

## Upcoming Events

### October 2018

CMF Student Composers Concert Wed., Oct. 24 @ 5pm, Recital Hall\*

Contemporary Music Festival Concert III Wed., Oct. 24 @ 8pm, Concert Hall\*

JMU Jazz Ensemble & Jazz Band Fri., Oct. 26 @ 8pm, Concert Hall\*

\*These concerts provide student credit for MUS 195.

For tickets and further information, visit [www.jmuforbescenter.com](http://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](http://www.jmu.edu/music) or call (540) 568-6714.

Thank you for attending this concert at the Forbes Center for the Performing Arts. Please consider completing a survey for Jocelyn Abrahamzon's Honors Capstone Project. The survey may be accessed by scanning the QR code below or at this link: <https://goo.gl/9w7yY3>.



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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

*presents*

**38<sup>th</sup> Contemporary Music Festival**

### Guest Artists

**Libby Larsen, *composer* • Joseph Klein, *composer* •  
Anna Webber Simple Trio • Redi Llupa, *piano* •  
Jessica Spafford, *soprano***

### Concert II

Tuesday, October 23, 2018

8 pm

Concert Hall



There will be one 15-minute intermission.

## Program

Deep Summer Music (1982) Libby Larsen (b. 1950)

**JMU Symphony Orchestra**  
Foster Beyers, *director*

Concert Piece for Tuba and Piano (1995) Libby Larsen

Kevin Stees, *tuba* | Eric Ruple, *piano*

Try Me, Good King: Last Words of the Wives of Henry VIII (2001)  
Libby Larsen

Sheena Ramirez, *soprano* | Chyh Shen Low, *piano*

### 15-Minute Intermission

Episodes (2007) Eric Guinivan (b. 1984)

Eric Guinivan, *timpani* | Ryan Corrison, *dance*

*from* Character Studies after Elias Canetti Joseph Klein (b. 1962)

Conversation I

Der Leichenschleicher (The Corpse-Skulker) for solo  
contrabass (1997)

Die Sternklare (The Starry Woman) for solo percussion (2006)

Der Leidverweser (The Woe-administrator) for solo  
contrabassoon (1998)

Der Saus und Braus (The Fun-runner) for solo piano (2017)

Conversation II

Sam Suggs, *double bass*  
Laurel Black, *percussion*  
Josh Ballinger, *contrabassoon*  
Redi Lupa, *piano*

## About the Festival

### Special Thanks

*Contemporary Music Festival Committee*

Casey Cangelosi, Gabriel Dobner, Eric Guinivan, Jason Haney,  
Diane Phoenix-Neal, 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, Nicole Allin, Jesse Hernon

*Forbes Center Production and Technical Staff*

JMU Visiting Scholars Program

Dr. Heather Coltman, *JMU Provost*

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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:

Kelly-Marie Murphy

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

Chinary Ung

Chen Yi

## Guest Composer Biographies

**Libby Larsen** (b. 24 December 1950, Wilmington, Delaware) is one of America's most prolific and most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory.

Libby Larsen has received numerous awards and accolades, including a 1993 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. Her opera *Frankenstein, The Modern Prometheus* was selected as one of the eight best classical music events of 1990 by *USA Today*. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including *The King's Singers*, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

Born in Los Angeles in 1962,

**Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (*NewMusicBox*) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (*The Wire*)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena.

Klein's works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on his work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

## Program Notes

### Larsen - Deep Summer Music

Panorama and horizon are part of the natural culture of the plain states. On the plains, one cannot help but be effected by the sweep of the horizon and depth of color as the eye adjusts from the nearest to the farthest view. The glory of this phenomenon is particularly evident at harvest time, in the deep summer, when acres of ripened wheat, sunflowers, corn, rye, and oats blaze with color. In the deep summer, winds create wave after wave of harvest ripeness which, when beheld by the human eye, creates a kind of emotional peace and awe: a feeling of abundance combined with the knowledge that his abundance is only as bountiful as nature will allow. — Libby Larsen

### Larsen - Try Me, Good King: Last Words of the Wives of Henry VIII

Divorce, behead, die, divorce, behead, die. This grade school memory game is how I first came to know about the six wives of Henry the VIII, King of England from 1509 to 1547. Since then, I've been fascinated with the personal consequences of power that befell the Tudor family and the circle of political intrigue of both church and state which caused such a wrenching in the private lives of the seven people—Henry and his six wives.

*Try Me, Good King* is a group of five songs drawn from the final letters and gallows speeches of Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, and Katherine Howard. Henry's sixth wife, Katherine Parr, outlived him and brought some domestic and spiritual peace into Henry's immediate family. Although her written devotions are numerous, and her role in the story of the six wives of Henry VIII is that of a peaceful catalyst. In these songs I chose to focus on the intimate crises of the heart that affected the first five of the six wives. In a sense, this group is a monodrama of anguish and power.

I've interwoven a lute song into each song, including John Dowland's "In Darkness Let Me Dwell" (Katherine of Aragon and Katherine Howard), Dowland's "If My Complaints" (Anne Boleyn), Praetorius' "Lo, how a Rose E'er Blooming" (Jane Seymour), and Thomas Campion's "I Care Not for these Ladies" (Anne of Cleves). These songs were composed during the reign of Elizabeth I, and while they are cast as some of the finest examples of the golden age, they also create a tapestry of unsung words which comment on the real situation of each doomed queen.

Two other musical gestures unify the songs, firstly, the repeated note, which recalls the lute and creates psychological tension. The second device I created is abstract bell-tolling, which punctuates each song and releases the spiritual meaning of the words.

— Libby Larsen

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

The unauthorized videotaping or any other recording of this production is strictly prohibited in adherence with Federal copyright laws.

## Program Notes (continued)

### Guinivan – Episodes

*Episodes* is a six-minute study in density and layering for solo timpani. The work begins with an extremely soft and sparse cycle of pitches on the lowest two drums and proceeds to add layer upon layer of additional cycles as the music gradually spirals out of control towards a thunderous, tumultuous conclusion. *Episodes* was premiered in 2007 at the Ecole Normale de Musique de Paris and was presented for the first time with original choreography this fall at the 2018 JMU New Dance Festival.

### Klein - Character Studies after Elias Canetti

**Der Leichenschleicher ("The Corpse-skulker")** is the first in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünfzig Charaktere* ("Earwitness: Fifty Characters"), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, *The Corpse-skulker* "goes from bar to bar, looking for acquaintances.... The moment he spots one, he walks over solemnly, greets him, stops, remains silent, and then says in a lamenting, rather sing-song voice: 'Have you heard, N.N. has died'.... [H]e infects them with his funeral lusts and invites them so emphatically that some people come even though they would never have dreamt of it, but fearing his next announcement could be about them."

*Der Leichenschleicher* was composed in June of 1997 for contrabassist Michael Hartt. The work was first performed by Todd Markey on 22 November 1999 at the University of North Texas. It is included on the album *Equipoise* (innova 611, 2005).

**Der Leidverweser ("The Woe-administrator")** is the fourth in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünfzig Charaktere* ("Earwitness: Fifty Characters"), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, *The Woe-administrator* "has lost all he had six times. He has known poverty and hunger; and since he was not born with a silver spoon in his mouth, he has had to make do with iron. He has always worked his way up with iron energy. No sooner did he reach the top than he lost everything again."

## Program Notes (continued)

*Der Leidverweser* was composed in June of 1998 for contrabassoonist James Rodgers. The work received the 1998 El Ruiseñor Grave Prize and was first performed by Monica Fucci on 13 August 1999, for the International Double Reed Society Conference at the University of Wisconsin, Madison. It is included on the album *Improbable Encounters* (innova 873, 2014).

**Die Sternklare ("The Starry Woman")** is the ninth in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünfzig Charaktere* ("Earwitness: Fifty Characters"), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, trumpet, percussion, bass saxophone, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, *The Starry Woman* "shuns the crude light of the sun. [She] sighs in relief when the sun is gone and she wishes it would never come again... Her skin is as pure as the light of the sun. But she does not realize this in herself. Her only mirror is the illuminated night, and this mirror consists of so many dots that it has no unity."

*Die Sternklare* was completed in June of 2006 for percussionist Christopher Deane, who first performed the work at the University of North Texas on 20 February 2007. It is included on the album *Improbable Encounters* (innova 873, 2014).

**Der Saus und Braus (The Fun-runner )** is the sixteenth in a series of short works for solo instrument based upon characters in *Der Ohrenzeuge: Fünfzig Charaktere* ("Earwitness: Fifty Characters"), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection of works, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters, and includes works for contrabass, violin, bass flute, ocarina, contrabassoon, glass harmonica, alto saxophone, trumpet, percussion, bass saxophone, guitar, piccolo, organ, basset horn, and violoncello, among others. In Canetti's depiction of this character, "the fun-runner would once have come with the wind, now he comes faster... [he] lives in the tempest of towns... [and] has his own language. It consists of names of cities and currencies, exotic specialties and clothes, hotels, beaches, temples, and nightclubs."

*Der Saus und Braus* was composed in 2017 for pianist Redi Llupa, who premiered the work on 29 April 2018 at the New World Center in Miami, Florida.