

MFA in

WINTER 2017

music composition

CONCERTS | PUBLIC EVENTS



Film Music Festival

SUNDAY, 2/5, 8 PM :: noble lounge

This event will feature a variety of approaches to the marriage of music to picture, as offered by VCFA faculty and students—from ethnic and folkloric forms, to non-tonal chamber textures, to jazz-influenced underscoring. A short discussion with the composers will precede the screening of each excerpt.

Electronic Music Showcase

MONDAY, 2/6, 8 PM :: alumni hall

An evening of electronic sound and multimedia; VCFA students and faculty perform new work for instruments with live electronic sound and video.

Concerts :: college hall chapel
TUESDAY - SATURDAY

2/7, 8 PM: Talujon percussion trio

2/8, 8 PM: Talujon percussion trio & Crossover Quintet

2/9, 8 PM: The City of Tomorrow wind quintet

2/10, 3 PM: The City of Tomorrow wind quintet & Spektral Quartet

2/11, 2 PM: Spektral Quartet

Talujon percussion trio features Matt Ward, Michael Lipsey, and Bill Solomon. Crossover Quintet features River Guerguen, percussion; Gregor Huebner, violin; Pat Swoboda, bass; John Berthel, guitar; Anna Webber, flute. The City of Tomorrow wind quintet features Elise Blatchford, flute; Rene Moore, clarinets; Stuart Braschinski, oboe and English horn; Ward Belmont, bassoon; and Laender Starr, French horn. Spektral Quartet features Clara Lyon, violin; Mawie Feinberg, violin; Doyle Armbust, viola; and Russ Rolien, cello.



vdfa.edu/music-comp

ALL EVENTS ARE FREE
& OPEN TO THE PUBLIC



Vermont
College of
Fine Arts

Talujon

Tuesday, February 7, 2017 at 8:00pm

Talujon & Crossover Quintet

Wednesday, February 8, 2017 at 8:00pm

Crossover Quintet & The City of Tomorrow

Thursday, February 9, 2017 at 8:00pm

The City of Tomorrow & Spektral Quartet

Friday, February 10, 2017 at 3:00pm

Spektral Quartet

Saturday, February 11, 2017 at 2:00pm

College Hall Chapel

36 College Street, Montpelier, VT 05602 ~ 802-828-8600 ~ www.vdfa.edu



Songwriting Showcase

FRIDAY, 2/10, 8 PM :: college hall gallery

Friday evening, we'll partner with Café Anna to host the Songwriting Showcase, highlighting the diverse songwriting and performing talents of the students and faculty of VCFA's MFA in Music Composition. (cash bar)

PROGRAM

SPEKTRAL QUARTET

Saturday, February 11, 2017

all

Robert Ogilvie Grieve

Reunited

Giovanni Tabor

The Affirmation

Mario Inchausti

Narrative & score. Story written by Mario Inchausti

~ 10-minute intermission ~

Love is Not a Subaru, for String Quartet
Eight Vignettes

Tamara Cashour

Face The Wind

Peter Karp

Ø

For String Quartet and Electronics

I. Obfuscation

II. Apneic

III. Somnolence

IV. Apparition

Jesse C. Mitchell

SPEKTRAL QUARTET

Clara Lyon (violin) Maeve Feinberg (violin)
Doyle Armbrust (viola) Russell Rolen (cello)

SPEKTRAL QUARTET actively pursues a vivid conversation between exhilarating works of the traditional canon and those written this decade, this year, or this week. With its most recent album described by Gramophone as “highly-interactive, creative and collaborative...unlike anything its intended audience—or anyone else—has ever heard,” Spektral is known for creating seamless connections across centuries, drawing in the listener with charismatic deliveries, interactive concert formats, an up-close atmosphere, and bold, inquisitive programming.

RECENTLY

2016 saw the release of *Serious Business* (Sono Luminus), the foursome’s most ambitious recording project to date, nominated for a 2017 GRAMMY Award®. “A delirious new record” (Alex Ross), *Serious Business* is an intrepid exploration of the many-sided face of humor in classical music, featuring vibrant premieres by stunning young composers Sky Macklay, David Remnick, and Chris Fisher-Lochhead, paired with a centuries-old gut-buster, Haydn’s *Quartet Op.33 No. 2*, “The Joke.” The quartet’s multi-city tour of Beat Furrer’s “String Quartet No. 3” and Bagatellen, a new work by Hans Thomalla, “proved that they [the quartet] have everything: a supreme technical command that seems to come easily, a capacity to make complicated music clear, and, most notably on this occasion, an ability to cast a magic spell...” (The New York Times).

COMING UP

At home both in and out of the concert hall, Spektral Quartet enthusiastically seeks out vehicles to bring classical music into the sphere of everyday life, prioritizing immersion and inclusivity through close-proximity seating and intimate, unconventional venues. Major upcoming projects in the quartet’s native city include the Chicago premiere of Morton Feldman’s notorious six-hour *String Quartet No. 2* at the Museum of Contemporary Art and Toledo Art Museum, the quartet’s Italian debut in Rome, the recording of new works by composer Anthony Cheung, and a major new initiative on Chicago’s South Side in collaboration with multidisciplinary artist Theaster Gates. The 2016–17 season will also see dynamic new programs pairing works of Ravel, Beethoven, and Mendelssohn with the voices of emerging composers, and new works by George Lewis, Augusta Read Thomas, Samuel Adams, and Tomeka Reid.

Thus, the original title of the piece was "The Assumption of My Cat Louise." However, since no self-respecting music aficionado would take such a title seriously, it was truncated to its current iteration. I nonetheless hope you enjoy it.

JOHNPAUL BEATTIE received his BM in composition from the University of the Arts in Philadelphia, where he is now an Adjunct Professor and the Master Sound Engineer for the College of Performing Arts.

Decisive Ambivalence attempts to convey a sense of perpetual uneasiness by displacing the down beat and slowly phasing the entrances of each instrument. When the piece finally comes together rhythmically, it modulates to a twelve-tone row, keeping the sense of "home" at an arms length.

BUNNY BECK—One day I was a bit agitated so I sat down at the piano and said to myself, "breathe". I did and relaxed and at that point began composing "Breathe". I had no idea what melodic or harmonic direction it would go in. After presenting it at the August 2016 Master Class as a piano piece, I realized it sounded like an etude, so I broke up a lot of the chords, changed rhythmic figures, added hits, arranged it for 5 instruments and it morphed into a jazz piece.

RIKKI BELL is a 2003 graduate of Berklee College of Music earning a BM in Songwriting/Voice and will be forever grateful for her teachers, Andrew Laist and Pat Pattison. Special thanks this semester goes to VCFA faculty Ravi Krishnaswami for his talented and patient guidance in shaping concepts into sound.

"Fences" is a cautionary, yet hopeful, tale about the barriers and illusions we construct around our many attachments. For where there is an awakening lies the possibility of transformation.

ANDREW BOSCARDIN is a composer from Seattle, Washington, where he leads the 12-piece band Zubatto Syndicate.

A divergent boundary is a location where tectonic plates are moving away from one another, causing seismic events from earthquakes to volcanic formation in the rifts created by their growing separation. This is not a metaphor for anything.

TAMARA CASHOUR is primarily interested in writing hybrid new music theatre works that make a socio-political statement. She is a student of philosophy and critical theory, in particular, the writers of The Frankfurt School and contemporary writers on political economy and technology, such as Stiegler and Feenburg, and her readings overwhelmingly inform her creative work. Her compositional work could be described as "eclectic humanist"; the musical form is generated out of the connection/message to the broader culture at-large as the composer sees it; audience perception/reception of course cannot be dictated and responses will take many forms.

LOVE IS NOT A SUBARU falls into the above vein. The title is based on the famous television commercial--still morphing and still running after a year or so--which equates the human elemental emotion of Love with the touted superior technology of the automobile being advertised. When I first viewed this commercial--the one with the tearing-up father viewing a young infant girl in the driver's seat, who then morphs into a 16-year old naïf taking her first solo drive in the family Subaru as a voiceover speaks "I Love..it's Like A Subaru"--I flew into a kind of silent rage. Of course, this is the Libidinal Economy doing its best work, but I thought this commercial went a bit too far. Inspired by my strong reaction, I subsequently developed a short tune--an antithetical statement to the commercial 'hook': "LOVE IS NOT A SUBARU".

Thank you for listening and considering the messages of this piece as abstracted via musical motif and form. The piece is now temporally-based (inspired by current events) but has the potential to change it's form entirely, as future vignettes are added, and old ones removed. It is hoped that the work will also be considered simply on the merits of its music, and not necessarily the events that inspired it.

NICHOLAS AARON CREED tries to be cool by using all three of his names to sound Fancy like Johann Sebastian Bach.

He is a Composer, Singer, Horn player and Choral Conductor from Fort Worth, Texas. He currently resides in Houston, Texas with his fiancée Elyssa and their two children Greyson (5) and Emmeryn (11 Months).

String Quartet No. 1 "String Thing" was originally based on two separate melodies previously written by Creed in his Undergrad at Tarleton State University. "Demon Dance" for its dance like motive in the beginning section and "Angel Wings" for the slow section in the middle were two considered Titles.

However, after Creed's first conference with his Mentor, John Fitz Rogers the two started referring to the Quartet as "The Thing". The name "String Thing" stuck ever since.