Department of MUSIC
College of Fine Arts

presents

NEXTET
The New Music Ensemble for the 21st Century

Virko Baley, music director
Jorge Villavicencio Grossmann, guest composer-in-residence
Carolyn V. Grossmann, guest pianist

PROGRAM

Greg Burr (b. 1984–)
Dmytro Nehrych, violin
Sofiane Merkouche, piano

Virko Baley (b. 1938–)
Nocturnal No. 1 (1958)

Diego Vega (b. 1968–)
Audi Reliqua (1998)

Jorge Villavicencio Grossmann (b. 1973)
Angelus! (2011)

Carolyn V. Grossmann, piano

Jorge Villavicencio Grossmann (2008)
Se Habia Extinguido en Nosotros una Claridad

Janis McKay, bassoon
Carolyn V. Grossmann, piano

John Cage (1912–1992)
Child of Tree (1975)

Chris Tusa, percussion

Jorge V. Grossmann

Siray
I (2005)
II (2009)

Carmella Cao, flute
Tallyn Wesner, clarinet
Timothy Hof, piano
Weiwei Le, violin
Maren Quanbeck, violoncello
Virko Baley, conductor

Sunday, October 21, 2012 7:30 p.m.
Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
About our guests:

**Jorge Villavicencio Grossmann**

"[Music] that draws the audience in to a spare and wonderful sound world."

Sudeep Argawala, *Boston Musical Intelligencer*

Jorge Villavicencio Grossmann's music has been performed throughout the United States, Latin America and Europe by ensembles such as the National Symphony Orchestra of Ukraine, Peruvian National Symphony, New England Philharmonic, Aspen Sinfonia, Kiev Camerata, Orquesta de la Universidad del Norte (Paraguay), Boston Musica Viva, Nouvel Ensemble Moderne, Pierrot Lunaire Ensemble Wien, Da Capo Chamber Players, Seattle Chamber Players, Jack Quartet and Anermet Quartet. His works find inspiration in a wide range of subjects, from medieval music to Latin American modern art. His awards include a 2010 John Simon Guggenheim Memorial Foundation fellowship, the Aaron Copland Award, Charles Ives Scholarship from the American Academy of Arts and Letters, fellowships from Vitae-Associação de Apoio à Cultura (Brazil) and the Nevada Arts Council; the Jacob Druckman Award from the Aspen Music Festival, first prize in the New England Philharmonic Call for Scores, and grants from the American Music Center, St. Botolph Club Foundation, and Meet the Composer. His residencies include the Copland House, MacDowell Colony and Atlantic Center for the Arts. He has been commissioned by organizations such as the American Liszt Society, Nevada Music Teachers Association, ALEA III and the Henderson Symphony Orchestra. In 2008, he was featured as composer-in-residence at the Seattle Latin American Music Festival (SLAM). He has appeared as guest composer in the Festival Internacional de Chihuahua (Mexico), Festival Internacional de Música Clásica Contemporánea (Lima, Peru), New Music Symposium at Colorado College, and International Society of Contemporary Music Festival in Miami. In addition, his works have been performed at contemporary music festivals in Asunción (Paraguay), Monterrey (Mexico), at the Archipel Music Festival (Switzerland), along with festivals and conferences in the U.S. He has participated in the Composers Conference at Wellesley College; June in Buffalo, Aspen Music Festival and Domaine Forget. Having studied violin and composition in his native Lima and subsequently in São Paulo, Brazil,

Jorge Villavicencio Grossmann moved to the U.S. in 1998. He holds a B.M. in violin performance from Faculdade Santa Marcelina (Brazil), a M.M. from Florida International University and a D.M.A. in composition from Boston University. He has studied composition with Paulo Maron, Fredrick Kaufman, John Harbison and Lukas Foss. Before his appointment at Ithaca College, he served on the faculty of the University of Nevada, Las Vegas, where he was also director of NEXTET, UNLV’s new music ensemble, and co-director of N.E.O.N., Nevada Encounters of New Music Festival. He is currently director of altaVoz, a Latin American composers collective. For further information, please visit his website, [http://www.shadowofthevoices.com](http://www.shadowofthevoices.com).

**Carolyn V. Grossmann**, holds a master of music degree from the University of Nevada, Las Vegas and a bachelor of music degree from Biola University. She is an avid performer of chamber and contemporary music, having collaborated with members of the UNLV and Ithaca College faculties, Las Vegas Philharmonic Chamber Players, Cayuga Chamber Orchestra Chamber Players, UNLV Chamber Players, NEXTET, UNLV’s new music ensemble, and ICCE, Ithaca College Contemporary Ensemble. She has premiered several works by Jorge Villavicencio Grossmann including *Tres Piezas* for solo piano (2007), *Se Había Extinguido en Nosotros una Claridad, II* for bassoon and piano (2010) and *Siray* for flute, clarinet, violin, cello and piano (2011). She has collaborated and participated at many music festivals including the International Festival of Contemporary Classical Music in Lima, Peru, International Double Reed Society, International Keyboard Institute and Festival, Las Vegas Music Festival, N.E.O.N., Nevada Encounters of New Music and Shandeele Music Festival.

Ms. Grossmann has adjudicated many festivals and competitions including the NYSMTA Empire State Competition, 31st Ithaca College School of Music Piano Competition, Nevada Silver State Competition,
Bolognini Competition, and Nevada All-State Solo and Ensemble Competition. Ms. Grossmann primarily studied with Charla Edgar, Enrico Elisi, Mykola Suk and Jennie K. Wong. She is a lecturer at Ithaca College and maintains a private piano studio in Ithaca, New York.

Program Notes

One: Greg Burr is currently pursuing a Masters of Music in Theory and Composition here at UNLV. He began playing the violin at the age of 10. In addition to the violin, he has also had training on the viola, cello and bass. He obtained his BA in Music from Utah Valley University where he studied violin and viola from Donna Fairbanks. One is a recent composition for violin and piano. In its early conception the violin line was intended to be for any voice or instrument but as the composition progressed it was written principally for a violin. The harmonic quality of the music is derived from the unique chords in the piano, which the violin develops and 'sings' on top of. Each set of ascending notes in the piano is a unique grouping of pitches independent in relation to the sets preceding or following it. The piano lays a foundation that allows the violin almost unlimited expression and freedom. The piece is a combination of two independent ideas that support and complete each other.

Virko Baley: Nocturnal No. 1 “In 1958 I discovered Jean Cocteau's Orpheus and it changed my whole view of art. Much of what happens in Nocturnal No. 1 is based on mirror reflections. One mirror changes and mutates the image of the other mirror. In other words, although certain principles are exact mirror images (left-right, dark-light, high-low), the two mirrors themselves are peculiarly individualistic. There is a scene in Dryer's wondrous film Vampyr in which the shadow of one of the undead refuses to act in concert with its source, or primary image. It follows the action of the body, but in its own fashion, independently and in its own time. In Nocturnal No. 1, I was hoping to do something like that: the reflections are sometimes melodic and sometimes harmonic. The form is that of two long arches, the first ending with the shattering of one of the mirrors. The second arch becomes a sort of a remnant over which various new tropes (brilliant and sudden bursts of feux d'artifice) are overlaid on a soft, hazy restatement of the theme. The piece ends with a short phrase that suggests, perhaps, a gust of wind.” Virko Baley

Diego Vega: Audi Reliqua The title of this short piano piece is a Latin expression that translates into English “listen to what remains.” Following this idea, Audi Reliqua for piano explores the concept of acoustic resonance. Its harmony is completely derived from (or is the acoustic resonance of) a four-part chorale, presented in the middle slower section of the piece. Furthermore, the entire piece could be understood as the harmonic or acoustic resonance of the pitch E that almost never ceases to sound. The piece explores two basic rhythmic structures from Colombian folk music: the bambuco and the mapale. Presented as antagonists in the fast and more rhythmic first two sections of the piece, the two dances are interrupted by the slow chorale and gradually awakened again, this time reconciling their differences as one single rhythmic structure.

John Cage: Child of Tree is a composed improvisation for plant materials. Cage specifies amplified cactus and pea pod shakers as two of ten "instruments" that are to be chosen by the performer. The aleatory is realized on three levels. First by the interpretation of the "score": the instructions provided are written out in rough-draft-form in Cage's chicken scratch, with words, sentences and paragraphs crossed out and scribbled over. The difficulty of reading the words and the ambiguity of what is and what is not crossed out adds and element of chance to the construction. Second, by the means of composing the structure: prior to the performance, the performer throws coins and interprets the results (heads or tails) by the oracle of the I Ching (the Chinese Book of Changes). These chance operations determine how many sections the prescribed 8 minutes is to be divided, the lengths of those sections and which instruments are to be used in which sections. And thirdly, aleatory is realized in the performance, which is simply an improvisation. The performer is instructed to "clarify the time structure by means of the instruments," but even though the performance is completely designed by the performer, an element of chance still exists "because the improvisation can't be based on taste and memory since one doesn't know the instruments" (John Cage in an interview, 1982). -Samuel Solomon
Music by Jorge V. Grossmann:

ANGELUS!
Franz Liszt’s Bicentennial Year in 2011 brought about many celebrations around the world. The emphasis we place on the performance of American Works by contemporary composers motivated the idea to commission two new works to celebrate Liszt and the Fifth Anniversary of the Liszt-Garrison Festival and International Piano Competition. It was my privilege to premiere the work which composer Jorge Villavicencio Grossmann titled Angelus! Inspired in Liszt’s own Angelus and the poem by the same name by Mario Benedetti, this beautiful piano work mirrors and transcends the poem’s message. Music has the ability to defy any possible description, and Jorge’s amazing talent is able to transcend despair through the sonorous luminosity of his work. No note is wasted, the harmonic colors emphasize hope over loss, and the rhythms convey the complex emotions which exist between despair and hope. The question stated at the beginning grows as a leitmotiv, which closes the work with an expectant yet unanswered question. [Program note by Nancy Roldán]

SE HABÍA EXTINGUIDO EN NOSOTROS UNA CLARIDAD (2010)
The composer writes: in 2005 I composed a piece for solo bassoon, which I titled Se habíaitexto extinguido en nosotros una claridad as an homage to my late uncle and my Spanish teacher in high school and a talented Peruvian writer, Rubén Barrenechea Núñez. In his collection of short stories titled Turumanya (1959) (“rainbow” in Quechua), he compiles popular tales from Peru’s high mountains and paints them with a magical language that somehow reminds us of the works of his contemporary José María Arguedas and of the colorful narrative of younger authors such as Mario Vargas Llosa. In one of the stories, a child narrates a brief period in the life of a vagrant man and this man’s own death. In witnessing the finite nature of life, the child confronts reality as he begins to look at his own existence through a different lens. The last sentence of the story beautifully describes the child’s new perception of things: A clarity had been extinguished within us, and so had vanished the gentile dream of the beloved hours, the diaphanous mystery of the butterflies and the birds of joyful flight in the blue mornings.

Tonight’s piece is an expanded and more elaborate version of the solo bassoon work, now with the addition of a piano part. The piece is elegiac in nature and, in its middle section, one can hear a nostalgic bassoon line over a murmuring piano layer that sounds almost like undefined images from a distant past. This piece is about looking back, both because of the subject that inspired it as well as in its musical structure and the cyclic nature of its thematic material.

SIRAY (2005-9)
Tapestries of the Paracan people (a Pre-Incan civilization in ancient Peru) inspired Jorge Grossmann’s general compositional approach in his work Siray. The crisscrossing of the musical lines represents both the colorful threads and the dialogues between the mythological characters depicted on the tapestries. Grossmann began drawing on the Peruvian culture of his youth while living in Boston. The city’s international diversity was a “life changing experience” for Grossmann that indirectly affected his music. His first trip back to Peru in seventeen years inspired new works such as Pensar Geométrico al Trasluz (a piece based on a poem by his countryman César Vallejo and composed for the Festival Internacional de Música Contemporánea in Lima) and, tonight’s work, Siray. Rather than inserting explicitly Peruvian musical references such as melodies, rhythms or instruments, Grossmann applies his abstract compositional style to interpret Peruvian themes of personal significance. He thereby invites the listeners to appreciate his music as an emotional response to a renewed self-identity rather than as an autobiographical narrative of migration and return. [adapted from liner notes by Marc M. Gidal]

The next NEXTET concert will be on November 13, 2012 and will host the world-renowned composer Stephen Hartke and will include works by Greg Burr, Travis Bernau, Kristen Evans, Carlos Carrasco, Justin Marquis, Joshua Sjoen and others.