



School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

To ensure an enjoyable concert experience for all, please refrain from talking, entering, or exiting while musicians are performing.
Food and drink are prohibited in all concert halls.
Please turn off cell phones and other electronic devices.
Thank you for your cooperation.

Program number 111 in the School of Music Events Series of the 2015-2016 academic year.

The College of the Arts School of Music at the University of Florida is an internationally recognized community of performers, scholars and producers of the arts that offers baccalaureate, master's and doctoral degrees.

For more information about specific programs, degrees and entrance requirements, please visit:
www.arts.ufl.edu/music/

University of Florida New Music Ensemble

Joseph Dangerfield, director



Thursday, March 17, 2016
MUB 101
5:30 p.m.

Program

Penumbrae (2008)

Luke Dahn (b.1976)

Ian McIntyre, clarinet, bass clarinet
Marina Tucker, violin
Stephen Fine, viola
Evan Kassof, cello
Carlos Arancibia, piano
Navid Bargrizan, conductor

Remnants (2009)

Joseph Dangerfield (b. 1977)

Rok Palčič, piano

Périodes (1974)

Gérard Grisey (1946-1998)

Dylan S. King, flute
Ian McIntyre, clarinet
Neal Romberg, trombone
Marina Tucker, violin
Stephen Fine, viola
Evan Kassof, cello
Sarah Klein, contrabass
Navid Bargrizan, conductor

We thank Cherie and Jack Fine for their generous contribution which made this concert possible.

This concert will end at approximately 7:15.

Joseph Dangerfield has lived and worked professionally in Germany, Russia, Holland, West Virginia, New York, and Florida. He is the recipient of many awards and recognitions, including the Aaron Copland Award (2010), the Indianapolis Chamber Orchestra's Composition Prize (2010), the Henry and Parker Pelzer Prize for Excellence in Composition (2005), and the Young and Emerging Composers Award (2002). He was a Fulbright Scholar to the Russian Federation and the Netherlands (2009-10), where he served as composer-in-residence with the Ensemble Studio New Music at the famed Moscow Conservatory, and lectured at Maastricht Conservatorium. He has been a resident in the Leighton Studios of the prestigious Banff Centre in Alberta, Canada, and the Yaddo Colony in New York. Recordings of his works are available on the Albany Records label, and many are published by European American Music and PIP Press Music Publications. He is currently on faculty at the University of Florida. www.josephdangerfield.com

Like so many French composers of the latter third of the twentieth century, **Gérard Grisey** began more or less as an academic-style twelve-tone composer but found, as he moved through his twenties, that only a complete change of musical scenery -- a break from the ways of serialism and the embrace of what was to him a more instinctive approach -- would enable him to achieve his goals as a musician. The result of his new path was a kind of music-making that eventually became widely known as "musique spectrale," an exploration into the fundamentals of pitch, harmony, and musical time that exerted a heavy influence on the next generation of composers (French ones in particular); but the father of this new musical syntax was one of the first to have to abandon it -- Grisey died of an aneurysm in 1998, aged 52.

Born in Belfort, in 1946, Grisey studied at several eminent French and German institutions: Trossingen Conservatory, the Conservatoire National Supérieur de Musique, l'École Normale Supérieure de Musique, the Paris Conservatoire, IRCAM, and the Darmstadt Summer Courses, all at various times between 1963 and 1974. While working as a freelance composer, Grisey co-founded the ensemble L'itinéraire for the purpose of promoting and playing new music. From the mid-1970s on, he was active as a teacher as well, first at the Darmstadt Summer Courses (1976 - 1982), then on the faculty of the University of California, Berkeley (1982 - 1985), and finally at the Paris Conservatoire (from 1987 until his death).

According to contemporary scholarship, Grisey's most significant music is concerned, is contained in a large multi-piece cycle called *Les espaces acoustiques* (1974 - 1985). Although the components this work were composed separately for diverse ensembles and can be played independently of one another, the music is meant to be performed in its entirety. Throughout *Les espaces acoustiques* Grisey inserts tonal elements (harmonies, gestures) into an essentially atonal atmosphere, and by virtue of carefully planned repetition, allows the raw sonic substances involved to develop on terms that seem as much theirs as his.

During that period in the early 1970s, Grisey together with other young French composers (including Tristan Murail), developed a new compositional attitude, and wrote some of the first works in a style that would come to be known as “spectral music.” **Périodes**, from 1974, represented a breakthrough in spectral composition. Grisey continued working through the same material until 1985, and he ultimately grouped six related scores, of which *Périodes* is the second, into a cycle called ***Les espaces acoustiques***.

The essence of spectralism is to base the musical material on the natural phenomena of sounds, particularly the sequences of overtones that vibrate within every pitch. While the math involved in constructing some of these spectral works is not for the fainthearted, the ultimate result is music that has an aural resonance in tune with the natural world — an antidote to the heady serialism that dominated French music in Grisey’s time. *Périodes*, with its evolving textures and haunting microtones, is a perfect example of the credo that underpinned Grisey’s craft: the notion that “music is made with sounds, not with notes.

Composer Bios

The compositions of **Luke Dahn** are heard throughout the United States and abroad, with recent performances given by groups such as the Moscow Conservatory Studio for New Music, the League of Composers/ISCM, Composers, Inc., the NODUS Ensemble, the NEXTET Ensemble, the University of Iowa Center for New Music and by saxophonist Kenneth Tse. Venues have included Carnegie Hall, Rachmaninoff Hall (Moscow), the Estonia Academy of Music (Tallinn), the Frankfurter KuenstlerKlub, Harvard University’s Memorial Church, and the Miami ISCM Festival Series. Several of Dahn’s works are featured on Albany-label recordings.

In addition to compositional efforts, Dahn serves as an advocate of new music in several capacities. He is co-founder and co-artistic director of *Ensemble: Périphérie*, which made its Carnegie Hall debut in October 2013, and serves on the Board of Directors for the League of Composers/ISCM in New York.

After serving for eight years at Northwestern College (IA) as Associate Professor of Music and Music Department Chair, Dahn joined the music faculty at the University of Utah in 2015. He earned graduate degrees in composition from the University of Iowa and Western Michigan University, and his primary teachers have included David Gompper, C. Curtis-Smith and Ann K. Gebuhr.

Program Notes

It is always a curious thing to speculate about the titles composers select for their compositions, and particularly in the case of pure music, that is to say music without text or other direct extra-musical affiliation. In such works, the degree to which title and composition either reflect one another or contain an essential bond is no doubt a matter of opinion, and yet it seems self-evident that on occasion the relationship is quite plain. Dahn’s ***Penumbrae*** represents a case in point. The singular form of the uncommon word is *penumbra*, which encompasses the related synonyms: “partial shade/shadow”; and “an obscuring” or “a shrouding,” expressions that are quite apposite in accounting for Dahn’s composition.

Scored for clarinet/bass clarinet (doubling), a string trio of violin, viola, and violoncello, plus piano, *Penumbrae* is dedicated to the Moscow Conservatory Studio for New Music. The piece is episodic in design, with a structure resembling a tree graph—the overarching curve of the whole is divisible into two units, each of which consists of two sections; in their turn, these four sections comprise various segments. — Gregory Marion, University of Saskatchewan

Remnants (of time and space), composed in 2009 for Ryan Fogg, is a single-form work containing seven movements that coalesce into two main parts. Each part signifies the spirit of two places the composer visited and lived in 2009: Moscow, Russia, and Lake Baikal, Siberia. The first two movements making up Part I of *Remnants* examine the concept of time as space and as movement. In the third movement, time, as it has been defined within the first two movements, is interrupted, and this interruption is aurally identifiable, as the descending closing gesture of the second movement becomes the springboard into the third movement. Part II explores the fluctuations and changes that occur as time morphs into space and eventually reaches its end. The ebb and flow of time, heard in the fourth and fifth movements, gives way to the blurred boundaries between time and space in the sixth movement. The concluding movement creates a static atmosphere as time runs out. Each movement of the piece was composed using a motivic segment, or “remnant,” contained within the first movement. This compositional technique represents a realization of the composer’s philosophy that every place leaves its mark upon those who live in or visit that place, just as travelers and residents leave their mark upon the places they encounter. — Carla Colletti, Webster University