

Saturday, January 13, 2018, 8:00 PM
'62 Center for Theatre and Dance, CenterStage

IOTA Ensemble: "in the dead of night"

Zachary Wadsworth

Eclipse (2017)
for harp and ensemble

Olivia Tse '19, *harp*; Margaret Allen '20, *oboe*; Chris Hough Deane '19, *clarinet*; Sofie Netteberg '20, *bassoon*; Dawn Wu '18, *viola*; Eli Miller '21, *cello*; Matthew Williamson '21, *bass*; Kendall Bazinet '18, *percussion*; Leonard Bopp '19, *conductor*

Sato Matsui '14

Fushigi Uta (Songs of Curiosity) (2015)
for soprano and piano

Erin Kennedy '19, *soprano*; Stephen Ai '18, *piano*

Alexandra Medeiros '20

Denied Identity (2017)
for two pianos

Stephen Ai '18 and Julia Choi '20, *pianos*

Sammi Jo Stone '17

Individual Trees in Bahrain (2017)
for ensemble

Abigail Soloway '18 and Louisa Nyhus '20, *violin*; Rebecca Christainsen '21, *viola*; Eli Miller '21, *cello*; Matthew Williamson '21, *bass*; Calvin Ludwig '18, *flute*; Alex Simons '21, *trumpet*; Will Doyle '19, *trombone*; Julia Choi '20, *piano*; Kendall Bazinet '18, *percussion*; Leonard Bopp '19, *conductor*

Julia Wolfe

Singing in the dead of night (2008)
for ensemble

Hannah Goodrick '18, *violin*; Caroline Tally '21, *cello*; Calvin Ludwig '18, *flute*; Timmy Suh '18, *clarinet*; Stephen Ai '18, *piano*; Tiffany Tien '20, *percussion*; Leonard Bopp '19, *conductor*

Olivier Messiaen

Vingt Regards sur l'Enfant-Jésus (1944)
for solo piano

XV. Le basier de l'Enfant-Jésus

Stephen Ai '18, *piano*

Bryce Dessner
for string ensemble

Tenebre (2011)

Jeff Pearson '20, Jeongyoon Han '21, Hannah Goodrick '18, Ben Mygatt '20, Abigail Soloway '18, and Louisa Nyhus '20, *violin*; Rebecca Christainsen '21, Dawn Wu '18, and Daniel Yu '20, *viola*; Andrew Rim '20, Caroline Tally '21, and Eli Miller '21, *cello*; Matthew Williamson '21, *bass*; Leonard Bopp '19, *conductor*

In memory of Steven Dennis Bodner.

About the Program

ZACHARY WADSWORTH
Eclipse

ZACHARY WADSWORTH is a composer of “fresh, deeply felt and strikingly original” music (*Washington Post*), with regular performances and premieres around the world. His compositions have been heard at the Kennedy Center, the Lincoln Center, and Tokyo’s Takinogawa Hall, and they have been performed by such ensembles as the choir of Westminster Abbey, the Yale Philharmonia, the Swedish Chamber Choir, the Buffalo Philharmonic Orchestra, and the Richmond Symphony. As the 2012-13 fellow of the Douglas Moore Foundation for American Opera, Wadsworth was in residence at the Metropolitan Opera and the Santa Fe Opera. 2014 marked his Carnegie Hall debut, and 2015 marked his debut at the National Opera Center.

Winner of an international competition chaired by James MacMillan, Wadsworth’s anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include awards from the American Academy of Arts and Letters, ASCAP, and the American Composers Forum. Wadsworth’s music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and airings on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) is now Assistant Professor of Music at Williams College. He previously taught at the Interlochen Center for the Arts and the University of Calgary in Alberta, Canada.

for more information, please visit www.zacharywadsworth.com

composer’s note:

When I was writing “Eclipse” (in anticipation of the total solar eclipse of August, 2017), I imagined what the experience of such an eclipse must have been like for ancient people who were given no warning, or who had no scientific knowledge to understand the sudden changes around them. For those people, the experience must have been some mix of awe, fear, and confusion. And after the eclipse ended, they surely must have done a fair amount of soul-searching.

I like the idea of these rare astronomical events as markers of introspection. Even if we see an eclipse coming, how can it change us? How can it remind us of our tenuous hold on an impermanent celestial home? How can it deepen our respect for the enormous cycles of the universe around us?

In this piece, the opening music comes before the eclipse, and it expresses brash naiveté. This gives way to the violent and unexpected disruption of the eclipse, featuring some new and novel percussion instruments. Then, as the eclipse ends, the earlier music returns with its brashness transformed into introspection.

— Zachary Wadsworth

SATO MATSUI '14

Fushigi Uta (Songs of Curiosity)

Born in the quiet town of Chitose in northern Japan, composer and violinist SATO MATSUI '14 is a C.V. Starr Doctoral Fellow at The Juilliard School, where she also earned her MM in Composition. As a new tonalist, her compositional style unites Japanese lyricism, urban American individualism, and baroque counterpoint. With diverse repertory that encompasses concert, opera, dance, film, and advanced media technology, Matsui's music has been heard from coast to coast in the United States, as well as in Canada and Europe.

Matsui is the resident composer of the Creative Gestures Project at the Banff Centre for Arts and Creativity, as well as the recipient of the InterArts Grant from the Center for Innovation in the Arts at Juilliard. Currently, Matsui is working on a flute concerto for Stephanie Kwak, an intermedia VR piece for the Beyond the Machines Festival, a collaborative dance piece for the Juilliard Choreo-Comp Project, a solo flute piece for Zoe Sorrell, and her second opera in partnership with Director Mikhaela Mahony. This fall, Matsui will be featured by the Zafa Collective in a public workshop and performance at the Mana Contemporary.

Matsui earned BA from Williams College, where she was given the titles of Highest Honors in Music, as well as the 2014 Hubbard Hutchinson Fellow in Music. At the EAMA Nadia Boulanger Institute in Paris, France, she underwent intensive training in harmony, counterpoint, and form analysis in the tradition of Nadia Boulanger with her disciples Philip Lasser, David Conte, and Mark Shapiro. With a strong interest in film scoring, Matsui also participated in the 2016 NYU

ASCAP Foundation Film Scoring Workshop. Matsui is currently the Teaching Fellow for the department of Music Theory at The Juilliard School. She is the recipient of the Milton & Silvia Babbit Scholarship, Cartwright Scholarship, Gretchaninoff Memorial Prize, Celia Ashcer Doctoral Fellowship, and King Doctoral Scholarship.

program note:

"Fushigi Uta" is a cycle of 4 songs for soprano and piano, on a collection of Japanese poems by Misuzu Kaneko.

ALEXANDRA MEDEIROS '20

Denied Identity

ALEXANDRA MEDEIROS is a sophomore double major in Music and Psychology at Williams. She has been playing piano for 14 years and clarinet for 10 years. She is the director-in-training of the Williams Gospel Choir as well as the TA of the Wind Ensemble for the 2017-2018 school year. She hopes to continue her study of music and psychology abroad next year.

composer's note:

This piece was composed for my high school piano teacher and her students. It explores my internal struggle with accepting and embracing my Latino heritage. The rhythm in this piece is typical of Latinx music.

— Alexandra Medeiros

SAMMI JO STONE '17

Individual Trees in Bahrain

SAMMI JO STONE '17 is a composer, saxophonist, and oboist originally from Baker City, Oregon. She graduated from Williams College in 2017, and is currently pursuing an MA in Music Composition at the University of California San Diego.

composer's note:

The Tree of Life, or Shajarat-al-Hayat, is a 400-year-old solitary desert tree located in the Arabian Desert in the kingdom of Bahrain. "Individual Trees in Bahrain" is a Wikipedia category currently (and probably indefinitely) containing one article, about the Tree of Life. The tree has survived centuries of extreme aridity, high heat, and at least one recent arson attempt. The discovery of pottery artifacts near Shajarat-al-Hayat has suggested, and soil analysis has confirmed, that the tree was cultivated by humans at its present location in 1582. It is a

member of the genus *Prosopis*, which includes drought-resistant trees and spiny shrubs closely related to legumes. Trees of this genus are known to put down extremely deep roots to find subterranean rivers and other hidden sources of water. Alternatively, local wisdom states that this particular tree pulls life force from mystical properties of the desert sand and winds, or that it persists in growing because it is the eternal Tree of Life from the Abrahamic creation story. The tree is a landmark in Bahrain, visited by over 50,000 tourists and pilgrims every year.

— Sammi Jo Stone

JULIA WOLFE

Singing in the dead of night

JULIA WOLFE'S music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. She is a 2016 MacArthur Fellow.

Her Pulitzer-winning concert-length oratorio, "Anthracite Fields" for chorus and instruments, draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite Coal Region. Mark Swed of the Los Angeles Times wrote that Anthracite Fields "captures not only the sadness of hard lives lost ... but also of the sweetness and passion of a way of daily life now also lost. The music compels without overstatement. This is a major, profound work." Other recent projects include her evening-length "Steel Hammer" for the Bang on a Can All-Stars and singers, currently touring in an expanded theatrical form with director Anne Bogart and her SITi Company; it received its New York premiere at BAM's 2015 Next Wave Festival. Wolfe's body concerto "riSE and fLY," commissioned by the BBC and performed last season by the Cincinnati Symphony Orchestra, featuring rapid-fire body slaps and street percussion. The New York Philharmonic recently announced her new large-scale commission for orchestra and women's chorus that will premiere in the fall of 2018, continuing her interest in American labor history with the subject of women in New York's garment industry at the turn of the century.

Wolfe has written a major body of work for strings, from quartets to full orchestra. Her quartets, as described by The New Yorker, "combine the violent forward drive of rock music with an aura of minimalist serenity [using] the four instruments as a big guitar, whipping psychedelic states of mind into frenzied and ecstatic climaxes." Wolfe's "Cruel Sister" for string orchestra, inspired by a traditional English ballad, was commissioned by the Munich Chamber Orchestra and received its US premiere at the Spoleto Festival. "Fuel" for string orchestra is a collaboration with filmmaker Bill Morrison. She has also collaborated with theater artist Anna Deavere Smith, choreographer Susan Marshall, designers Jeff Sugg and Jim Findlay, and director François Girard, among others. Wolfe was the recipient of a 2015 Herb Alpert Award in Music. Her music has been heard at venues throughout the world, including the Sydney Olympic Arts

Festival, LG Arts Center (South Korea), Settembre Musica (Italy), Théâtre de la Ville (France), Brooklyn Academy of Music, Lincoln Center, and Carnegie Hall, and has been recorded on the Cantaloupe Music, Teldec, Point/Universal, Sony Classical, and Argo/Decca labels. In 2009,

Wolfe joined the NYU Steinhardt School's composition faculty. She is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. Her music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

composer's note:

The title "singing in the dead of night" conjures up the still and surreal nighttime experience of being the only one awake. Out of the silence often comes inspiration - finding one's way to a human song, symphony of sound. Singing in the dead of night is its own metaphor - beginnings always beginning in "the dead of night" - in the void into which a creation is made. The virtuosity and intensity of the music are inspired by the high voltage performers of eighth blackbird. The silences, sand, and density are there for the thoughtful and exquisite Susan Marshall.

— Julia Wolfe

BRYCE DESSNER

Tenebre

BRYCE DESSNER is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. Known to many as a guitarist with The National, he is also active as a curator – a vital force in the flourishing realm of new creative music. His orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sydney Festival, eighth blackbird, Sō Percussion, New York City Ballet, and many others.

Dessner's music – called "gorgeous, full-hearted" by NPR and "vibrant" by The New York Times – is marked by a keen sensitivity to instrumental color and texture. Propulsive rhythms often alternate with passages in which time is deftly suspended. His harmonies are expressive and flexible, ranging from the dense block chords of *Aheym* to the spacious modality of *Music for Wood and Strings*. Bridging musical languages and communities comes naturally to Dessner, born 1976 in Cincinnati, Ohio. After early training on the flute, he switched to classical guitar in his teens. While in high school he started a band with his twin brother Aaron, also a guitarist. He earned his bachelor's and master's degrees from Yale University. In the late 90's, he formed the adventurous instrumental quartet Clogs, and in 2001, co-founded the critically acclaimed, Grammy-nominated indie rock band The National.

composer's note:

Tenebre began as a conversation with Kronos Quartet about writing a piece as a gift for Laurence Neff, Kronos' longtime lighting designer, celebrating his 25th year with Kronos and his 50th birthday. The piece was also commissioned by the Barbican in London for a celebration of Steve Reich's 75th birthday. As I thought about how to approach the piece I spent a lot of time investigating the relationship between music and light, which led me to the Holy Week service called Tenebre. Tenebre is a mass service before Easter that many Renaissance and Baroque composers, and even some modern composers, have written music for.

The significance of the Tenebre service for me is its relationship to light. There are 15 candles extinguished through the service, the final darkness symbolizing the death of Christ. I looked at Tenebre not in the context of religion but for its use of light, and how composers have scored that descent into darkness. I used the writing of the piece as an opportunity to study some of my favorite Renaissance vocal music, and I chose to reference Tenebre settings by Tallis, Gesualdo and Palestrina, as well as an incredible Tenebre service by Couperin. These small quotes are woven together in an abstract way and my Tenebre inverts the form of the service: rather than going from light into darkness, we go from darkness to light, to symbolize Larry's illumination of Kronos Quartet's music.

Since Tenebre is built and inspired by vocal music, I wanted to include vocals at the end of the piece. In the finale of my Tenebre, the texture expands to three quartets playing (all recorded by Kronos), and an octet of voices sung by my friend Sufjan Stevens. He sings a layered amoeba-like melody of Hebrew letters (which are sung as part of the traditional Tenebre service), and then the first line of the Tenebre reading, Incipit Lamentatio Ieremiae Prophetiae, which translates to 'Here begins the Lamentation of Jeremiah the Prophet.' So the piece ends where it should begin.

— Bryce Dessner

LEONARD BOPP '19

I/O Student Director, IOTA Ensemble Director

Born in Albany, New York, conductor and trumpet player LEONARD BOPP '19 is currently a junior at Williams College. At Williams, Leonard is Assistant Conductor of the Berkshire Symphony and frequently performs as a trumpet soloist and chamber musician. Leonard made his conducting debut with the Berkshire Symphony in April 2017. Leonard is also Music Director of the Chamber Orchestra of Williams, a student-led ensemble dedicated to innovative programming and engaging performance experiences. Last spring, the ensemble performed a special concert at The Clark Art Institute, a benefit concert for the Northern Berkshire Community Coalition, with a program dedicated to the idea of building strong and

inclusive communities through engagement in the arts, featuring Copland's *Appalachian Spring*. This season, the ensemble will present a semi-staged production of Mozart's *La Clemenza di Tito*. Deeply devoted to contemporary music performance, Leonard is also Student Director of the Williams College I/O Festival of Contemporary Music.

In August 2016, Leonard studied in Vienna, Austria, at a masterclass with Johannes Wildner, Professor of Conducting at the University for Music and Performing Arts Vienna as a recipient of the Williams College Roche Travel Fellowship, and was a prizewinner at the Wiener Musikseminar International Conducting Competition, where he was the youngest competitor. In September 2017, Leonard was accepted to study with Ulrich Windfuhr at the conducting masterclass of the International Mendelssohn Festival at the Hochschule für Musik in Hamburg, Germany. As a trumpet player, Leonard has also studied at the Chosen Vale International Trumpet Seminar in Enfield, New Hampshire, where he worked with many of the world's foremost trumpet soloists, including Marco Blaauw of the renowned Ensemble MusikFabrik and Clément Saunier of the Ensemble Intercontemporain.

Leonard is a 2015 graduate of The Juilliard School Pre-College Division, where he studied trumpet with Raymond Mase and orchestral conducting with Adam Glaser. While in high school, Leonard spent two summers studying at the Boston University Tanglewood Institute, where he performed as principal trumpet of the Young Artists Orchestra. Leonard currently studies trumpet with Allan Dean, Professor of Trumpet at the Yale School of Music. He studies conducting with Ronald Feldman, has pursued additional studies with Brad Wells, and counts among his mentors David Allan Miller, Music Director of the Albany Symphony Orchestra. In addition to his musical life, Leonard is an English major at Williams, and has worked as a research assistant in the Department of Comparative Literature.