presents

NEXTET
The New Music Ensemble for the 21st Century

Virko Baley, music director and conductor

Nextet String Quartet
Lenka Hajkova, violin
Hanna Suk, viola

Crystal Yuan, violin
Andrew Smith, violoncello

PROGRAM

Student String Quartets and Friends

Travis Richards
(b. 1987)

Leptonic Generations (2012)

Dmytro Nehrych, violin
Jae Ahn-Benton, piano

Kristen Evans
(b. 1990)

Abstractions for string quartet (2013)

Dawn of a Memory
Parts to the Whole

Greg Burr
(b. 1984)

String Quartet: Four (2013)

Justin Marquis
(b. 1989)

String Quartet No.1 (2010/2013)
Verse I

Diego Vega
(b. 1968)

Suite for woodwind quartet (1991)

Obertura
Pasillo lento
Danza - cumbia
Bambuco
Mapalé

Carmella Cao, flute
Alexandra Gilroy, oboe
Tallyn Wesner, clarinet
Brian Marsh, bassoon
Enzu A. Chang  
(b. 1981)  
String Quartet No. 1 (2013)  
   
   Langsam

Marlo Ann Zemartis  
(b. 1992)  
String Quartet (The Persistence of Memory, 2013)

Travis A. Richards  
(b. 1987)  
String Quartet (The Mathematician, 2013)
   
   Hypothesis
   Lines In Chalk
   Quod Erat Demonstrandum

Mario Lavista  
(b. 1943)  
Marsias (1982) for oboe and crystal glasses
   
   Matt Guschl, oboe
   Christopher Fujiwara, Alexandra Gilroy,
   Sharon Nakama, Jordan Rush,
   Ben Serna-Grey, Tallyn Wesner, crystal glasses

Bryan Curt Kostors  
(b. 1979)  
Imaginary Dances (2013)
   
   Introduction
   La Danza del Diváio
   Valse Pamplemousse
   El Tango Extraño de Big Tina y Big Rico
   La Tarantella Claustrofobica

Pierre Boulez  
(b. 1925)  
Sonatine for flute and piano (1946)
   
   Anastasia Petanova, flute
   Timothy Hoft, piano


Tuesday, May 7, 2013  
7:30 p.m.  
Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
PROGRAM NOTES

**Kristen Evans:** *Abstractions* for string quartet was written in the spring of 2013 by Kristen Evans, an undergraduate composition major studying under Virko Baley. The piece, comprised of two movements, are exactly what the title suggests - musical interpretations of abstract ideas. *Dawn of a Memory* is centered around the idea of a distant memory coming into view; the more one remembers, the clearer it becomes. Then, like with all memories, it begins to fade once again. In the music, this is represented by lines of increasing length as the piece progresses, and then a return to the shorter lines towards the end as the memory fades away. A pizzicato note is shared among the instruments with iterations becoming closer together, a symbol for the passing of time. The second movement, *Parts to the Whole,* is based on the idea that musical material which can seem somewhat unrelated can eventually come together in the end, with aspects of each element contributing to the final product. The movement is made up of rhythmic elements and short motives that build until the climax of the piece, where the main thematic idea is exposed.

**Travis Richards:** This composition for string quartet is based on the idea of a Mathematician, or a Physicist, going through the stages of working out a science or math problem. It begins in Movement 1 with the mathematician struggling to find a Hypothesis. This is displayed with a melody or idea gradually forming from the nebulous background of sound. In the second movement, the Mathematician struggles to work on the problem and develop his hypothesis. The mathematician's struggles are concluded in the third movement where he develops and maintains the solution to his problem, known officially as the *Quod Erat Demonstrandum.* The quick and light ideas relate to the mathematician working frantically on the chalkboard, while the slow and smooth ideas relate to his thought processes. In the end, the mathematician finds and defends his solution.

**Marlo Zemartis:** *The Persistence of Memory* is based off of a surrealist painting by Salvador Dali. The painting contains melting clocks, representing the perception of time and death. The melting clocks are symbolized by the warped, weaving harmonies in the quartet. These harmonies remain warped throughout all themes of the piece—whether eerie, violent, or triumphant—staying consistent with the unstable perception of time.

**Mario Lavista:** Mario Lavista is one of the most prominent living Mexican composers. He began his piano studies as a child and enrolled at the Conservatorio Nacional de Música in 1963. He received a scholarship from the French government which allowed him to study at the Schola Cantorum in Paris from 1967-69. In 1970, he returned to Mexico and began to work on numerous interdisciplinary projects including film music, chance music and electronic music. During the late 1970s and early 1980s, he pursued an interest in instrumental extended techniques. *Marsias* is one of the works that was written during this period. In 1982, he founded *Pauta,* one of the most important music journals in Latin America. Lavista has been a professor in the Conservatorio Nacional since 1970, and has taught many seminars and master classes throughout North America, including at the University of Chicago, University of California San Diego, Indiana University, and the University of North Texas, among others. The composer provides the following notes for his piece:

The score of *Marsias* bears an epigraph taken from Luis Cernuda’s story of the same name. It says: “Marsias blew and sighed from time to time through the entwined reeds, obtaining
sweet and mysterious sounds that were like the secret voice of his heart.” According to Cernuda, the satyr, Marsias, represents the poet, eternally seeking for the right and only word for the perfect expression. Naturally, it is always denied to him, for perfection is the exclusive prerogative of the divine. In his attempts at approaching divinity through perfection, the poet, the artist is always doomed to fail.

In this piece I have explored the interaction between an oboe – which represents Marsias’s aulos – and a set of eight tuned crystal glasses which stands for Apollo’s world. The glasses provide a harmonic environment based on perfect fifths, that is to say intervals of perfect consonance which were usually identified with divinity. These perfect fifths are linked by tritones, an interval which in ancient times, was considered as the infamous devil in music; an imperfect interval associated with earthly matters. At times the oboe blends with the harmonic environment and on other occasions, contradicts it. Throughout the piece, the harmonic environment created by the tuned glasses, works as a kind of bubble, inside which, the oboe roams freely.

**Pierre Boulez**: Despite the unassuming title, one senses the young Pierre Boulez seeking to stuff into his Sonatine all that he had absorbed during his studies with Varèse and René Liebowitz. One of the ingredients of the piece that is often lost among its formidable technical demands is wit—one of the many kinds of music of which the piece is made is marked Tempo scherzando—Avec humeur. Other episodes range from quiet introspection to shocking violence—the pianist is required to aggress upon his instrument as never before in the flute repertoire, and Boulez carries Varèse’s exploitation of the flute’s brilliant high register to new extremes. The Sonatine, Boulez’ first published work, combines the uncompromising modernity of Varèse and the contrapuntal mastery of Schoenberg and Webern to create a tour de force of compositional and instrumental brilliance.

Notes by Fenwick Smith