

Upcoming Events

October 2017

Alexandra Smither, <i>soprano</i> Trevor Chartrand, <i>piano</i>	Wed., Oct. 25 @ 6 pm, Recital Hall*
CMF Concert III	Wed., Oct. 25 @ 8 pm, Concert Hall*
University Choruses & Treble Chamber Choir	Fri., Oct. 27 @ 8 pm, Concert Hall*
Faculty Wind Quintet	Mon., Oct. 30 @ 8 pm, Recital Hall*
JMU Jazz Combos	Tues., Oct. 31 @ 7 pm, Artful Dodger

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-6714.

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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

presents the

37th Contemporary Music Festival in celebration of Canada's Sesquicentennial

Guest Artists

Kelly-Marie Murphy, *composer*

Alexandra Smither, *soprano* • Trevor Chartrand, *piano*

L+M Duo

Elizabeth Raum, *composer*

Concert II • Rites and Rituals

Tuesday, October 24, 2017

8 pm

Concert Hall



There will be a 15-minute intermission.

Program

Le Tombeau de Nelligan (1992)* Jacques Hétu (1938-2010)

JMU Symphony Orchestra
Foster Beyers, *director*

from Pantheon (1999)* Elizabeth Raum

I. Eos: Goddess of the Dawn
V. Artemis (Diana): Goddess of the Moon and the Hunt

Sage Wright, *violin* | Ian Zook, *horn*
Lori Piitz, *piano*

Fertility Rites (1997)* Christos Hatzis

Laurel Black, *marimba*
with recorded sound

from Men I Have Known (1984)* Elizabeth Raum

J.D.
J.P.
T.S.
What Does Love Say

Sheena Ramirez, Jessica Spafford, *sopranos*
Lori Piitz, *piano*

- INTERMISSION -

from Sirens (2003)* Elizabeth Raum

I. Aphrodite

Sheena Ramirez, Jessica Spafford, *sopranos*
Lori Piitz, *piano*

All Too Consuming (2006)* Diana McIntosh

Casey Cangelosi, *percussion*
with recorded sound

The Reanimation of Forster's Corpse (2015)* Kelly-Marie Murphy

JMU Brass Band
Kevin Stees, *director*

**indicates Canadian work*

About the Festival

Special Thanks

Contemporary Music Festival Committee

Casey Cangelosi, Gabriel Dobner, Eric Guinivan, Jason Haney,
Dorothy Maddison, John Peterson, Diane Phoenix-Neal, Lori Piitz, Sam Suggs

School of Music Faculty, Staff and Students

Jeff Bush, *Director of the School of Music*

George Sparks, *Dean of the College of Visual and Performing Arts*

Regan Byrne, *Executive Director of the Forbes Center for the Performing Arts*

Shawn Tucker, Bradley Monahan, Tom Carr, *Forbes Center Production and
Technical Staff*

JMU Center for Global Engagement

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The first JMU Contemporary Music Festival was held in 1981, initiated by then-director of the School of Music Joe Estock and faculty composer John Hilliard. In the years since, the festival has hosted many of the most prominent composers and performers of new music in the world today. Recent guest artists include:

Augusta Read Thomas

Stephen Hartke

The Virginia Sinfonietta

Roger Reynolds

JACK Quartet

American Modern Ensemble

Sir Peter Maxwell Davies

Alarm Will Sound

Steven Stucky

Steve Reich

New Millennium Ensemble

George Tsontakis

Samuel Adler

George Crumb

Donald Erb

Adolphus Hailstork

John Harbison

Karel Husa

Libby Larsen

David Maslanka

Thea Musgrave

The New Music Consort

Joseph Schwantner

Joan Tower

Guest Composer Biographies

Kelly-Marie Murphy: With music described as “breathtaking” (Kitchener-Waterloo Record), “imaginative and expressive” (The National Post), “a pulse-pounding barrage on the senses” (The Globe and Mail), and “Bartok on steroids” (Birmingham News), Kelly-Marie Murphy’s voice is well known on the Canadian music scene. She has created a number of memorable works for some of Canada’s leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony Orchestras, The Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afara String Quartets, and Judy Loman. In addition to many academic scholarships awarded in Canada and England, Dr. Murphy has also won prizes for her music, dating back to 1992. Her career was launched when she won first prize and the People’s Choice Award at the CBC Young Composer’s Competition in 1994 (string quartet category). Since then, Dr. Murphy’s music has been performed around the world by outstanding soloists and ensembles, and has had radio broadcasts in over 22 countries. Her music has been interpreted by renowned conductors such as Sir Andrew Davis, David Brophy, Bramwell Tovey, and Mario Bernardi, and has been heard in iconic concert halls, such as Carnegie Hall in New York and The Mozarteum in Salzburg. Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington D.C. area where she was designated “an alien of extraordinary ability” by the US Immigration and Naturalization Service, she is now based in Ottawa.

Elizabeth Raum is active both as an oboist and as a composer. She earned her Bachelor of Music in oboe performance from the Eastman School of Music in 1966 and her Master of Music in composition from the University of Regina in 1985. She played principal oboe in the Atlantic Symphony Orchestra in Halifax, Nova Scotia, for 7 years before coming to Regina in 1975. She now plays principal oboe in the Regina Symphony Orchestra. An extremely prolific composer, her works include 3 operas, over 50 chamber pieces, 15 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. Pieces by Elizabeth Raum have won many prestigious awards, have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She enjoys a reputation of being one of Canada’s most “accessible” composers, writing for varied mediums and in remarkably diverse styles. Raum has written for some of the world’s finest artists including Canadian soprano, Tracy Dahl; Swedish trombone virtuoso, Christian Lindberg; American tuba icon, Roger Bobo; Canadian tubist, John Griffiths; New York Philharmonic principal hornist, Phil Meyers; former bass trombonist of the Boston Symphony, Gordon Hallberg; former principal trombonist of the City of Birmingham Symphony Orchestra, Ken Shifrin; and her daughter, Canadian violinist, Erika Raum. She has also written for film and video, and has won awards for the scores to the documentaries, Saskatchewan River; Like Mother, Like Daughter; and the feature length film, Sparkle. She produced Canada’s first classical video with originally written music entitled, Evolution: A Theme With Variations, which was premiered at a gala event at the CBC in 1986. Other film collaborations include Prelude to Parting, The Green Man Ballet, and Symphony of Youth, all broadcast on national television. Raum’s commercial releases include, among others, the Regina Symphony Orchestra recording of her Prairie Alphabet Musical Parade, inspired by the popular children’s book, A Prairie Alphabet and her CD of tuba concertos, The Legend of Heimdall, recorded by the Orchestra of the Capella of St. Petersburg, Russia, with John Griffiths, soloist, and conducted by Richard Raum.

Program Notes

LeTombeau de Nelligan: In May, 1992, Kurt Masur and the New York Philharmonic presented the U.S. première of Jacques Hétu’s Trumpet Concerto, with Philip Smith as the soloist. The following year, Le Tombeau de Nelligan (1992) was premiered in Paris by l’Orchestre Philharmonique de Radio-France. Quebecois poet Émile Nelligan’s works had touched Hétu for many years. He wasn’t indifferent to the poet’s pain, which he felt almost as if it were his own, as he relayed to René Champigny in a 2008 interview for *La Scena Musicale*. The troubled world of Nelligan inspired Hétu’s 1972 composition, *Clartés de la nuit* for soprano and orchestra and then, in 1982, *Abîmes du rêve* for bass and orchestra. In 1988, he composed *Illusions fanées* for an a capella choir, and then in 1991, on the 50th anniversary of the poet’s death, *Le Tombeau de Nelligan* for orchestra. It’s “the piece which is most characteristic of my style”, said Hétu, a style which he insisted, in the same interview, was then changing. “The painful and troubled world is no longer a factor in my frame of mind, which is currently directed towards light and serenity. My more recent works are festive and playful. I want to celebrate life more than pain!”

Pantheon was commissioned in 1999 by the Scotia Festival in Halifax Nova Scotia for performance by the composer’s daughter, Erika Raum, New York Philharmonic principal Horn, Philip Myers, and Halifax pianist, Peter Allen. There are seven movements, each of which represents a god or goddess from the Greek pantheon. We will be hearing movement 1: *Eos, Goddess of the Dawn*, who begins her rosy fingered awakening, and rising from her couch, ascends the heavens in her horse drawn chariot to herald the approach of her brother, Helios, the sun, whose superior brightness causes her colour to fade; and movement 5: *Artemis (Dawn), Goddess of the Moon and the Hunt*, who holds high her silver bow that gleams in the night sky like the new moon. The clouds drift silently past while she runs with her hounds and dances with her nymphs. (note by the composer)

Fertility Rites for five-octave marimba and tape is part of a series of works all written in the 1990s. The connecting thread that runs through all of these works is Inuit throat singing. My fascination with the Inuit and their culture started in 1992 during the course of creating a radio documentary/composition for CBC Radio called The Idea of Canada. That was the first time I heard this strange and haunting music. A few years later I got myself involved in a similar project this time focusing

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Program Notes (cont'd)

entirely on Inuit culture and throat singing in particular. This latter project took CBC producer Keith Horner and me to Baffin Island in arctic Canada where we spent two weeks recording throat singers and interviewing elders of the Inuit communities in Iqaluit and Cape Dorset. The recorded material was eventually used in four compositions (including this one) the other three being Footprints in New Snow, a thirty-eight minute radio documentary/composition, Nunavut for string quartet and tape and Hunter's Dream, an one-minute miniature commissioned by rock keyboardist Morgan Fisher for a compact disc of miniatures he was producing at the time in Japan.

The title of the work derives from the throat songs themselves. In one of our interviews in Iqaluit Keith and I learned that throat songs were originally a fertility ritual, a shamanistic mating call which the women performed while the men were out hunting. The katajjaq (vocal games) in this piece are used to evoke this primordial practice. Their sexual suggestiveness is further enhanced by electronic processing (lowering the pitch by an octave or more transforms the original sound into a semblance of heavy breathing), or through juxtaposing the katajjaq against other types of amorous music stylistically more familiar to the listener, such as the 'French-sounding' second movement or the tango-like music of the third. In addition to the katajjaq samples, the tape part consists of prerecorded marimba sounds (normal, 'bent' and bowed) which both in terms of timbre and musical treatment represent a virtual extension of the instrument's abilities. In a programmatic sense they represent the performer's 'thoughts' or 'instincts' in contrast to the instrument on stage which represents the performer's 'voice'. Sometimes what is being 'felt' and what is being 'said' are diametrically opposed, like in the first movement where the gentle, non-possessive music for the marimba and the dark, longing calls on the tape contradict each other. But in the end both inner and outer worlds merge into uninhibited abandon and celebration of sexuality and life. (note by the composer)

Men I Have Known is a cycle of six songs that was written for soprano, Calla Krause, who gave a recital to commemorate the tenth anniversary of the Conservatory of Music in Regina in 1984. The recital was on Valentine's Day, so Calla decided to have romance as the theme. In *Men I Have Known*, Raum speaks metaphorically of the relationships womankind form with men from the first awakenings of adolescence to the spiritual bonds that mature love creates. The initials, though representing real life men, are but symbols or embodiments of these types of relationships. All of the initials except "D.R." are from the names of men with whom I am not personally acquainted, but they are all well-known public figures. "J.D." is James Dean, the young cult actor and teenage heartthrob who personified the kind of boy a girl might have her eye on in high school. "T.S." is, indeed, Tom Selleck. "J.P." is John Paul, the Pope at the time I wrote the songs. He represented the repression of women by organized religion, or in a broader sense, the control of one person by another. *What Does Love Say* was a commentary on a relationship between two people who, in spite of problems, will always remain in love. (note by the composer)

Sirens, a song cycle for two sopranos, with words and music by Elizabeth Raum, was commissioned by and written for the duo soprano team of Cindy Crawford and Karen Charlton who happen to call themselves "Prairie Sirens." At the time I decided to base my cycle on Greek myths, I didn't know of the name of the duo and it was serendipitous that I chose this title. Each song is written as a setting for a particular mythological woman, and as such, the singers must take on six different personalities and styles. Sometimes the words take the form of a dialogue between two women and sometimes they're descriptive of a person or situation with the mood ranging from comic to tragic and the music, from lush and romantic to pseudo rock. There are six songs in the cycle, each based on female characters from Greek mythology. First comes **Aphrodite**, the goddess of love and beauty. When she is asked by Mortal Woman if the power of physical beauty is friend or foe, she answers that inner beauty is far more powerful and more beautiful and that love awakens beauty. (notes by the composer)

Program Notes (cont'd)

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All Too Consuming (2006): Sets the poem, *It Says I Can Eat All I Want*, by Peter Christensen: The crystal chandelier lights up/ The lobster on our plates/ The salad bar is more glorious than the soup/ The beans, the pasta sauce/ The endive, chopped green scallions/ Pickled artichokes and peppers/ O the camembert melts in my mouth/ As I fork another fresh strawberry/ Onto my Cream Cheese Flan/ More blood red wine/ Communes with my spare rib/ To eat to chew/ To drink to acquiesce/ The smoked salmon slips over my tongue/ Deep into the ocean

The Reanimation of Forster's Corpse (2015): Sometimes medical science and the spectacle of the theatre intersect. *The Reanimation of Forster's Corpse* tells one such story. George Forster was a murderer and was sentenced to be hanged at the Newgate prison on January 18, 1803. This was a time in history when executions were public and well-attended. Also common at the time was a method to ensure a swift, certain death: a condemned person would recruit some friends to pull on, and even dangle from, the condemned person's legs once the execution had commenced. The leg-pullers and danglers were known as the "hangers on". After the spectacle of the public hanging, the story takes an even more bizarre twist, because it was also common for the bodies of the executed prisoners to be used in medical experiments. In Forster's case, his body was removed from the gallows and given to Italian scientist Giovanni Aldini, a practitioner of Galvanism. This was a process of stimulating the muscles using an electric current and was devised by Aldini's uncle, Luigi Galvani. In the record of executions, *The Newgate Calendar*, it is stated that: "On the first application of the process to the face, the jaws of the deceased criminal began to quiver, and the adjoining muscles were horribly contorted, and one eye was actually opened. In the subsequent part of the process the right hand was raised and clenched, and the legs and thighs were set in motion."

As a result of the public experiment, many things happened. Mr. Pass, who was the beadle of the surgeon's company and who was present in his official capacity during this experiment, was so alarmed by what he witnessed that he is said to have died of fright soon after he returned home. Giovanni Aldini was expelled from England the day following this experiment and returned to Italy to continue his research. Ultimately, these experiments led to the creation of the defibrillator.

The music explores this line between science and circus of the 19th century. It paints the scene of the condemned at the gallows, perhaps reflecting on the situation. It explores the chaos of transporting the corpse through the streets of London to its destination in the medical theatre. It imagines Aldini as a puppet master making the corpse perform macabre antics. It explores the fine line between power and propriety.

The Reanimation of Forster's Corpse was commissioned by the Hannaford Street Silver Band through the generous support of the Canada Council for the Arts. (note by the composer)