

Present the
Arts NOW Series

Laurent Estoppey and Robert Nathanson
Departing for the Moon



January 29, 2019 Kennedy-McClwee Studio Theatre, Thompson Hall, North Carolina State University, 7:00 pm

Points of Departure (2012)

Mvt.V: Epilogue and Lyric Recapitulation
soprano saxophone and guitar

David Kechley

Pictures at the Micro-exhibition (2018)

alto saxophone alone

Navid Bargrizan

Idle Chatter (1985)

tape

Paul Lansky

Face of the Moon (2000)

alto saxophone and guitar

Marilyn Shrude

Reveal (2016)

alto saxophone and tape

Diogo Calmeront Carvalho

A Portrait of Paul Berg (2016)

tape

Rodney Waschka II

Non-imaginary landscape

saxophone and tape

Laurent Estoppey

Rock Garden

Mvt. I: In a slight funk
alto saxophone and guitar

Daniel Worley

No recording devices of any type permitted. No photography. If you have a device that might make a noise or shine a light, please turn it off or throw it away. Admission is charged for all Arts NOW Series events. **PLEASE, No Applause Between Movements!** Special thanks to Blair Kelley, Asst. Dean, CHASS and Prof. Rich Holly, Arts NC State Director.



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Swiss saxophonist **Laurent Estoppey** received a concert license (master of arts soloist) from the Conservatory of Lausanne, Switzerland in 1994. He has devoted himself mostly to contemporary music, but performs and teaches classic saxophone repertoire and transcriptions of baroque music as well. Numerous collaborations with composers have led him to premiere at least one hundred works. Now his musical activity is divided between written music and improvisation, and it occurs throughout Switzerland, many European countries, but also in Canada, USA, Argentina, Guatemala and South Africa. He works with the following orchestras: the Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, the Basel Symphony, the UBS Verbier Festival Orchestra, Timisoara, Orchestra of the State of Lithuania, Lausanne Sinfonietta, NEC - Chaux-de-Fonds-Contrechamps Geneva, and the Staatskapelle Weimar. Estoppey has founded and developed several chamber music groups including: DILEMME (saxophone / piano with Myriam Migani), ST15 (saxophone / piano with Virginie Falquet), DEGRE21 (saxophone / guitar with Antonio Albanese), 1+1 (duo-concept Anne Gillot, recorders), compagnie CH.AU (set of nine musicians) and the 4TENORS (saxophone quartet with Vincent Daoud, Rico Gubler and Lars Mlekusch). His main activities in the United States are a collaboration with saxophonist, Dr. Steve Stusek of UNCG, and his founding of the chamber and dance ensemble, COLLAPSS (Collective for Happy Sounds) in Greensboro. Additionally he is regularly invited to play with the saxophone quartet Basel ARTE Quartet and is a member of baBel ensemble. His improvisational collaborations involve meetings and concerts with musicians from all backgrounds. Many groups he has worked with are still active today, including: HipNoiz51 (DJ, drums, saxophone, clarinet, bass and electronics) BETTY'S QUARTET (two saxophones, two voices Antoine Auberson, Anne-Sylvie Casagrande and Edmée Fleury), YET TRIO (Lingling Yu, pipa, and Dragos Tara, doublebass), and Zkrabuj et chou et pâté (saxophone / percussion with Luc Müller) Estoppey has also worked alongside many independent musicians such as Jacques Demierre, Pierre Favre, Pierre Audétat, Malcolm Braff, Urs Leimgruber, Fritz Hauser and Nick Didkovsky. He is a guest musician of the Russian theatrical troupe Akhe with whom the show "Wet Wedding" was presented in Geneva, Nice, London, Stockholm, and Mexico.

Robert Nathanson, classical and baroque guitarist, is an active recitalist and orchestral soloist, now focusing mostly as an ensemble performer giving concerts throughout the United States, as well as performances in Germany, Italy, the United Kingdom, Spain, Austria, Slovenia, and Canada. He has been performing as part of the Ryoanji Duo (guitar and saxophone) and the North Carolina Guitar Quartet since 1992 and as part of Duo Sureño (guitar and soprano) since 1999. A champion of new music, Robert has commissioned, premiered, and recorded works by David Kechley, William Neil, Jing Jing Luo, Ernesto García de León, Leo Brouwer, John Anthony Lennon, Ernesto Cordero, Marilyn Shrude, Shih-Hui Chen and others. He has hosted several New Music Festivals inviting composers and performers to the campus of University of North Carolina Wilmington, where he is Professor of Music, to perform, record and conduct master classes. He is also Artistic Director for PRO MUSICA, a concert series celebrating the music of living composers sponsored by and performed at the Cameron Art Museum in Wilmington, NC. In March 2016, Innova Records released the CD, "*Sea of Stones: new guitar and saxophone music by David Kechley*", where Robert serves as both performer and producer. He has also released *Images*, a CD of all new music for guitar and saxophone, and *At the Edge of the Body's Night*, a CD of new music for soprano, saxophone and guitar. A Liscio Recording artist (www.lisciorecordings.com), Robert has also recorded two solo CDs entitled *New York Sally* and *Exposure*.

Points of Departure is the fifth piece David Kechley wrote for guitar and saxophone, all commissioned by the Ryoanji Duo from 1992 to 2012. The overall title comes from the two opening temple bell strikes by the saxophonist. This final movement also begins the same way recalling the first movement. It also recalls the beautiful haunting harmonies of the entire piece making it a very poignant and nostalgic ending.

Since the premiere of *Second Composition for Large Orchestra* by the Seattle Symphony in 1968, **David Kechley** has produced 67 major works that have been performed throughout North America and Europe as well as other parts of the world. Over 800 performances have taken place including those by the Minnesota Orchestra, Cleveland Orchestra, Boston Pops, Seattle Symphony, North Carolina Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Kronos Quartet, Lark Quartet, and the United States Military Academy Band. Kechley's works have been featured at national and international conferences and has received numerous grants and awards. David Kechley was born in Seattle where he received a Bachelors Degree in 1970 and Masters in 1974 from the University of Washington. He completed a Doctorate in Composition at the Cleveland Institute of Music in 1979.

Pictures at the Micro-exhibition was commissioned by Harn Museum of Art (Gainesville, Florida). Bargrivan, Harn's summer-2018 composer-in residence, composed this piece for Laurent Estoppey. Inspired by a miniature album of paintings by Japanese artist Watanabe Shōtei (1851 – 1918) in Harn's "Show Me The Mini" exhibition, this composition translates the visual elements in the paintings (line, form, color, impressions from nature) to musical elements (rhythm, meter, pitch, scale, melody). Composed for alto saxophone, the piece builds on natural harmonics and synthetic, microtonal, pentatonic scales inspired by Japanese counterparts, as well as Mussorgsky's *Pictures at an Exhibition* (1874) and rhythmical elements from various non-Western musical cultures. – NB/RW II

Composer and musicologist **Navid Bargrivan** is a visiting assistant professor of composition and music theory at the University of Florida. In his music, Bargrivan primarily experiments with tunings, intonations, and microtones. During the last few years, his music has been performed in over thirty concerts in the North America and Europe, including New York City Electroacoustic Festival, Toronto Electroacoustic Symposium, Midwest Music Consortium, Eastern Music Festival, Florida Contemporary Festival, and Conferences of the Society of Composers, Inc. For his *Woodwind Quintet Tuning Exercise No. 1*, performed at Northwestern University, Bargrivan was chosen as a finalist in the 2016 American Prize for Composition, Chamber Music Division. An active conductor of contemporary music, He has conducted UF New Music Ensemble. In 2019, Parma Records will release two of Bargrivan's most successful pieces, *10 Aphorisms* for saxophone duo (recorded by Stacks Duo) and *Se-Chahar-Gah* for solo microtonal guitar (recorded by Tolgahan Cogulu).

Idle Chatter is the first of three "chatter" pieces.

Paul Lansky was educated at Queens College and Princeton University studying with George Perle and Milton Babbitt among others. He played with the Dorian Wind Quintet and later taught at Princeton University from 1969 until his retirement in 2014. He chaired the Princeton Music Department from 1991-2000.

Face of the Moon

Just as the moon is admired for its utter simplicity, it is equally a revelation in complexity - changing (yet constant) from day to month to year. My musical impression is an individual reflection on a reality that has intrigued many artists. In this work a germinal two-note motive is repeated, altered, expanded, and embellished to explore a range of emotions- contentment, agitation, calm, elation, disquiet, reflection. The result is a composition of many layers, made more so by the unique combination of saxophone and guitar. The following serves as a preface in the score:

*The moon is a mirror, surely,
but is a mirror a forbidden window becoming itself by its own reflective act,
or is it just a dull word of unenlightened imitation? -- MS*

Chicago-born composer **Marilyn Shrude** received degrees from Alverno College and Northwestern University. Her works have been heard at the Kennedy Center, Symphony Hall (Boston), Orchestra Hall (Chicago), Smetana Hall (Prague), Carnegie Recital Hall, Merkin Hall and Brussels Town Hall; on the Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago; and at meetings of the World Saxophone Congress, Society of Composers, International Harp Congress, MENC, CBDNA and MTNA. She has been a guest at college campuses and festivals throughout the world. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory. She continues to be active as a pianist and clinician with saxophonist John Sampen. In 2001, she was named a Distinguished Artist Professor of Music at Bowling Green State University.

Reveal: Deconstructing an instrument is a revelation, because it unsettles the myth, causing a change in the listeners' perception. The alto saxophone is the source for all the sounds presented in this piece, which emphasizes the ones that have been hidden by the instrument's technique and repertory, or unnoticed due to their low volume. The recorded part of this piece reveals saxophone sounds that normally are not clearly audible in a concert hall. The computer enables

processing the recordings, to enhance or highlight parts of the sound spectrum, timbres, peculiar sounds, and percussive elements. The breakage may result in a complete dysfunctional instrument, when the main resources for producing sounds are prevented by this organized malfunction. “Reveal” is a noun and a verb, and the piece expresses both meanings, because it reveals the rich universe of resources denied by the traditional technique and provides a new possible listening to a guitar, when the listener might achieve a whole new comprehension of the instrument—the piece brings to light a sub-known universe of sounds that was present, but not understood. – DC/RWII

Diogo Calmeront Carvalho, born in São Paulo, Brazil, is a composer, scholar, performer, and professor with experience in electroacoustic, concert, popular, jazz, and Brazilian music. He is currently a doctoral composition student at the University of Florida. Carvalho stands out with his ample knowledge and musicality. In *Concerto for Guitar and Orchestra* (2011), the composer explores Brazilian musical gestures in classical form. In the guitar+tape piece, *Reveal* (2016), Carvalho merges live guitar sonorities with pre-recorded guitar sounds processed by the computer, in an organized sonic deconstruction of the instrument. *Collage* (2017), for string quartet, was written after the composer’s own experimentations with form, using timbre and idiomaticity as musical subjects. As a scholar, Carvalho embraces the relationship between art and research. His studies on the compositional processes of Debussy and Ravel were linked to his transcriptions of the pieces for solo guitar, recorded in the CD, *Impressionism – Acoustic Guitar Solo*, (praised as “highly recommended” by *Classical Guitar Magazine*).

A Portrait of Paul Berg pays homage to one of the great people of computer music. Paul Berg has made significant contributions as the author of computer music software (PILE and ACToolbox), as a composer of computer music pieces, as the author of several significant papers in the field, and as an important teacher of multiple generations of students. The starting point for this piece was a photo of Paul Berg in a classroom. The photo was mapped to provide basic material. Those sounds were manipulated in order to reference the style of some of Berg’s electronic computer music – the tasteful clicks and pops, the periods of silence, the classical abstractness, the unadulterated simplicity, the necessary loudness and physicality of the sound. The work, which begins with clicks and silence, should be presented at a loud, but not painful volume. The piece, composed in the winter 2015-2016, premiered at the 2018 Electro-Acoustic Barn Dance festival in Jacksonville, Florida. The work is dedicated, with love, to Paul Berg. –RWII

Rodney Waschka II (1963) is probably best known for his algorithmic compositions and his unusual operas such as *Saint Ambrose* and *Sappho’s Breath*. His music has been called “astonishing” and “strikingly charismatic” by *Paris Transatlantic Magazine*, “a milestone in the repertoire” by *Computer Music Journal*, “fluent and entertaining” by *Musical Opinion* of London, and “oddly moving” by *Journal Seamus*. Waschka’s music is regularly performed and broadcast throughout the world. Two-dozen recordings of his compositions and performances appear on record labels based in the USA, Canada, Portugal, England, Poland, and Australia. Waschka’s teachers include Larry Austin, Robert Ashley, Paul Berg, Clarence Barlow, Konrad Boehmer, Thomas Clark, Charles Dodge, and George Lewis. Dr. Waschka is Director and Professor of Arts Studies at North Carolina State University.

Non-Imaginary landscape was commissioned by Polyorchard. The piece is a fixed media which can be played on it’s own, or it can be used as an audio score heard only by the improvisers/performers. Or it can be – as tonight – an accompaniment track for soloist(s). While the voice, the words and the sounds of John Cage ask us to reflect on culture, things – unfortunately – happen. Up to a dramatic and absurdist point. All the sound material has been carefully chosen from the internet. Chance operations determined their place in the composition. -- LE

The title, **Rock Garden**, refers both to the odd and rather unique shapes each of the movements takes, while still maintaining an air of formal familiarity—much like any good addition to a rock garden; and the grounding of its musical materials in rock music. However, only the basic building blocks have any real relationship to rock—the music takes on an often surprising life of it’s own. -- DW

An active composer, producer, and performer, **Daniel Worley** is continually fascinated by the relationships between sound, gesture, context and meaning in all genres of music, and has been diversely exploring these relationships for longer than he can remember. As a composer he has been commissioned by the *Albany Symphony*, the *Tulsa Philharmonic*, the *Dogs of Desire*, the *Ryoanji Duo*, *TONK*, Derek Bermel and Timothy McAllister, as well as receiving many awards, honors, and grants, including the 1999 SEAMUS/ASCAP Student Commission, two ASCAP Young Composer Grants, a Charles Ives Scholarship, a Tampa Bay Composers Forum Prize and others. His concert music has been performed throughout the USA and Europe, and can be found on several commercial (if obscure) recordings.