

Hugh Hodgson School of Music
presents

ROTE HUND MUZIK

CREEPY CELEBRATION

**OCT. 30, 2018, 6:00PM
DANCZ HALL**

Concert Program

Ballistic Etude 3.1

Mark Kilstofte

"The Phantom Gondolier" from Makrokosmos

George Crumb

Caroline Owen, piano

NO one To kNOW one

Andy Akiho

"Night Spell I" from Makrokosmos

George Crumb

Chandler Mann, piano

In C

Terry Riley

Rote Hund Muzik

Flute: Kelly Catlin

Clarinet: Mateus Falkembach

Violin: Hui-Hsuan Hsu


Cello- Valentina Ignjic

Vocalist- Lianna Williams

Percussion: Scott Davis, Taylor Lents, Denis Petrunin

Piano: Tsai-Wei Li, Chandler Mann, Caroline Owen

Artistic Director: Dr. Cynthia Johnston Turner



Rote Hund Muzik would like to thank Dr. Peter Van Zandt Lane, the staff of the Dancz Center for New Music, and the Graduate Conducting studio for their logistic, technical, and musical support of Rote Hund Muzik.

BALLISTIC ETUDE 3.1

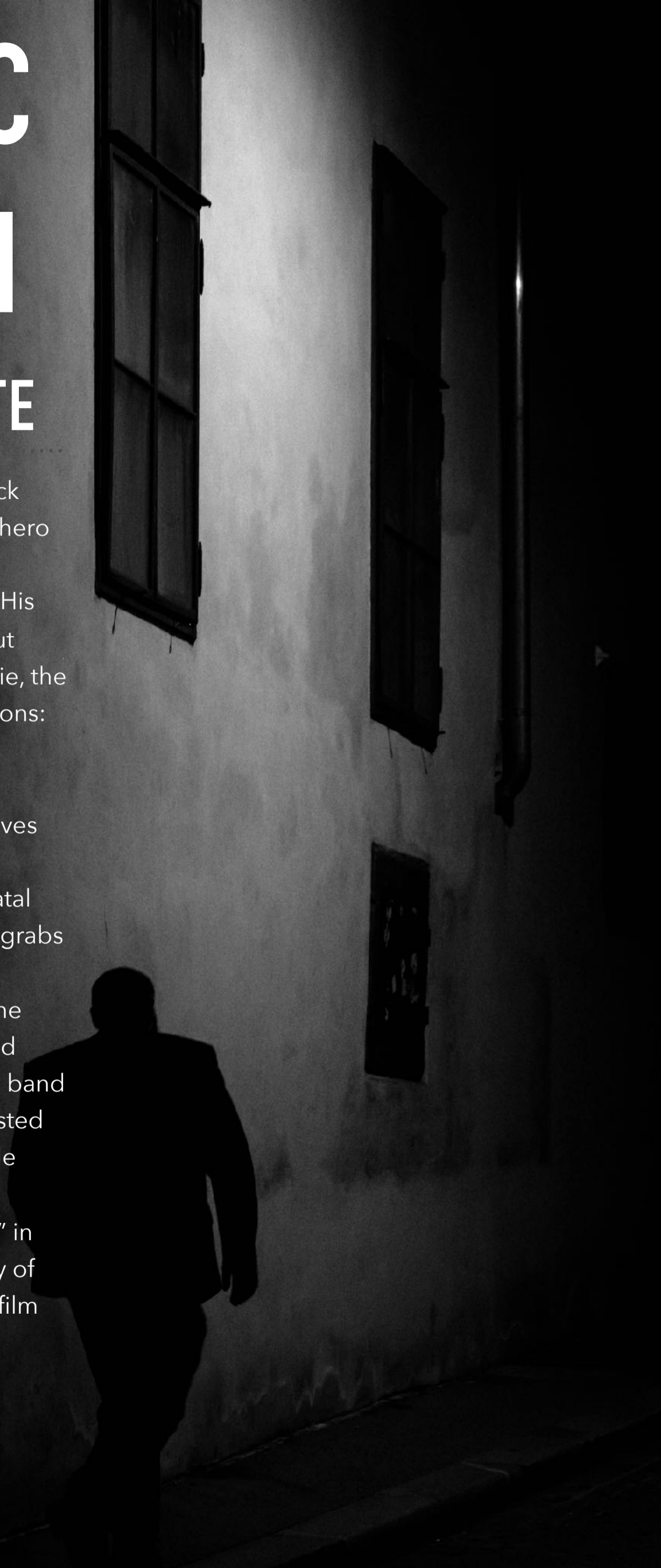
BY MARK KILSTOFTE

Having scoured the mean streets and back alleys of this godforsaken part of town, our hero stumbles on the hideout of the underworld kingpin responsible for kidnapping his gal. His aim: negotiate her release, hopefully without incident. He walks in. Impressed by his moxie, the mob-boss relents, but under certain conditions: the man must walk out, unarmed, with his girlfriend following at a distance. Under no circumstances is he to turn back until he leaves the gang's turf.

It is here that our story begins—with the fatal error. Sensing a setup, our hero panics and grabs the girl's arm in what will prove a doomed attempt to flee on his own terms. Sunned, the mob pursues the pair through the nooks and crannies of this dank quarter. Eventually the band of thugs gains ground on the frantic, exhausted couple, overtakes them and exacts a horrible vengeance.

Though the work is most clearly "ballistic" in terms of *going ballistic*, it represents a study of flight as well as an exploration of myth and film noir.

The work is dedicated to the memory of composer William Albright, a gifted, orphic figure pursued by his own demons



MAKROKOSMOS

14

8. The Magic Circle of Infinity
(Moto Perpetuo)
[SYMBOL]
[Leo]

Joyously, like a cosmic clock-work; with mechanically precise rhythm (♩ = 220)

very processed (see how finger etc.)

PI. sempre (hold down throughout)

Luminous (♩ = 156)

A

PI. (hold down throughout)

N.B. After playing [A], proceed to [B] and play 3 1/2 revolutions of Circle-music (ending at 'Cima')

[C.D. 2/2]

Makrokosmos, Volume 1 for amplified piano (1972)

When **George Crumb** (b. 1929) began work on new solos for amplified piano, he was just over forty years old and winner of a Pulitzer Prize. While **Makrokosmos** follows his previous compositional style, the piano techniques were the staying power. According to writer Steven Burns, these works "remain the most comprehensive and influential exploration of the new technical resources of the piano from the latter twentieth century."

Although the music sounds improvisatory, it is only an illusion of freedom: many compositional drafts resulted in detailed instructions and notation. You will also notice "inside" piano techniques. Listen for metallic hammers and scrapes, achieved through metal thimbles worn by the performer during **The Phantom Gondolier**. In **Night-Spell I**, the piano's soundboard and frame become a percussion instrument, where knocking reminds us of a spooky night. Both of these movements come from the second part of the first volume. Each part ends with a graphically notated score, in this case representing *The Magic Circle of Infinity*.

NO one To kNOW one

by Andy Akiho

TEXT

No

one to...

No one. One, two.

I know no one. One...two.

No one to lose my sense of direction.

I know...I know one too. I fallen Two. I am no one too.

I am no one to give my two cents, since I lost my sense of direction.

You know when to...know one.

No way to know one way.

No way to win when
there's no one
to lose.

C.R.A.F.T...when dreams interrupt this dark reality.

Quand le rêves interrompent cette réalité sombre...

I can sense my direction. Can you find my way?

I remember. I don't know my direction since you lost it.

Correction...I can sense your way. Lost a sense of direction.

Since I have no direction, whenever you say go...I follow.

I follow...and every time I follow you, I fall in two.

Now I've fallen too.

Now I know.

I know you...

IN C

In C (1964) contains 53 separate cells, played, repeated, and altered at the choice of each individual performer. While composer **Terry Riley** intended this to be an improvisatory experience (no exact instrumentation, number, or musical gestures are provided) his instructions provide enough definition to help realize the full potential of the cells' combination and interaction.



"One of the joys of playing *In C*," according to Riley, "is the interaction of the players in polyrhythmic combinations that spontaneously arise among patterns. Some quite fantastic shapes will arise and disintegrate as the ensemble progresses through the piece." These fantastic shapes are grounded with a steady "C" pulse, played tonight in the piano and shaker.

We hope you will join us to create a truly unique version of this landmark composition.

POST CONCERT SURVEY

Please help us continue to improve our audience experience by completing a short survey at:

<https://tinyurl.com/y8vhjkgc>

A person wearing a black hooded robe is sitting on the ground in a forest. They are holding a large knife in their right hand. The ground is covered with dry leaves and twigs. The background shows trees and a path.

We hope you enjoyed our concert, and look forward to seeing you at our next performance!