences and encourage individuals to participate in the creative process of music-making. These programs include the **Eric Stokes Song Contest** (amateur composition contest), **Making Music Outside the Lines** (new music performance activities for high school students) and **Departure Point** (a long-term composition project with students from the Saint Paul Conservatory for Performing Arts). In addition, Zeitgeist operates Studio Z, a performance space where audiences, composers and new music performers can come together to experience new music.

Zeitgeist has released recordings including **She is a Phantom** (music of Harold Budd), **A Decade** (music of Frederic Rzewski), **Intuitive Leaps** (music of Terry Riley), **Eric Stokes** (music of Eric Stokes), **If Tigers Were Clouds** (featuring experimental music by women composers), **Shape Shifting** (music by Scott Miller,

poetry by Philippe Costaglioli), **In Bone-Colored Light**, featuring works by Ethan Wickman, Anthony Gatto, Katherine Jackanich, and Jerome Kitzke, **Night Singing**, featuring the work of Andrew Rindfleisch, and **Here and Now**, featuring works by 30 Minnesota composers.

