

I/O FEST 2020
FRIDAY, JANUARY 17, 2020, 7:30 PM
'62 CENTER FOR THEATRE AND DANCE

I/O ENSEMBLE

Nick Brooke *Variations* (2018)
for cello and prepared piano

Nathaniel Parke, *cello*; Allen Shawn, *prepared piano*

Leonard Bopp '19 *Departures* (2019)✈
for ensemble

Annika Harrington '23, *flute*; Paul Green, *bass clarinet*; Jeffrey Pearson '20, *violin*; Ah Ling Neu, *viola*; Eli Miller '21, *cello*; Eugene Cho '20, *piano*; Bailey Forfa, *percussion*
Ronald Feldman, *conductor*

Nina C. Young *Rising Tide* (2015)
for seven musicians

Jacqueline DeVoe, *flute*; Paul Green, *clarinet*; Joana Genova, *violin*; Ah Ling Neu, *viola*; Nathaniel Parke, *cello*; Zachary Wadsworth, *piano*; Matthew Gold, *percussion*
Leonard Bopp '19, *conductor*

~ intermission ~

Zachary Wadsworth *Book of Spells* (2019)
for narrator, flute, and two percussionists

Karen Swann, *narrator*; Jacqueline DeVoe, *flute*; Tiffany Tien '20, *percussion*; Roman Ruiz '22, *percussion*

Linda Catlin Smith *Thought and Desire* (2007)
for solo piano

Doris Stevenson, *piano*

Philippe Leroux *(d)Turner* (2016/17)
for percussion solo and ten instruments

Matthew Gold, *solo percussion*

Jacqueline DeVoe, *flute*; Paul Green, *clarinet*; Catherine Weinfield-Zell, *oboe*; Jean Jeffries, *horn*; Joana Genova, *violin*; Benjamin Mygatt '20, *violin*; Ah Ling Neu, *viola*; Nathaniel Parke, *cello*; Zachary Wadsworth, *piano*; Daniel O'Connor, *percussion*
Ronald Feldman, *conductor*

✈ Denotes World Premiere

About the Artists

I/O ENSEMBLE is the house band for the annual I/O Festival of New Music. Composed of Williams faculty, students, and guests, I/O Ensemble leads our annual exploration of new sounds and adventurous music.

Twice winner of the American Symphony League's ASCAP award RONALD FELDMAN has achieved critical acclaim for his work as conductor and cellist. He has appeared as guest conductor with orchestras including the London Symphony, and the Saint Louis Symphony. Mr. Feldman joined the Boston Symphony at the age of 19. He has appeared as cello soloist performing repertoire from Dvorak to Ligeti. Chamber music affiliations have included performances with the Boston Symphony Chamber Players, and Collage New Music Ensemble. He is currently a member of the Williams Chamber Players and the Berkshire Chamber Players. Chamber music performances have included collaborations with Emmanuel Ax, Garrick Ohlsson, Gil Shaham, and Yo Yo Ma. Mr. Feldman is Artist in Residence, Lecturer in Music at Williams College. He is the Music Director of the Longwood Symphony Orchestra and the Berkshire Symphony Orchestra.

Percussionist MATTHEW GOLD appears across the U.S. and internationally presenting concert programs as a soloist and chamber musician with a focus on new and experimental music. In his work as a performer, ensemble director, and educator, Mr. Gold exhibits a deep interest in unlocking the hidden potential for sound in percussion instruments ranging from the standard orchestral battery to found sounds and invented instruments. He is a member of the New York-based new music group Talea Ensemble and the Talujon percussion group. Mr. Gold is an Artist in Residence in Percussion and Contemporary Music Performance at Williams College where he directs the Williams Percussion Ensemble and I/O New Music Ensemble, and is the Artistic Director of the annual I/O Festival of New Music. He serves on the faculty of the Composers Conference and Contemporary Performance Institute at Brandeis University and is an Artist in Residence at the Walden School's Creative Musicians Retreat. He performs regularly with, among others, the Mark Morris Dance Group, the New York City Ballet, and the Albany Symphony.

About the Program

Nick Brooke: *Variations*

Every few years, I rewrite God Save the Queen for what instruments are available: a theremin, kitchen utensils, maybe piano. I'm interested in how that tune, each time that I rewrite it, can become both unrecognizable and relentlessly familiar. The tune has been an anthem for Barbados, Norway, New Zealand, the U.S., Liechtenstein, and many others. Like me, it has ambivalent patriotism and multiple citizenship. For this rewrite, I wrote a series of 11 variations, using mainly natural harmonics and extended techniques on the cello. The piano starts in equal temperament, but as more notes are added, it transforms itself into a pseudo-gamelan, with detunings and swerving tempos. Many thanks to Nat and Allen for their detail and patience.

—Nick Brooke

NICK BROOKE mixes music sampling, sound design and physical theater into stage works, in which vocalists mimic sampled collages of sound effects, pop songs, and musical ephemera. His work *Tone*

Test received its premiere at Lincoln Center Festival, and subsequent work has been produced as Mass MoCA, HERE Baryshnikov Arts Center, and New York Live Arts. His live performances often involve built instruments/electronics, including commissions for Talujon Sextet, Bang on a Can All-Stars, Speculum Musicae, and Orchestra 2001. Recent electroacoustic collaborations have been with dancers such as Mugiyono Kasido, Elena Demenyako, and other work has been featured at the Spoleto Festival, Ecstatic Music Festival and the MATA Series. He has received awards and residencies from the Guggenheim Foundation, HERE, LMCC, the Rockefeller Foundation, Djerassi, and the MacDowell Colony.

Leonard Bopp: *Departures*

I really struggle with writing purely instrumental music. My interest in composition was born in large part out of my love of text - for the beauty of words and the power of narrative, but also for the degree of specificity words allow. Comparatively, the prospect of writing a piece in a medium as abstract as sound was daunting - but an important challenge. It also came at a point in my life where this medium was fitting - where I didn't have the words, so to speak, to understand all that I was experiencing. I had just graduated college, moved twice, and said hello and goodbye to an overwhelming number of people and places within the span of about three months. This resulted in a strange combination of ecstasy and anxiety, gratitude and anger, joy and pain that I could not, I found, put into words.

I didn't set out to write a piece about all this, though - only in retrospect can I see that perhaps it came through. I had also recently performed Julius Eastman's remarkable "Gay Guerrilla," which left me with the idea to use simple, repetitive patterns that build on each other to create a complex sonic landscape. This piece is structured similarly; simple ideas evolve into new ones throughout, with the opening chord progression in the strings acting as the basic building block of the whole piece. The first half propels towards a dramatic climax; the second half of the piece offers something more contemplative and introspective. The end of the piece returns to the themes of the beginning and concludes with an expanded ascending version of the strings' initial chord progression. *Departures* is dedicated to all of the musicians who made my time at Williams so fruitful.

LEONARD BOPP is a conductor, composer, and trumpet player who works on solo and collaborative projects that span from the classical repertoire to contemporary music and media. Leonard's work treats music as a practice of critical inquiry, public engagement, and community building. Leonard is the founder and Music Director of the Blackbox Contemporary Music Ensemble, a new music collective devoted to critical engagement in contemporary cultural discourse through the performance of innovative and experimental creative work. Leonard is also a founding member of the Michigan-based creator-performer chamber group Ensemble In Hand. Leonard's recent composition projects include *Christopher Street Liberation Day, 1970*, written for the opening of the LGBT history photo exhibition at the Church of St. John's in the Village's Revelation Gallery and premiered in June 2019, and a new piece of the 2020 Williams College I/O Festival; his current projects include a multimedia piece on the social history and formal design of the Central Park Ramble. Leonard studied Music and English at Williams College, where he was Assistant Conductor of the Berkshire Symphony, Music Director of the Chamber Orchestra of Williams, and Student Director of the I/O Contemporary Music Festival. While at Williams, Leonard's work was supported by the Roche Student Research Fellowship, the Wilmers Research Grant, and the Sentinels Fellowship in U.S. Public Policy. Upon graduation, Leonard was named the 2019 recipient of the Hubbart Hutchinson Fellowship in Music. Leonard is a graduate of the Juilliard School Pre-College Division, where he studied trumpet with Raymond Mase. Leonard is currently pursuing his

Master of Music in Orchestral Conducting at the University of Michigan School of Music, Theatre, and Dance, where he is also a graduate fellow at the Center for World Performance Studies.

Nina C. Young: *Rising Tide*

*There is a tide in the affairs of men,
Which taken at the flood, leads on to fortune.
Omitted, all the voyage of their life
Is bound in shallows and miseries.
On such a full sea are we now afloat.
And we must take the current when it serves
Or lose our ventures.*

—William Shakespeare, *Julius Caesar*, Act IV Scene III

Rising Tide was premiered by the Divertimento Ensemble on September 21, 2015 at the Milano EXPO Gates. The U.S. premiere was given by the Aspen Contemporary Ensemble on June 8, 2016 at the Whitney Museum of American Art as part of the NY Phil Biennial.

NINA C. YOUNG (b.1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic music studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself, continuously metamorphosing from one state to another. Her unique musical voice draws equally from elements of the classical canon, modernism, spectralism, American experimentalism, minimalism, electronic music, and popular idioms. Her projects strive to create unique sonic environments that can be appreciated by a wide variety of audiences while challenging stylistic boundaries, auditory perception, and notions of temporality.

Zachary Wadsworth: *Book of Spells*

If you haven't already, I suggest that you go online and read some old spell books, for "grimoires." If you do, you might find that they differ significantly from your expectations, which are informed by decades of films, TV shows, and blockbuster book series. Take, for example, a spell called *The Long Lost Friend*, published in Pennsylvania in 1820. This book contains no curses, no hexes, and no "eye of newt." Instead, its spells serve as a poignant reminder of everything that Pennsylvanians of the time couldn't control: spells to prevent disease or injury, to control weather or crop yields, or even to scare away vicious animals and insects.

—Zachary Wadsworth

ZACHARY WADSWORTH is a composer of "fresh, deeply felt and strikingly original" music (*Washington Post*), with regular performances and premieres around the world. In the 2018-19 season, his cantata *The Far West* won a National Choral Award in Canada, and the premiere of his oratorio *When There is Peace* was broadcast nationwide on CBC Radio. In earlier seasons, he has held a residency at the Metropolitan Opera, and his music has been performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include awards from the American Academy of Arts and Letters, NATS, ASCAP, and

the American Composers Forum. Wadsworth's music is published by Novello and Schirmer, and his work has been heard on NPR and the BBC. Hailing from Richmond, Virginia, Wadsworth earned degrees from Eastman, Yale, and Cornell. He is currently an Assistant Professor of Music at Williams College in Massachusetts.

Linda Catlin Smith: *Thought and Desire*

Thought and Desire (2007) is a piano piece with a vocal part for the pianist. The text is Shakespeare's Sonnet 45. I wrote this work as a wedding anniversary gift for Austin and Beverly Clarkson. It is a quiet, intimate love song, reflecting on a long partnership between two people, and between these two sides of ourselves: thought and desire.

—Linda Catlin Smith

TEXT

The other two, slight air and purging fire,
Are both with thee, wherever I abide;
The first my thought, the other my desire,
These present-absent with swift motion slide.
For when these quicker elements are gone
In tender embassy of love to thee,
My life, being made of four, with two alone
Sinks down to death, oppressed melancholy,
Until life's composition be recured
By those swift messengers returned from thee,
Who even but now come back again assured
Of thy fair health, recounting it to me.
This told, I joy, but then no longer glad,
I send them back again and straight grow sad.

—William Shakespeare, Sonnet 45

LINDA CATLIN SMITH grew up in New York and lives in Toronto. She studied music in NY, and at the University of Victoria (Canada). Her music has been performed and/or recorded by: BBC Scottish Orchestra, Exaudi, Tafelmusik, Other Minds Festival, California Ear Unit, Kitchener-Waterloo, Victoria and Vancouver Symphonies, Arraymusic, Tapestry New Opera, Gryphon Trio, Via Salzburg, Evergreen Club Gamelan, Turning Point Ensemble, Vancouver New Music, and the Del Sol, Penderecki, and Bozzini quartets, among many others; she has been performed by many notable soloists, including Eve Egoyan, Elinor Frey, Philip Thomas, Colin Tilney, Vivienne Spiteri, and Jamie Parker.

She has been supported in her work by the Canada Council, Ontario Arts Council, Chalmers Foundation, K.M. Hunter Award, Banff Centre, SOCAN Foundation and Toronto Arts Council; in 2005 her work *Garland* (for Tafelmusik) was awarded Canada's prestigious Jules Léger Prize. In addition to her work as an independent composer, she was Artistic Director of the Toronto ensemble Arraymusic from 1988 to 1993, and she was a member of the ground-breaking multidisciplinary performance collective, URGE, from 1992-2006. Linda teaches composition privately and at Wilfrid Laurier University, Waterloo, Canada.

Philippe Leroux: *(d)Turner*

Commissioned by the Canada Council for the Arts for the Aventa Ensemble, *(d)Turner*, composed in 2016-17, is conceived as a concerto for percussion and ensemble in which the soloist is not in a relationship of rivalry with other musicians, such as is the case in the classical concerto. The role of the percussion here is to set the instrumental ensemble in motion, to extend its initiatives or to be the relay. The soloist does not define his identity by his opposition to the group, but by a synergistic relationship with the instrumental ensemble. In this sense, it is rather a synergio than a concerto (in the sense of *concertare* meaning fight).

The piece explores the principle of circular movement (turning) as a periodic movement always returning to its starting point. It can be for example on the aspect of the movement of the instrumental sounds in the space of the stage (the instruments are arranged in a particular way), the rotation of the melodic and rhythmic movements, or the transformations of timbre in the phenomenon of the rotation of the bow on stringed instruments. The general form of the work is also conceived according to this principle; it is organized as a braid with four strands, each strand returning to its starting point, to finally go a little further. It is not a question of imagining a perfectly circular world, a perpetual return of sound events, but of diverting, "(d)turning," the very idea of cyclicity, by using it rather as a springboard toward something else. In this sense, the circles are never perfect. They elongate, deform, and are called to lead the listener constantly farther, until the moments when they break and lead them to new sound extensions.

—Philippe Leroux

PHILIPPE LEROUX was born in Boulogne Billancourt (France) on september 24th, 1959. In 1978 he entered the Paris Conservatory (Conservatoire National Supérieur de Musique), studied with Ivo Malec, Claude Ballif, Pierre Schäeffer and Guy Reibel and obtained three first prizes. Meanwhile, he attended classes with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xénakis.

His compositional output (about eighty works to date) includes symphonic, vocal, electronic, acousmatic and chamber music. His works are the result of various commissioners, among them the French Ministry of Culture, Radio- France Philharmonic Orchestra, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg, Ensemble Intercontemporain, Ensemble 2e2m, Ensemble Court-Circuit, INA-GRM, the Nouvel Ensemble Moderne de Montréal, Ensemble Ictus, Festival Musica, Ensemble BIT 20, Koussevitzky Foundation, San Francisco Contemporary Music Players, Ensemble Athelas, Orchestre National de Lorraine, Orchestre Philharmonique de Nice, CIRM, INTEGRA, and several other institutions of international standard.

From 2001 to 2006 he was a teacher in composition at IRCAM in the "Cursus d'Informatique Musicale." In 2005 and 2006 he taught at McGill University (a Fondation Langlois programme). From 2007 to 2009 he was composer-in-residence at Metz Arsenal and at Orchestre National de Lorraine, then from 2009 to 2011, invited professor at Université de Montréal (UdeM). As of September 2011 he is professor in composition at McGill University.