

GRAYSON COLLEGE MUSIC DEPARTMENT

Sounds Modern

Mike Capone, viola

Kathleen Crabtree, violin

Mia Detwiler, violin

Jeff Lankov, piano

Andrew May, conductor (Sounds Modern assistant director)

Elizabeth McNutt, flute and alto flute (Sounds Modern director)

Kourtney Newton, cello

Alex Ravitz, clarinet

Saturday, November 11, 2023

Cruce Stark Auditorium

2:30 p.m.

Special Thanks to

Roger Sanders, private supporter

The Oliver Dewey Mayor Foundation

Thelma Braun & Bocklett Family Foundation

Grayson College Arts & Humanities Department Faculty: Alison Trapp, Patrick

Vaughn, Kristin Erickson, Sarah Garrett, and Richard Davis

Grayson College Music Instructors

Erin Anderson

Dr. Matthew Anderson

Bob Archer

Dr. Min Kyung Kim

Cathy Richardson

Dr. Mark Vaughn

Dr. Andrew Veit

Leslie Whelan

Dr. Andrew Wright

Feifei Zheng

Oboe

Brass

Brass

Piano

Violin and High Strings

Audio Engineering, Composition, and Guitar

Percussion

Cello and Low Strings

Program Director, Woodwinds, Director of Band

Voice

For more information about the courses offered, scholarships, scheduling a tour of the facilities, or observing music classes, please contact

Dr. Andy Wright
(903) 415-2637
wrigtha@grayson.edu

Concert Program

Musik zu Hamlet (1929).....Stefan Wolpe (1902-1972)

Music for Seven (1984, rev. 187).....John Cage (1912-1992)

artless beauty in pursuit of theory, Op.3 (2023).....Moon Young Ha (b. 1980)

Durations (1961).....Morton Feldman (1926-1987)

The Golden Fleece (2023).....Erik Ulman (b. 1969)

Sounds Modern

The most up-to-the-minute and least predictable concert music series in the Dallas-Fort Worth area, Conceived and directed by virtuoso flutist Elizabeth McNutt, Sounds Modern has been presenting new music concerts since 2007. 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.

Keep up with the latest Sounds Modern news at www.soundsmodern.org, www.facebook.com/SoundsModern, and Instagram @sounds-modern.

Upcoming events:

November 30, 2023, 6 pm
Greater Denton Visual Arts Center
400 East Hickory Street, Denton, 6 pm

January 20, 2024, 2 pm
Museum of Modern Art Fort Worth
3200 Darnell Street, Fort Worth, 2 pm

PROGRAM NOTES

The short trio *Musik zu Hamlet* was composed for a Berlin production of Shakespeare's play, before **Stefan Wolpe** fled Nazi Germany (first to Vienna, then Jerusalem, and finally New York City). This early work displays many of Wolpe's signatures: counterpoint, chromaticism/atonality/serialism, and especially complex expressive beaming of rhythms. – Elizabeth McNutt

John Cage's work **Music for ___** consists of 17 parts for voice and instruments without overall score. Its title is to be completed by adding the number of performers, i.e. Music for Five, Music for Twelve, and so forth. Each part consists of "pieces" and "interludes," notated on two systems and using flexible time-brackets. The players may decide on the number of "pieces" and "interludes" to be performed, resulting in a maximum duration of thirty minutes. Today we'll present a ten minute version of the work. – from johncage.org

My series of compositions, *artless beauty in pursuit of theory*, comprises three separate pieces so far, each with different instrumentation: a mixed chamber ensemble with live electronics (2009), a string trio (2022), and a string duet (2023) written for Mia Detwiler (violin) and Michael Capone (viola). The second and third pieces grow out of the previous piece's musical design, and more pieces are planned for the near future. All of them share central material derived from intervallic ideas that evoke "beauty" in a post-romantic sense. These pieces explore various facets of beauty and remark on a traditional one, and so (de)harmonize with each other's purpose and meaning. I consider each piece a rebirth of the underlying material, drawing inspiration from Yunhoi, the Korean word for rebirth by Karma, for the compositional cycle. – **Moon Young Ha**

For his *Durations*, a series of five pieces composed between February 1960 and May 1961, **Morton Feldman** employed staff notation to determine pitches and their succession. However, here he explored - as the work titles imply - a new time concept involving flexible duration and more elastic vertical coordination in order to arrive at a greater sonic plasticity and a free development of sound in time. Feldman explains: "In *Durations* I arrive at a more complex style in which each instrument is living out its own individual life in its own individual sound world. In each piece the instruments begin simultaneously, and are then free to choose their own durations within a given general tempo." *Durations 1* reveals a kaleidoscopic sound image since all four voices were written individually and seldom share materials with each other. Feldman preferred intervals that seem to erase or cancel out each sound as soon as we hear the next. – Sabine Feisst

Erik Ulman took inspiration for *The Golden Fleece* from Robert Motherwell's painting of the same title, and dedicated the work to flutist Elizabeth McNutt. In this work, gestures unfold irregularly from the downbeats of each bar, as if strokes of the painter's brush - at first brief and tentative, gradually twining together into more extended musical discourse. Even the "white space" of stillness around these gestures is eventually brought to life (especially by the stringed instruments), much as apparently static regions of color on the canvas, viewed more closely, reveal subtly shifting impurities of color and marks of the tools that made them. – Andrew May