

The Modern Art Museum of Fort Worth

presents

Sounds Modern

Listening In(ward): Music to Celebrate the Art of Ron Mueck

Saturday, March 3, 2018, 2:00 pm
Modern Art Museum auditorium and lobby

Program

– first four works in the auditorium –

<i>Lassitude</i> (2014)	Miguel Espinel (b. 1986)
<i>How Small I Am</i> (2006)	Caroline Mallonée (b. 1975)
<i>Awake, Dreaming</i> (2007)	Andrew May (b. 1968)
<i>Soma</i> (2012)	Ashley Fure (b. 1982)

– intermission, then last work in the lobby –

<i>Form I</i> (1993)	James Tenney (1934 – 2006)
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featuring musicians from UNT's Nova Ensemble

Performers

Brittney Balkcom, bass flute
Hannah Bronson, flute
Nicholas Bolchoz, percussion
Toshiro Chun, trumpet
Erin Cameron, bass clarinet
Luke Ellard, clarinet
Miguel Espinel, electric guitar
West Fox, percussion
Garrison Gerard, trumpet
Martin Godoy, flute

Joseph Klein, conductor and bassoon
Andrew May, violin
Elizabeth McNutt, flutes
Kourtney Newton, cello
Aileen Razey, clarinet
Justin Sales, bass saxophone
Jessica Stearns, alto saxophone
Jonathan Thompson, oboe
Terra Warger, violin
Shannon Wettstein, piano

Notes

Many of Ron Mueck's subjects are depicted in private moments – resting, reclining, carrying groceries – with the viewer catching them in their relaxed (seemingly unobserved) state. Music usually expresses internal thoughts and feelings (from composers and performers) into sound that is external (within the space, for listeners). The subjects of the musical works in *Listening In(ward)* deliberately explore the private realm made public. – Elizabeth McNutt

Lassitude

Lassitude is inspired by the activity of the sleep-deprived brain. The battle between the stubborn conscious being forcing wakefulness and the body generating momentum towards sleep is reflected in the episodic form of the piece, the dissonant harmonies and timbres, and the interplay between simultaneous elements of calmness and tension. The piece was written in

various sessions under different degrees of sleep deprivation, immediately preceding long sessions of restful sleep. – Miguel Espinel

How Small I Am

Upon arriving at the MacDowell Colony for a residency in 2006, I found myself in a quiet studio, the names of former colonists lining the walls – writers and composers, some famous, some teachers of mine. It was at once intimidating and inspiring to be in a space where they had worked. I thought of how I would fill the silence as I started a six-week residency. I sat down at the piano and wrote this piece. It's a simple piece: a series of open chords with a downward trajectory. It is meant to open the mind. It is a beginning, and ends with a sense of possibility, a sense of wonder at what the future might bring. – Caroline Mallonée

Awake, Dreaming

Awake, Dreaming was written for students in the Intermezzo Chamber Music Sessions in Denver, Colorado as an improvisation exercise. The work invites the players to explore melody and timbre within a gradually shifting harmonic and dynamic environment. Drones create a context for each players' melodic imagination as the melody is passed between the two players. The goal is a space for shared contemplation. – Andrew May

Soma

Soma is the second in a series of works engaging a specific psychological referent: my grandmother, who has advanced Parkinson's disease. Instruments act out the disconnect her sickness causes between psychological intent and physical execution. Aberrations in placement, pressure, angle, force, and speed distort instrumental technique and interrupt the correlation between effort and audibility. With the syntax of movement scrambled, even the simplest of sounds turn fragile and chaotic. In *Soma*, instrumental bodies act as landscapes across which the limbs and fingers of performers must crawl. *Soma* was commissioned by the Alice and Harry Eiler Foundation on receipt of the Staubach Honorarium. – Ashley Fure

Form I

Form I in memoriam Edgard Varèse (1883-1965) is for a mixed ensemble of woodwinds, brass, strings, and pitched percussion – the more instruments the better, but no fewer than 16. The players are arranged ... surrounding the audience, in a way which maintains, as much as possible, an equal distribution of pitch-registers and timbres with respect to spatial location. The score consists of 57 time-segments of 20 seconds each, in which are notated varying sets of "available pitches." Each player selects one after another, in any order, but favoring pitches not then sounding in another instrument. Each tone should be preceded and followed by a rest, and sustained for one full bow or breath, or until the tone has decayed to inaudibility. – James Tenney

Sounds Modern

Flutist Elizabeth McNutt conceived the Sounds Modern series as an invitation for modern art lovers to enjoy the best innovative modern music. Sounds Modern explores the sonic dimensions of the ideas represented in the galleries, bringing the artwork to life in the concert hall. McNutt also directs the Nova new music ensemble at the University of North Texas, where she teaches in the flute and composition areas. Sounds Modern assistant director Andrew May is on the UNT composition faculty.

Acknowledgments

Thanks to the University of North Texas College of Music for contributing to this event; and to Tina Gorski and John Nuckels for their ongoing collaboration in bringing our sounds to the Modern. Our next event at the Modern is September 8. Keep up with the latest Sounds Modern News at www.soundsmodern.org and www.facebook.com/SoundsModern