

Thursday, January 11, 2018, 10 PM  
'62 Center for Theatre and Dance, Dance Studio

NIGHT JAMS 1: Inaudible Time  
Kris Allen and Friends  
Axxea String Quartet

John Coltrane

*Song of the Underground Railroad*  
(arr. Kris Allen) (1961/2017)

Jared Berger '21, *trumpet*; Kris Allen, *alto saxophone*; Sammi Jo Stone '17, *tenor saxophone*;  
Jack Ferguson '18, *tenor saxophone*; Sarah Politz, *trombone*; Will Doyle '19, *tuba*; Jack Hood  
'18, *piano*; Jeff Pearson '20, *guitar*; Avery Sharpe, *bass*; Gabriel Morosky '17, *drums*

Jürg Frey

*Unhörbare Zeit* (2004/06)  
for string quartet and 2 percussionists

Axxea String Quartet:

Jeffrey Pearson '20, *violin*; Benjamin Mygatt '20, *violin*; Daniel Yu '20, *viola*; Caroline Tally '21,  
*cello*

Erica Chang '18 and Gabriel Morosky '17, *percussion*

The string quartet sounds sometimes like the silence of a square, a room, a wall or a landscape. The music is silent, but not absent. It is not speechless, and it also does not move with virtuosity bordering on silence. The music gets its vitality and its radiance, not from gesture and figuration, but in quiet presence — everything is there: colours, sensations, shadows, durations. The music is silent architecture.

The music has different emotional and architectural sonic spaces. Voluminous and fallow land, lightness and heaviness of materials, intimacy and being lost appear and disappear. And there are lines between which one crosses quietly. This music is created by simple and clear procedures; however, the requirement for the precision increases. Elemental materials and constructions are thereby perceived as a sensation, and mindfulness consists in hanging these sensations in balance before they have arrived at the limitations of expressiveness.

*Unhörbare Zeiten* (Inaudible Times) are empty volumes in the music. Durations without sounds define their own entity and develop their architectural presence. One should add nothing to these empty volumes, neither in composition nor while listening. They should remain open, light and serene. I am working with audible and inaudible durations that appear partly simultaneously and partly consecutively. They give the piece lucidity and transparency, as well as materiality and solidity. There are sometimes almost spatial or bodily decisions to achieve a balance of the material, of the feeling for the piece, and of the compositional technique, and to create, from an initial idea of something limitless — a music with energy and breath.

— Jürg Frey