



College of Fine Arts

presents

NEXTET

The New Music Ensemble for the 21st Century

Virko Baley, music director and conductor

Arthur Gottschalk, composer-in-residence

Max Duykers, guest composer

with

John Duykers, tenor

Kenneth Goldsmith, violin

Michelle Latour, soprano

Timothy Hoft, piano

Timothy Harpster, contrabass

and guest percussionist Joel Davel

PROGRAM

Joan Tower
(b. 1938)

Rising (2009) for flute and string quartet

Daniel Nunez, flute
Tammy Hung, violin
Samantha Ciarlo, violin
David Chavez, viola
Maren Quanbeck, violoncello

Beth Mehocic
(b. 1953)

Sound Mass 2 (2013), a tone poem for horn octet

Jon Holloway
Linnie Hostetler
Sarah Walton
Adam Hille
Jordan Rush
Miguel Villarreal
Alina Eckersley

Arthur Gottschalk

Fantasy Variations (1976)

Kenneth Goldsmith, violin
Taras Krysa, conductor
UNLV Chamber Orchestra

Pause

Arthur Gottschalk
(b. 1950)
(texts by Malcolm Brodwick)

Brodwick Songs (2012)
for tenor and double bass
1. Serenade
2. Absolute Zero
3. Untitled
4. Interrogative
5. Slow Dance
6. A Critique of Pure Laughter

John Duykers, tenor
Timothy Harpster, contrabass

George Crumb
(b. 1929)

*Apparition: Elegiac Songs & Vocalises
for Soprano and Amplified Piano* (1979)
The Night in Silence under Many a Star
Vocalise 1: Summer Sounds
When Lilacs Last in the Dooryard Bloom'd
Dark Mother Always Gliding Near with Soft Feet
Vocalise 2: Invocation
Approach Strong Deliveress!
Vocalise 3: Death Carol
Come Lovely and Soothing Death
The Night in Silence under Many a Star

Michelle Latour, soprano
Timothy Hoft, piano

Pause

Max Giteck Duykers
(b. 1972)

The Potato King of Block 72 (2013-14)
Libretto by Philip Kan Gotanda

John Duykers, tenor
Jamie Leigh Oneil, flute
Erin Vander Wyst, clarinet
Joel Davel, percussion (marimba lumina)
Timothy Hoft, piano
Samantha Ciarlo, violin
Maren Quanbeck, violoncello
Virko Baley, conductor
Melissa Weaver, stage director and designer

Sunday, May 4, 2014

7:30 p.m.

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

BIOGRAPHIES

Arthur Gottschalk, composer-in-residence

A man whose music is described as "rapturous, argumentative, and prickly" (Gramophone Magazine), "fascinatingly strange" (BBC Music Magazine), and "brainy and jazzy" (American Record Guide), award-winning composer Arthur Gottschalk is Professor of Music Composition and Theory at Rice University's Shepherd School of Music. With the number of compositions in his catalog now approaching two hundred, his music is regularly performed domestically and overseas, and his works are recorded on Navona, New Ariel, Crystal Records, Summit, Capstone, Beauport Classical, ERMMedia, Golden Crest, MSR Classics, Ablaze Records, AUREcordings, and Amirani Records (Italy). Dr. Gottschalk has worked in diverse areas of music, including composing and arranging music for feature films, television scores, numerous industrial films and commercials, music publishing, and artist management. He continues to work as an expert in music copyright cases and as a forensic musicologist. His *Concerto for Violin and Symphonic Winds* won the First Prize of the VVX *Concorso Internazionale di Composizione Originale* (Corciano, Italy), and he has been awarded the prestigious Bogliasco Fellowship for further work in Italy. A student of renowned American composers William Bolcom, Ross Lee Finney, and Leslie Bassett, Professor Gottschalk carries on this important lineage by producing students who compose original and innovative music in various forums throughout the world.

Max Giteck Duykers is a composer whose work is dedicated to unusual beauty. His music has been performed throughout the United States, in Italy, England, Australia, and Romania. He was recently chosen for the Third Angle/Russell New Ideas In Music Competition resulting in the commission of *A Breath of Arches* for string quartet and four foot-controlled MIDI sample players. The piece will be premiered in May 2014 in

Portland, OR. He was also recently commissioned by the Jerome Foundation to create a chamber opera for tenor, electro-acoustic percussionist (performing on the Marimba Lumina) and pierrot sextet. The piece will be premiered in 2015 in San Francisco, Sonoma County, CA and in NYC. 2014-15 will bring a new piece developed with PUBLIQuartet for string quartet and four foot-controlled MIDI sample players, and a mixed quartet to be premiered by the New York Composers Circle. He holds a BM from Oberlin Conservatory where he studied composition with Randy Coleman, and has just completed his PhD at Stony Brook University where he studied with Sheila Silver. At Stony Brook he was also honored with the 2012 Ackerman Award for Excellence in Music. He lives in Brooklyn with his wife Rebecca and sons Quinlan and Liev.

In the fifth decade of an active career as a chamber musician, soloist, concertmaster, and teacher, **Kenneth Goldsmith** reflects the musical ideals and sensibilities of his mentors and the experience of performing with many of the world's finest artists. Mischa Mischakoff, William Kroll, Pablo Casals, and Nathan Milstein were major influences in his early musical career. He began studies of Baroque and Classical style with George Houle and Leonard Ratner at Stanford University in 1966 and he was one of the earliest teachers of baroque and classical violin in America. Studies in 20th-century techniques were guided by Carlos Chavez, Gunther Schuller, Yannis Xenakis, Witold Lutoslawski, and Claus Adam. In 1962 Mr. Goldsmith won both the Young Concert Artists Competition and the Concert Artists Guild Competition in New York City, and he won a special award at the Kennedy-Rockefeller Violin Competition in Washington, D.C. in 1980. With the Mirecourt Trio (1973-1993) he was a finalist in the Naumburg Chamber Music Competition in 1976. Since 1991 he has been Professor of Violin at the Shepherd School of Music at Rice University. Mr. Goldsmith's extensive discography includes recordings on ABC, Genesis, CRI, Audax, Gran Prix, Innova, Cinnabar Records, TR Records, Bay Cities, Varese Sarabande, Music and Arts, Zephyr, and Albany. He has received a Grammy Award nomination, a *Stereo Review* "Recording of Special Merit", and a "Record of the Year" citation from the *Village Voice*.

Beth Mehocic, composer, poet, visual artist, filmmaker and author received her M.M. and Ph.D. in music composition from Michigan State University, East Lansing and is currently the Music Director/Composer-in-Residence and full professor for the Department of Dance at the University of Nevada, Las Vegas. Dr. Mehocic has written over one hundred works for orchestra, concert band, chamber music, dance ensembles, theatre and film and her works have been performed throughout the United States, Japan, China and Europe. She has produced works in several Las Vegas Hotels including The Mirage, Caesar's Palace and the Las Vegas Hilton. She was proclaimed "Distinguished Composer" of the City of Las Vegas by Former Mayor Jan Lavery Jones and received commissions from New Music Across America, the Sierra Woodwind Quintet, the University of Utah for a musical score to a documentary film that commemorated fifty years of dance history at that university as well as commissions from Artists Embassy International and the Natica Angilly Poetic Dance Theater.

Joel Davel (Marimba Lumina, Buchla Lightning) Joel Davel career focus is original music and creative collaboration. Davel is a long time member of the Paul Drescher Ensemble, a duo partner with Drescher, and part of Drescher's international touring "Double Duo" quartet. Davel's percussion career also includes performance and recording credits with groups led by electronic-diva Amy X Neuburg, percussionist William Winant, violinist Kaila Flexer, guitarist Jack West and guitarist David Tanenbaum. He holds a Bachelor's of Music from Northern Illinois University and an MFA from Mills College. The Marimba Lumina and Lightning are MIDI controllers designed by Don Buchla from 1993 to 2000, and in this case, built by Joel Davel, the performer. Lightning employs two hand-held infrared-emitting wands to convey spacial movement in 2 independent axis each (4 total axis). Lightning interprets the x,y location as well as indentifying a button push on the wand. Each wand's gestures can then be programmed to initiate various musical responses. For example, one can control pitch and volume like a Theramin, or filters like a synthesizer knob, and can generate virtual strikes like an "air marimba", or patterns like a virtual conductor. But it requires attention to software to create the complex relationships between performance gestures and musical responses. The Marimba Lumina is an electronic mallet controller very much like an electronic vibraphone, but with expanded electronic capability

PROGRAM NOTES

CRUMB: Apparition George Crumb wrote this work in 1979 for soprano **Jan DeGaetani** and pianist **Gilbert Kalish**. Aside from his Early Songs (written in 1947) Apparition was the first of his compositions for solo voice and piano, and the first in English. The work's full title is Apparition, Elegiac Songs and Vocalises for Soprano and Amplified Piano. The text is from **Walt Whitman's** well-known poem "When Lilacs Last in the Dooryard Bloom'd," for the most part the section called "the Death Carol," in which the poet interrupts his specific mourning for the recently assassinated Abraham Lincoln to address the nature of Death. **Crumb's** music is, as always oriented towards sheer sound. The idiom of the work is modern, even avant-garde, but the achingly beautiful melody line and the nimbus of shimmering, ravishing piano colors makes it a remarkably easy work to listen to. Amplification of the piano permits strange and haunting new sonorities. The opening song, "The Night in Silence Under Many a Star" begins with the player brushing across the instrument's strings, first producing a bass-heavy sound, then a strumming effect across several strings, with the dampers on some of them held up by the pedals. The sound suggests a kind of super auto-harp. Amplification permits the soft sounds that result to hang and pulsate in the air while the soprano sings her sorrowful song, which pictures the soul turning towards the vast ocean of death.

DUYKERS: The Potato King of Block 72 is a solo opera scored for tenor, interactive percussionist and chamber ensemble, created collaboratively by composer **Max Giteck Duykers**, librettist **Philip Kan Gotanda**, performer **John Duykers**, percussionist/actor **Joel Davel** and director **Melissa Weaver**. *Potato King* has been developed over the last several years through workshops focussed on structured improvisation and readings with groups such as Birds on a Wire and Nextet. For this performance, UNLV and First Look Sonoma present a semi-staged, workshop reading of several excerpts. Video artist **Matthew E. Jones** provides a short video sequence.

Gotanda, a native of Stockton, CA and the grandson of immigrant farmers, brings to life an original libretto of memory and cultural significance. His *Potato King* is inspired by the story of George Shima, the first Japanese immigrant to become a millionaire. Shima built an agricultural empire growing potatoes in California's Central Valley in the 1920's. We meet the fictionalized 'Togo' who receives a letter and his story is gradually told: at the height of his farming empire during World War II, Togo comes to realize that his American Dream has vanished as he is forced off his land and incarcerated in an internment camp. Meanwhile, his son joined the American military to prove his patriotism, and the letter Togo carries with him reveals his son has died fighting. Togo is a colorful, larger-than-life character, driven by an unraveling interior life that moves freely through the historical and contemporary. *The Potato King of Block 72* is a 21st century opera about America, the immigrant, the land, the love of a father for his son, and the unraveling of myths. The goal is to construct a uniquely personal form of musical theater performance that can both investigate and illuminate current and historical points of interest. The fully-staged, expanded version, reflecting more than five years of collaborative process, will premiere in 2015-'16 in Berkeley, San Francisco, Sonoma County, Los Angeles and New York.

MEHOCIC: Sound Mass 2 was originally written for the Horn Society at the University of Nevada, Las Vegas under the direction of Mr. Bill Bernatis. The name, Sound Mass, is used because of the cluster of linear harmonies. *Sound Mass 1* was written for chamber orchestra several years ago with the same concept of using micro-counterpoint and linear harmony. I feel that this concept lends itself very well to the horn ensemble. In this work, I am exploring different muting possibilities as well as extended ranges to get as much color as possible. *Sound Mass 2* is based on an original poem I wrote about what I feel when I hear the beautiful sound of horns which I include below.

The Cacophonous Sound of Horns

I hear the cacophonous sound of horns, hunting, searching for elusive harmonies in ways that horns have rarely been heard, in ways that horns could only explore. Cacophony becomes the melody with angular lines of rounded sounds, sounds that horns could sense with linear harmonies rarely heard, in ways that horns could only explore.

GOTTSCALK: Brodwick Songs is a set of six songs for solo voice and double bass, commissioned by Gregory Wiest, a tenor in the Munich Opera and premiered in 2013 by him at Movimento Musik, in Munich. The texts are poems written by my long-time friend, and frequent collaborator, Malcolm Brodwick, a brilliant biophysicist whose research was conducted primarily at the University of Texas Medical Branch, in Galveston, Texas. Dr. Brodwick was also a film-maker, composer, poet, trombonist, cellist, and amateur pianist, whose knowledge of and appreciation for modern classical music, and Asian arts, greatly surpassed that of many so-called professionals in these fields. He passed away, far too soon, just over two years ago. He was, and continues to be, sorely missed, yet all of us whose lives he touched are grateful for every moment we had with him. The six poems set in this collection are, in order of performance, *Serenade*, *Absolute Zero*, *Untitled*, *(Aggressive) Interrogative*, *Slow Dance*, and *A Critique of Pure Laughter (for Terry Riley)*.

GOTTSCALK: Fantasy Variations was originally commissioned by Sergiu Luca for the Texas Chamber Orchestra; however, the TCO was disbanded less than a week before the deadline for the commission. In 1976 Frances Richard, of ASCAP's Department of Symphonic and Concert music, saw a score and encouraged me to show the piece to Kenneth Goldsmith. Prof. Goldsmith was kind enough to show enthusiasm for the work, rework its solo part, and encourage its performance. It was a long, hard road for this work, but I am happy to say that it found a champion in Kenneth Goldsmith. *Fantasy Variations* was the last major work I composed using serial techniques. The secondary theme in this quasi-sonata form fantasy is derived from an old Rumanian Jewish folk song; due to this and other aesthetic considerations I found myself spending so much time arranging and ordering pitch materials in order to avoid a "12-tone sound" that I made the decision to thenceforth dispense with such strict techniques, and rather regard them as merely tools in a larger compositional toolbox.

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