



University of Louisville New Music Festival Percussion Ensemble & New Music Ensemble



Thursday November 9, 2023
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment from Jon Rieger.

PROGRAM

Percussion Ensemble, Greg Byrne *director*

KYTI (1993-1999)

João Pedro Oliveira (b.1959)

Haydon Brannon
Sam Chrisman
Jacob Hammock
Richard Muñoz
Astrid Young

In Touch (2023)

Ayman Abi Kheir (b.1998)

Live Electronics, Ayman Abi Kheir

IMH (2013)

João Pedro Oliveira (b.1959)

Percussion Ensemble

Haydon Brannon
Jordan-Oliver Chagala
Sam Chrisman
Kimberly Fraley
Jacob Hammock
Shelbie Herrschaft
Richard Muñoz
Garth Noble
Jasmine Turner
Molly Wilburn
Astrid Young

Electronics, João Pedro Oliveira

Running Riot (2023)

Kamil Polak (b. 1996)

Lillian Reed, *oboe*
Jonathan Krueger, *saxophone*
Kamil Pędziwatr, *accordion*

- I. Taking It Out On You
- II. Deaf- mutes Prayer
- III. Suffering - The Final Proof

Intermission

PROGRAM

New Music Ensemble, Fred Speck, *director*

The Colour of Pomegranates (1994)

Julian Anderson (b. 1967)

Morgan Marama-Stout, *alto flute*

Joshua Crowder, *piano*

Lament and Alchemy (1990)

Philip Houghton (1954-2017)

Henry Davidson, *guitar*

Daniel Salazar, *guitar*

Sequenza XIII (1995)

Luciano Berio (1925-2003)

Kamil Pędziwiatr, *accordion*

Attacca (1978)

Joël Bons (b.1952)

Jakob Giles, *guitar*

Max Greenwald, *guitar*

PROGRAM NOTES

João Pedro Oliveira - KYTI

Kyti is based in constant dialogs between the five percussion groups, sometimes in distant opposition, and more often in very close imitative gestures. These gestures are almost micro-canons that continuously overlap. I try to create a polyphony that allows the sound to displace itself in space with its own rhythm, in constant dialog with the physical rhythm of the percussive attacks.

Ayman Abi Kheir - In Touch

Physical touch can produce intimate human connection. It is often used by parents to give love to their children, partners to express their mutual love, and friends to cherish their companionship. In our current day of age, a lot of this human connection is lost with smartphones. Yet, on the flip side, technology and smartphones have allowed us to connect with loved ones across the globe. Does not technology also have a lot of advantages when used appropriately? This piece gives hope and highlights the positive connection that technology can give us through the human touch: touch of screens. In this case, it is through the touch of microphones.

João Pedro Oliveira - IMH

While writing this work in memory of a great composer, Jonathan Harvey, I designed the interaction between the electronic sounds and the sounds of acoustic instruments as a dialogue, in which the two parties interact, complement, conflict, are reconciled, in order to transmit the idea of a single movement, in which there is no difference between what music is played live and what is already recorded on the computer. The physical space of the concert venue also participates in this dialogue. Sounds travel between instruments and the electronics accelerate these trajectories. Space and instrumental gesture expand each other, trying to create the illusion of a continuous movement, where physical boundaries of the space seem to dissolve.

Kamil Polak - Running Riot

This short - 3 minutes - work, as title suggest is to express painful, violent emotions, that goes so far as to cry out to God. The piece has three movements:

I. Taking It Out On You,

II. Deaf- mutes Prayer

III. Suffering - The Final Proof.

Meaning of the titles is literal. Three instruments: oboe, alto saxophone, accordion and overall visual performance layer are subordinated to fixed electroacoustic stereo layer, which contains mainly expression of suffering of mentally disordered person. In the end of this piece, he wants God to kill him. Instrumental layer performs also violent, dissonant sounds e.g. , multiphonics and multi- intervallic series.

PROGRAM NOTES

Julian Anderson - The Colour of Pomegranates

The Colour of Pomegranates is a short nocturne for alto flute and piano, after the film of the same name by the Armenian director Paradjanov. In one part of the film a peasant sits on a cupola playing his flute to the accompaniment of church bells from below; in my piece this image is translated into the slow, lyrical melody played by the alto flute, whilst the piano provides the bells. The piece uses few special effects, save overblowing to produce chords of harmonics towards the close.

Philip Houghton - Lament and Alchemy

Lament is sparsely written, almost Gregorian in its slow chording and long lines, and is dedicated to the memory of my good friend, Australian composer and guitarist Andrew Uren who tragically passed away the previous year. The final piece, Alchemy, was inspired not only by the mysterious medieval practice, but also by the 'combustive energy' a duo can create together. I 'heard' a vision in which I saw sparks of gold and threads of light coming out of the guitars, with both guitars trading lines around a shifting ostinato.

Luciano Berio - Sequenza XIII

Luciano Berio's *Sequenza XIII* was written for accordion virtuoso Teodoro Anzellotti. Consistent with his other Sequenzas, Berio expands the voice of the solo instrument in virtuosity, color and gesture. Textures and the vast range of the instrument are explored in an arching form that resembles a rondo. There remains a soulful central lyricism that is consistent with the work's subtitle, '*Chanson*'.

Joël Bons - Attacca

Attacca is a compressed 'tour de force' for guitar duo. Grawemeyer composition award winner Joël Bons was a guitarist whose early musical years were influenced by the Beatles, Zappa and Hendrix. He formed a band and wrote music, but the ideas ultimately became too complex for him to play! This appetite led him to academic study in music. *Attacca* combines sinewy imitative counterpoint and explosive rhythmic interactions in extremely high energy expressions with only the smallest respites for the listener to catch a breath. After the midsection relaxes in power and pace for a just a few measures, the reprise of the opening section erupts again. It works its way forward to a moment that again feigns resolution, then bursts into a powerful coda.

ARTIST BIOGRAPHIES

João Pedro Oliveira

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

Ayman Abi Kheir

Ayman Abi Kheir is a Lebanese percussionist/artist/composer from El Choueir, Lebanon. With a growing love for musical exploration, Ayman enrolled in the Electronic Music composition program at the University of Louisville, Kentucky in 2022 where he currently holds a graduate teaching assistantship. Prior to attending the University of Louisville, Ayman completed his undergraduate degree in Jazz Studies at Capital University in Columbus, Ohio where he also recorded his first album '*Zayzafoon*' which features him as both composer and drummer. Ayman began his drumming journey at the age of 8 when he started taking drum lessons with Lebanese musician and drummer Wissam Sawaya. While in Lebanon, and after a serious growth of passion for music, Ayman started his Jazz Studies degree at Notre Dame University, Loueize, under the mentorship of drummer Christopher Mikhayel Chahine. During his time at Notre Dame, Ayman became an active professional in the Lebanese music scene where he performed and toured with several Lebanese groups and artists.

Kamil Polak

Kamil Grzegorz Polak (born 10 March 1996) – polish composer, graduated Composition at the I. J. Paderewski Academy of Music in Poznań. Earlier, he graduated with master's degree the University of Silesia in Katowice in Game and Virtual Space Design, specializing in Sound in video games. Winner of awards and distinctions in composition competitions, e.g. won the 2nd and 3rd prize in the Young Musicians to the Young City Competition in Stalowa Wola (2020 and 2021). He is interested in combining and processing the sounds of acoustic and electronic instruments, as well as cinema d'auteur, mountain hiking and backpacking trips.

ARTIST BIOGRAPHIES

Julian Anderson

Julian Anderson was the 2023 recipient of the University of Louisville Grawemeyer Award in Music. Born in London in 1967, he studied with John Lambert, Alexander Goehr and Tristan Murail and first came to prominence when his orchestral Diptych won the RPS Composition Prize in 1992. Anderson has held Composer-in-Residence positions with the City of Birmingham Symphony, Cleveland and London Philharmonic orchestras, relationships which produced an impressive body of orchestral works including *Stations of the Sun and Eden*. *Fantasias*, written for the Cleveland Orchestra, won a British Composer Award and *The Discovery of Heaven*, a co-commission by the New York Philharmonic and the London Philharmonic Orchestra was awarded a South Bank Sky Arts Award.

Philip Houghton

Australian guitarist and composer, Phillip Houghton, is remembered as one-of-a-kind. His study of music commenced at age twenty at the Melba Conservatorium. By comparison to many composers, he had relatively little formal training, nonetheless his music earned critical acclaim. One of his guitar works, *Stélé*, was recorded by the preeminent guitarist, John Williams. In addition to his music for guitar, he also composed movie and animation soundtracks, as well as electronic music.

Luciano Berio

Luciano Berio remains revered as a force in the advancement of music in the twentieth century. From his work in electronic music with Bruno Maderna, to his varied compositions, his exploration of the possibilities of the voice with Cathy Berberian and his influence as a conductor, Berio exerted a shaping force on the sounds and ideas that moved musical expression into new aesthetic realms. As a pedagogue and lecturer he taught at some of the most world-renowned academies, including Juilliard, Harvard, Mills College and Tanglewood, along with European music centers at Darmstadt and Dartington.

Joël Bons

Joël Bons was born in Amsterdam and studied guitar at the Sweelinck Conservatory and composition with Robert Heppener. He attended the summer courses of Franco Donatoni in Siena and the Darmstädter Ferienkurse für Neue Musik. In 1982 he continued his composition studies with Brian Ferneyhough in Freiburg. Joël Bons was co-founder and artistic director of the Nieuw Ensemble, founded in 1980. In 1988, he traveled through China, where he got acquainted with a generation of young composers who later, through the Nieuw Ensemble, created a furore in the West. In 1998, Bons and the Nieuw Ensemble were awarded the Prins Bernhard Fonds Muziekprijs for their 'distinctly adventurous and playful programming'.

In 2002, Bons made study trips to the Middle East and Central Asia. In that same year, he founded the Atlas Ensemble, a unique chamber orchestra that unites musicians from China, Central Asia, the Near East and Europe. In 2005, he was awarded the Amsterdam Prize for the Arts for this. In that same year, Bons became a lecturer at the Amsterdam Conservatory and subsequently a composition teacher. In 2009, he initiated the Atlas Academy/Atlas Lab, a creative sanctuary for intercultural music. The Atlas Ensemble produced documentaries on the Atlas Academy *Why Atlas?* > and *Imagine Utopia* > and many demonstration videos of instruments from the Middle East and Asia. Bons gives masterclasses, composition workshops and lectures all over the world.

PROGRAM

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



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