

NME

NEW MUSIC ENSEMBLE

DIRECTED BY
CAYLA BELLAMY

APRIL 13, 6 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

CSU New Music Ensemble
Cayla Bellamy, music director

April 13, 2022 - 6 P.M.

Griffin Concert Hall - University Center for the Arts
Colorado State University

PROGRAM

***Vixen* (2016)**

Alexandra Gardner (b. 1967)

Emily Morton, alto flute
Molly Wakefield, bass flute
Bradley Irwin, clarinet
Adam Hernandez, alto saxophone
Amber Ketzenberger, cello
Jane Godfrey, piano
Christian Kuhlman, percussion

***I will learn to love a person* (2013)**

Christopher Cerrone (b. 1984)

III. I will learn to love a person and then I will teach you and then we will know
Interlude
V. Are you OK?

Mykayla Fitzpatrick, soprano
Adam Hernandez, soprano saxophone
Jane Godfrey, piano
Christian Kuhlman, percussion

***The Marriage of Heaven and Hell* (1994)**

Eve Beglarian (b. 1958)

III. Enough

Emily Morton, alto flute
Molly Wakefield, bass flute
Adam Hernandez, soprano saxophone
Amber Ketzenberger, cello
Jane Godfrey, piano
Mykayla Fitzpatrick, soprano

***Balance Problems* (2013)**

Nico Muhly (b. 1981)

Callan Knebel, flute
Emily Morton, alto flute
Bradley Irwin, clarinet
Margaret Miller, viola
Amber Ketzenberger, cello
Mikael Leonhardt, trumpet
Cayla Bellamy, conductor

Song from the Uproar (2012)

Missy Mazzoli (b. 1980)

You Are the Dust

Emily Anderson, mezzo-soprano
Callan Knebel, flute
Bradley Irwin, clarinet
Cayla Bellamy, electric bassoon
Christian Kuhlman, percussion

A Wonderful Day (2012)

Anna Clyne (b. 1980)

Callan Knebel, electric flute
Bradley Irwin, clarinet
Cayla Bellamy, bassoon
Amber Ketzenberger, cello
Jane Godfrey, piano
Christian Kuhlman, percussion

Meditation on a Scale (2018)

Ruby Fulton (b. 1981)

Mykayla Fitzpatrick, guide
Callan Knebel, flute
Emily Morton, alto flute
Molly Wakefield, alto flute
Bradley Irwin, clarinet
Adam Hernandez, alto saxophone
Cayla Bellamy, bassoon
Amber Ketzenberger, cello
Jane Godfrey, piano
Christian Kuhlman, Jalen Thompson, and Emily Anderson, percussion

ABOUT THE MUSIC

Vixen (2016)

ALEXANDRA GARDNER

Duration: 7 minutes

Vixen was commissioned by the Grand Valley State University New Music Ensemble for its National Parks Project, with support from The National Endowment for the Arts. During the early planning stages for this music, which is based on Yellowstone National Park, I came across the Yellowstone Sound Library, a wonderful online resource that offers a wide range of field recordings taken throughout the park. I was especially drawn to the sounds of the various geysers, and the Vixen geyser in particular caught my ears because of its interesting eruption pattern. It has a very rhythmic, punchy explosion, with a surprisingly mellow, gurgling finish as the water it just spewed out drains back into its crater. I decided to make the shape of the eruption into the form of the musical composition—the first three-quarters of the piece have a driving, relentless pulse punctuated with fits and starts, and then the rhythmic material slams to halt, replaced by gently overlapping layers of extended tones and bubbling trills that slowly disappear into thin air. Of course it was impossible to resist using the name *Vixen*, which is perfect given the geyser's unpredictable, spitfire disposition!

— note by Alexandra Gardner

I will learn to love a person (2013)

CHRISTOPHER CERRONE

Duration: 8 minutes

I Will Learn to Love a Person is a piece about relationships—personal, romantic, harmonic, and timbral. Like all of [Cerrone's] music, it obsessively controls its limited musical materials in service of big emotional catharses. There are two contrasting “types” of song in *I Will Learn to Love a Person*. The first, third, and fifth songs emerge from extemporaneous-sounding clouds of harmonies and words: call it text message recitative. The second and fourth songs are bright and motoric, with a candid humor that counteracts the extreme vulnerability of the slow movements. The five songs are masterfully sequenced in a harmonic palindrome, with short interludes of repeated E's acting as pivot points. Harmonic changes are few, and withheld until they feel revelatory.

The relationship of text and music is no less painstaking. It's a rare case in which a musical setting is more than the sum of its parts: Tao Lin's poems, which can be difficult to pin down on the page (are they sincere, or a bit glib?) and the music, so diaphanous at times it seems in danger of evaporating—powerfully concentrate each other in combination. Both elements sound simpler than they actually are. The pianist offhandedly touches some notes, outlining a harmony, over which the singer declaims what could be a series of self-pitying text messages:

seen from a great enough distance i cannot be seen
i feel this as an extremely distinct sensation
of feeling like shit

I Will Learn... requires a wide-ranging and nuanced dramatic performance in order to work correctly; perhaps more than a song cycle, it should be thought of as a self-analytical

monodrama. Its protagonist is a precocious observer of the world and other people, but also immature and wildly heartbroken; the process of the piece is the discovery that there is, of course, no set of rules that govern human relationships.

— note by Timothy Andres

The Marriage of Heaven and Hell (1994)

EVE BEGLARIAN

Duration: 5 minutes

According to the *Los Angeles Times*, composer and performer Eve Beglarian is a “humane, idealistic rebel and a musical sensualist.” A 2017 winner of the Alpert Award in the Arts for her “prolific, engaging and surprising body of work,” she has also been awarded the 2015 Robert Rauschenberg Prize from the Foundation for Contemporary Arts for her “innovation, risk-taking, and experimentation.”

Beglarian’s current projects include a collaboration with writer/performer Karen Kandel and writer/director Mallory Catlett about women in Vicksburg from the Civil War to the present, a piece for twenty-four double basses in a grove of trees, and a song cycle setting texts by and about mid-20th-century women for the Brooklyn Art Song Society. Since 2001, she has been creating *A Book of Days*, “a grand and gradually manifesting work in progress...an eclectic and wide-open series of enticements.” (Los Angeles Times)

The Marriage of Heaven and Hell is a setting of three proverbs from William Blake’s book of the same name. The piece was commissioned and premiered by the Philadelphia ensemble Relâche in 1994.

— evbvd.com

Balance Problems (1972)

NICO MUHLY

Duration: 9 minutes

Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music and sacred music. He’s received commissions from The Metropolitan Opera: *Two Boys* (2011), and *Marnie* (2018); Carnegie Hall, the Los Angeles Philharmonic, The Australian Chamber Orchestra, the Tallis Scholars, and King’s College, Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. An avid collaborator, he has worked with choreographers Benjamin Millepied at the Paris Opéra Ballet, Bobbi Jene Smith at the Juilliard School, Justin Peck and Kyle Abraham at New York City Ballet; artists Sufjan Stevens, The National, Teitur, Anohni, James Blake and Paul Simon. His work for film includes scores for *The Reader* (2008) and *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017). Recordings of his works have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).

Balance Problems was commissioned by Linda and Stuart Nelson for yMusic, who recorded the work as the title track for their 2014 album.

— nicomuhly.com

Song from the Uproar (2012)

MISSY MAZZOLI

Duration: 3 minutes

Song from the Uproar, a multimedia opera by celebrated Brooklyn composer Missy Mazzoli, is a unique combination of live musical performance and original films inspired by the life and writings of early-20th-century explorer Isabelle Eberhardt. Through a series of surreal vignettes, the audience witnesses key moments in Eberhardt's life; from the death of her family, through her journeys in the North African desert, to her ecstatic religious conversion, and ultimately to her tragic drowning in a flash flood at the age of 27. *Song from the Uproar* was created in collaboration with filmmaker Stephen Taylor, librettist Royce Vavrek, stage director Gia Forakis, conductor Steven Osgood and NOW Ensemble, with mezzo-soprano Abigail Fischer and a vocal ensemble of some of NYC's finest singers.

Isabelle Eberhardt was born in 1877 in Geneva, Switzerland. At age 19, after the death of her father, mother and brother in quick succession, she travelled alone to Algeria. She dressed as a man, converted to Islam and joined a Sufi order, roamed the desert on horseback and fell in love with an Algerian soldier. After surviving an attempted assassination and a failed suicide pact with her lover, Isabelle drowned in a desert flash flood at age 27. Her journals were salvaged from the wreckage.

This is her song.

— note by Beth Morrison

A Wonderful Day (2012)

ANNA CLYNE

Duration: 6 minutes

On a chilly autumn evening, I was walking down Chicago's Magnificent Mile. In front of me, an elderly man was slowly strolling; his walking-cane tapping on the concrete with each step. He was singing with a raw, slow voice which had an immediate sense of both joy and struggle. I scurried up, and asked if he'd mind me recording him. He said yes, and we continued to walk southward as he sang. Then he stopped and we chatted a little. I asked him his name and whether he'd mind me setting his voice to music. Willie Barbee's face lit up with the idea.

A Wonderful Day sets Willie's voice—spoken and sung—with the instruments of the Bang on a Can All-Stars who provide a gentle bed of sound. My editing of the original recordings is minimal so as to preserve the directness of Willie's voice and the surrounding sounds of traffic, people chatting and the tapping of his cane.

— note by Anna Clyne

Meditation on a Scale (2018)

RUBY FULTON

Duration: 9 minutes

Musician and composer Ruby Fulton (b.1981) writes music which invites listeners to explore non-musical ideas through sound. Her musical portfolio includes explorations of mental illness, Buddhism, philosophy, psychedelic drugs, addiction, and chess strategy; and profiles

of iconic popular figures like the artist Jean-Michel Basquiat and musicians Syd Barrett and Ringo Starr.

Fulton is a multi-instrumentalist, performing on and writing for violin, flugelhorn, and keys. Much of her work falls into the category of concert music, written for ensembles ranging from duos and trios to full orchestras, choirs, and wind ensembles. Fulton also writes music that she performs herself, using loops and samples to become a one-person orchestra. Whatever musical genre or instruments Fulton chooses, her music reflects the rhythms and pulses of daily life, and the world around her.

Meditation on a Scale is an improvisatory work for open instrumentation, written for the Black House SoCal New Music Workshop.

— highzero.org

ABOUT THE ENSEMBLE

The New Music Ensemble at Colorado State University explores contemporary and avant garde composition techniques for mixed vocal and instrumental ensembles as well as presents performances of groundbreaking pieces that redefined “music” during their time. Performers study not only standard classical techniques used in arrhythmic, aleatoric, or electronically modified settings but also push the boundaries of traditional tone production through sounds such as multiphonics, percussive articulation effects, pitch bending, and many other creative and innovative approaches to playing and notating music. The goal of each semester of academic study and each performance is for participants and audiences alike to reflect upon their placement of the line where tradition becomes contemporary, chaos becomes order, and sound becomes music.

Ensemble personnel rotate from a pool of performers spanning all music degree paths, performance studios, experience levels, and careers of the full student and faculty body in the CSU School of Music, Theatre, and Dance. For information on joining the New Music Ensemble in future concert cycles, please contact cayla.bellamy@colostate.edu. All voice parts, classical and non-classical instruments, and composers welcome.

Dr. Cayla Bellamy currently serves as Assistant Professor of Bassoon at Colorado State University, where she directs the New Music Ensemble in addition to teaching applied bassoon, chamber music, and instrumental and virtual pedagogy. As a bassoonist and advocate for new music, she most recently embarked on a performance series presenting modern concerti by Joan Tower, Libby Larsen, James Stephenson, and Mathieu Lussier. This series continues into the upcoming concert season with a premiere performance of John Steinmetz’ newest concerto, *The Illusion of Separateness* for bassoon and string orchestra. Cayla’s contemporary music ventures extend beyond large ensemble works, including a recent live premiere of CSU colleague Kevin Poelking’s *There and Back* for bassoon and piano, commission and premiere of Denzel Washington’s *A Moment on the Coastal Plains* for unaccompanied bassoon, and recording premiere of Amy Beth Kirsten’s *World Under Glass* for five bassoons. She is also in the process of commissioning three new works by Ashley Floyd (for bassoon ensemble), Jay Hurst (for electric bassoon), and Frank Horvat (for flute and bassoon). Offstage, Cayla is an amateur endurance athlete with academic research focusing on coaching methodologies, burnout, and the intersections of artistic and athletic training. Find her online at www.caylabellamy.com.



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