

UNLV

Department of Music
College of Fine Arts

presents

NEXTET

Virko Baley, Music Director and Conductor
Roshanne Etezady, Artist In Residence

PROGRAM

Come and Hear the New and Unusual

Roshanne Etezady
(b. 1973)

Mr. Saturday Night (1999)

Brandon Bell, timpani

Virko Baley
(b. 1938)

Persona I: Maksym Berezovsky (1997)

Mark McArthur, alto saxophone

Roshanne Etezady

Glint (2006)

Jennifer Iles, clarinet Mark McArthur, alto saxophone

Bryan Curt Kostors
(b. 1979)

From *Migrations*

II. Man: worker/refugee/pilgrim (2008)

Carmella Cao, flute Jennifer Iles, clarinet Alexandra Gilroy, oboe
Bronson Foster, bassoon Erin Paul, horn Jae Ahn-Benton, piano
Dmytro Nehrych, violin 1 Sammi Ciarlo, violin 2 David Chavez, viola
Jeremy Russo, cello Tim Harpster, bass
Bryan Kostors, conductor

Roshanne Etezady

Hot Water Burn Baby (1997)

Jennifer Grim, flute Chris Tusa, marimba

Roshanne Etezady

Anahita for Symphonic Wind Ensemble (2005)

Recorded Performance

University of Kansas Wind Ensemble

Scott Weiss, conductor

Released on *WILD NIGHTS*, Naxos, Catalogue No. 8.572129

Tuesday, January 31, 2012

7:30 p.m.

**Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas**

The next NEXTET concert is on February 16, 2012 *** Composer-in-Residence Zhou Long (2011 Pulitzer Prize Winner)

Composer-in-Residence:

As a young musician, **Roshanne Etezady** studied piano and flute, and developed an interest in many different styles of music, from the musicals of Steven Sondheim to the 1980's power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself.

Since then, Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Roshanne Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

As one of the founding members of the Minimum Security Composers Collective, Etezady has helped expand the audience for new music. Through collaborative projects with performing ensembles as well as creative outreach programs, MSCC creates an open dialogue between composers, performers and audiences.

An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She has given masterclasses at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival.

Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March, 2005.

Program Notes:

Works by Roshanne Etezady:

Hot Water Burn Baby, written in 1997, is the very earliest piece I'll let out of the house, and more than any other work of mine, everyone always asks about the title. So let me say two things about that: 1) It seemed like a good idea at the time and (2) the piece is in two equal halves, like the title, and also like the title, two contrasting moods; the first, angular and active, the second, glacial and calm. The piece was premiered in 1997 by Valerie Chermiset and Nathan Davis.

Mr. Saturday Night was written in 1999 for timpanist Bruno Dooms. It is based around rhythmic and pitch motives borrowed loosely from a song by the Beastie Boys that was popular at that time. The piece is also inspired by the "geography" of playing five timpani – the performer has to make large, dramatic gestures simply to cover enough space to meet the demands of the piece.

Glint: When I think of the word 'glint,' I think of something small, hard, and shiny, like broken glass on asphalt, or a diamond catching sunlight. It seemed like the perfect title for this piece, which is a fiendishly difficult showpiece for clarinet and alto saxophone. Both players are called upon to circular breathe and play virtuosic passages well above the "normal" registers of their instruments, and intertwine timbres so that at times, individual voices are indistinguishable. **Glint** was commissioned in 2006 by Robert Spring and Timothy McAllister.

Baley: *Persona I* (1997) for solo oboe began a series of works for unaccompanied instruments under that title. The idea was to create a musical soliloquy (a wonderful word coined, probably, by St. Augustine: *soliloquium*, from *solus*, 'alone' and *loqui*, 'to speak') that conveys intimate information about a particular character. The referent for the title and concept is dual: Bergman's harrowing film, *Persona*, and Ezra Pound's marvelous and elusive collection entitled *Personae*. It is, then, a musical portrait. **Persona I** is a portrait of the Ukrainian 18th century composer, Maksym Berezovsky, during his hours of the wolf: "The hour of the wolf is the time between night and dawn...when nightmares are most palpable...when ghosts and demons hold sway." Berezovsky committed suicide on April 2, 1777 at the age of thirty-two. The piece is a reflection on this moment of time, the few minutes (or hours) before Berezovsky ended his life. **Persona I** eventually played an important role in the first movement of my Symphony No. 1: *Sacred Monuments* (also an extended portrait of Berezovsky). Tonight's performance is the first time the work is being performed in a version by alto saxophone.

Kostors: from *Migrations II. Man: Worker, Nomad, Pilgrim*

Written in 2008, *Migrations* is a three-movement piece, the second of which is featured in performance tonight. This movement, entitled *Man*, is divided into three sections itself: *Worker*, *Nomad* and *Pilgrim*. The first movement and the third are *Bird* and *Whale*, respectively. As the title suggests, each movement is about the necessary travels of certain animals.

This second movement concerns itself with different types of travels people make. The first section, *Worker*, was inspired by the relentless back-and-forth of business employees on the trains of Paris, as witnessed while living in the city and writing this piece. This miniature migration to and from work seemed to be as vital to survival as any migration animals make for food or shelter; the urgency of its commencement never waning from one day to the next.

The second section is *Nomad*. Having moved eleven times in the last ten years, perhaps this idea resonated with me, although my experience is nothing like that of true nomadic peoples. I imagined the small families of central Asia, constantly on the move, and the overall feel of this section is simply my attempt to put what I think that must be like into music.

The third section, *Pilgrim*, focuses on religious travels, many made yearly, or at least somewhat regularly, to pilgrimage sites throughout the world. After visiting some of these places in Turkey, I was taken by the power they held, even when I had no relation whatsoever to the religious groups which call these sites holy. It felt like this type of movement, by certain groups of people, was also made out of necessity, as a migration, to serve a specific purpose. The music in this section reflects some personal ideas on pilgrimage: The shimmering, ambiguous quality of the music at the beginning reflects what I imagine must be a great sense of wonder and excitement for those beginning such a journey. It continues with a determined feel, since I believe determination would be integral to the trip. As it develops, however, it becomes more unsettled. I think a religious pilgrimage would begin with the intent of having questions answered, but might very well end up leaving the participant with even more questions in the end. At its conclusion, the lack of closure is a reflection of this idea.

Throughout the piece, the piano is the instrument most closely tied to the idea of migration. It is played almost continually through all three movements, most often with small, repeated patterns. Each idea always led me back to this musical representation – snow geese use the relentless movement of wings to travel thousands of miles; humans move from one step to the next; blue whales, with a slow wave of their bodies, travel literally around the globe. These movements are vital to existence, and from departure to destination, each animal relies on the smallest, simplest of gestures, repeated countless times.