NEW MUSIC FESTIVAL

Ensemble Itinéraire
International Contemporary Ensemble (ICE)

This concert is dedicated to the memory of Professor M. Fred Longhurst, and is funded in part by the M. Fred Longhurst 1924H Memorial Fund and the Griffith Fund.

Tuesday, May 2, 2017 • 7 pm
Spaulding Auditorium • Dartmouth College
PROGRAM

Périodes (1974)          Gérard Grisey
Territoires IV                        Stefan Maier GR
Something to Hunt (2014)                             Ashley Fure

• INTERMISSION •

Miniature Dances                                                                 Orestis Lykouropoulos ‘17
De l’épaisseur (1998) for violin, cello and accordion       Philippe Leroux
Vela Sierra                                                                 Daniel Miller GR

Stefan Maier eurorack

PolychROME (2017)                        Christopher Trapani
Co-commissioned by l’Itinéraire and Wittener Tage für Neue Kammermusik

GR=Graduate Student

ENSEMBLE ITINÉRAIRE
Anne Mercier violin
Lucia Peralta viola
Yann Dubost double-bass
Antoine Dreyfuss horn
Anthony Millet accordion
Julie Brunet-Jailly flute

INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)
James Austin Smith oboe
Campbell MacDonald clarinets
Ryan Muncy saxophones
David Nelson trombone
Josh Modney violin
Kivie Cahn-Lipman cello

Special thanks
Music Department, the Hopkins Center, the President’s Office and the Bregman Media Labs.
PROGRAM NOTES

_Périodes (1974)_  
Gérard Grisey (1946-1998)

In _Périodes_ there are three types of time (dynamic/increasing tension, dynamic/progressive relaxation and static/periodicity), similar to human breathing: inspiration, exhalation, rest. The sense of time is experienced here like gravity, a pole where the absence of a new energy forces us to turn literally in circles, before an anomaly is detected, a germ of a new evolution, an occasion of a new takeoff. The periodicities are not, however, similar to those which a synthesizer could provide. I call them “blurry,” as our heart, our bodies’ march, is never rigorously periodic, but with a margin of fluctuations that provides interest. _Périodes_ is an intimate score, where the string quartet plays an essential and delicate role. It will be noted in particular:

—the first “inspiration,” during which the instruments envelop the D of the viola in the spectrum of harmonics, then gradually distancing themselves in complexes of sounds farther and farther from the initial spectrum;

—the second “inspiration,” essentially rhythmic (passage from the periodic to the aperiodic) and proceeding from the beating of the heart;

—the passage using a particular technique of the strings, allowing them to move gradually from a very differentiated harmonic complex to an extremely simple coloring of the fundamental.

As for the temporal structures, they are entirely deduced from the spectrum of odd harmonics used in this room.

Hair bristled, stomach to the grass, unbearably still, until: pounce.

II. Much of my work revolves around questions of compulsion and drive. What motivates a sound, what pulls it forward? Can we conjure, outside tonality, that inexplicable sense of craving that seems to tug “ti” towards “do”?

III. Questions of where to go and why haunt many in my ilk. We the hyper-mobile, hyper-privileged generation, saturated with choice and yet raised without the bedtime lies of progress, truth and tribal pride that guided so many before us. Our prey is pre-packaged; our gods are dead. So what do we search for? What do we hunt?

IV. Something to Hunt is a timbral Shepard tone—a multidimensional but unidirectional thrust that circles back and pushes forth relentlessly, obsessively, until its end. Looking for something. Hungry for meat.

_De l’épaisseur (1999)_  
Philippe Leroux

Philippe Leroux was born in Boulogne Billancourt (France) in 1959. In 1978 he entered the Paris Conservatory, studied with Ivo Malec, Claude Ballif, Pierre Schäeffer and Guy Reibel, and won three first prizes. He also attended classes with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xénakis.

Commissioned by l’Arsenal de Metz for the trio Aller-Retour, this work is a musical treatment of the idea of thickness. It is organized as if it were a braid with two strands. The first strand explores the notion of temporal thickness, through the constant, but always slow, repetition of a very dense chord. Between each appearance of this chord emerges little by little another kind of music, the second strand, which develops harmony though the use of continuous or broken _glissandi_, which are sometimes superimposed.

_I. Think of a tiger first spotting its prey. The silence of it. The sudden singularity of purpose._

Something to Hunt (2014)  
Ashley Fure

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IV. Something to Hunt is a timbral Shepard tone—a multidimensional but unidirectional thrust that circles back and pushes forth relentlessly, obsessively, until its end. Looking for something. Hungry for meat.
Harmonic lines arise when the chord’s repetitions slow down and a space opens up, and then these lines die gently, leaving only a distant trace, and then the void generated by their absence.  
Cécile Kubik

**Miniature Dances**  
Orestis Lykouropoulos ‘17  
*Miniature Dances* is a collection of very short pieces inspired by folk dance music. Each miniature aims to encapsulate key elements of a particular folk dance in a contemporary classical idiom.

- Csárdás (Hungarian)  
- Swing (USA)  
- Polka (Czech)  
- Ballos (Greek)  
- Danish Impression  
- Pizzica (Italian)  
- Zeibekiko (Greek)  
- Flamenco (Spanish)  
- Jigreel (Irish)  
- Bourrée (French)  
- Hora (Balkan)

**PolychROME (2016)**  
Christoper Trapani  
*PolychROME* was composed while I was on a year-long residency at the American Academy in Rome. The city is saturated, overflowing with lush detail like the interiors of its Baroque churches. Rome’s subtle color palette and distinctive diffuse light are impossible to ignore: shades of ochre in shifting sunbeams, the geometric patterns of colored glass in Cosmati mosaics, neon-green parrots streaming through gardens of orange trees...Still, this kaleidoscope is only a fraction of Rome’s historical color.

The piece opens with the image of reinvigorating those faded, sun-struck stones of antiquity. The sonic parallel here is an attempt to delve inside “pitchless” sounds to uncover and amplify their hidden pitch components. At first this is done by analyzing frequencies of percussive sounds and orchestrating their resonance, sometimes with the aid of Orchids, the computer-assisted orchestration software from IRCAM. At other times, the entire ensemble is reimagined as one bank of resonant filters whose oscillators react to a solo line or percussion attacks.

The form of *PolychROME* broadly follows the arc of Geoff Dyer’s short story *Decline and Fall*, as the vibrant city is gradually slowed to a state of paralysis by the stifling summer heat: “Each day the city became hotter, emptier, quieter. The streets succumbed to a kind of eclipse: they looked, in bright daylight, as they did at night when all the shutters were down. It was August, and I too was stalled.” Everything ends up as spotlit and exposed as sunlight on hard stone; sonorities calcify as all forward motion evaporates. Like a cinematic fade to white, the piece dissolves into a blinding, unforgiving glare.

**ABOUT THE ARTISTS**

The International Contemporary Ensemble (ICE) is an artist collective committed to transforming the way music is created and experienced. As performer, curator and educator, ICE explores how new music intersects with communities across the world. The ensemble’s 35 members are featured as soloists, chamber musicians, commissioners and collaborators with the foremost musical artists of our time.
ABOUT THE ARTISTS CONTINUED

A recipient of the American Music Center’s Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artists in residence at Lincoln Center for the Performing Arts’ Mostly Mozart Festival, and previously led a five-year residency at the Museum of Contemporary Art Chicago.

New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings. DigitICE catalogues the ensemble’s performances in a free online streaming video library. ICE's First Page program is a commissioning consortium that fosters close collaborations between performers, composers and listeners as new music is developed. EntICE, a side-by-side youth program, places ICE musicians within youth orchestras as they premiere new commissioned works together. Yamaha Artist Services New York is the exclusive piano provider for ICE.

Ensemble Itinéraire is one of the major European musical creative collectives. Originally, it gathered composers and performers together to collaborate. Over time, l’Itinéraire has shared the adventure of several generations of musicians, thus constituting more than a repertory: its name is associated with the current of spectral music. Since its founding, the ensemble, thanks to musicians of a very high level, has created hundreds of highly important works: Grisey, Lévinas, Murail, Dufourt, Tessier, but also Scelsi, Harvey and Romitelli.

More than a compositional school, more than a trend, spectral music is above all a musical attitude based on the experience of sound, of listening, to dare all the limits of sound. It relies in particular on instrumental amplification, the use of electronic instruments, synthesizers...and then, building on the revolution of electronic music, the "spectral" musicians will discover an unheard-of universe—ideas that now nurture musical creation around the world.

L’Itinéraire today still maintains the spirit of adventure that preceded its creation. The collective always encourages musical creation and its transmission; it also sheds light on what is already a repertoire, with young composers or composers of related aesthetics. Its concert season is grounded in this reflection. For its fortieth anniversary in 2013, l’Itinéraire wished to reconnect with the spirit of its origin. The musicians became members of its collective. The ensemble, proud of its history, turns a sure look towards the future: l’Itinéraire leaves more than ever to the discovery of new artistic territories, sound, beyond borders.

Stefan Maier GR is an artist from Vancouver, Canada. Working in sound, installation, and performance, his compositions have been presented by Haus der Kulturen der Welt (Berlin), Fonema Consort (Chicago), G(o)ng Tomorrow (Copenhagen), Experimental Studio des SWR (Freiburg), ECLAT (Stuttgart), Talea Ensemble (New York) and Nouvelle Ensemble Moderne (Montreal). Upcoming projects include a commission from Vertixe Sonora (Santiago de Compostela) and a new work for the loudspeaker array at Berghain (Berlin). Since 2015, he has collaborated extensively with Ragnhild May. Their concert-installation Music for Organs was recognized as an outstanding composition of the year by the Danish Arts Council in 2016. Maier is currently working toward degrees at Bard College and Dartmouth College.
ABOUT THE ARTISTS CONTINUED

Ashley Fure’s music, called “raw, elemental,” and “richly satisfying” by the New York Times, explores the kinetic source of sound, bringing focus to the muscular act of music making and the chaotic behaviors of raw acoustic matter. She holds a PhD in music composition from Harvard University and joined the Dartmouth College Music Department as an assistant professor in 2015. Winner of a 2017 Rome Prize in Music Composition, Fure also received a 2017 Guggenheim Fellowship, a 2016 Foundation for Contemporary Arts Grant for Artists, a 2015 Siemens Foundation Commission Grant, the 2014 Kranichsteiner Composition Prize from Darmstadt, the 2014 Busoni Prize from the Akademie der Künste in Berlin, a 2014 Mellon Post-doctoral Fellowship from Columbia University, a 2013 Fulbright Fellowship to France, a 2013 Impuls International Composition Prize, a 2012 Darmstadt Stipendienpreis, a 2012 Staubach Honorarium, a 2011 Jezik Prize and a 2011 ten-month residency at Akademie Schloss Solitude. Her work has been performed at major festivals throughout Europe and the United States and was featured in a 2016 Miller Theater Composer’s Portrait.

Orestis Lykouropoulos ’17 began studying violin at the age of six under Vladislav Halapsis and graduated from the Atheneum Conservatory of Athens, Greece, with High Honors. In high school, he was a member of Camerata Junior, the youth division of Athens’ most prestigious chamber orchestra. He began composing at Dartmouth, in the class of Professor Spencer Topel, and had his first live premiere in last year’s New Music Festival, with a chamber piece for eight musicians. He is currently completing his computer science and music double major, and is pursuing an honors thesis in composition with Professor Kui Dong.

Daniel Miller GR a native of Seattle, is a composer, instrument builder and field recordist. His creative practice centers on perceiving and responding to the vitality latent in simple processes, materials, and technologies. Recent creative interests have included explorations of found objects, live animated interactive scores and feedback cycles between performers and stochastic processes or acoustic automata. Miller’s music has been performed in North America, Europe and Asia. Past collaborators include Nouvel Ensemble Moderne, ensemble mise-en, the International Contemporary Ensemble, the NOW Ensemble, Ensemble MotoContrario and folk duo Undlin & Wolfe. In 2013 he was a recipient of a Thomas J. Watson Fellowship, a grant that made possible twelve months of field-recording research in seven countries. In 2016 he was awarded a BMI Student Composer Award for his 2012 solo for flute and electronics, Contrails. In 2017 Miller was the recipient of a Fulbright research fellowship to India for a project centered on intersections between Indian classical and contemporary music and algorithmic structural processes and cognitions. A former student of the Conservatorium van Amsterdam, Miller is a recipient of degrees in music composition and philosophy from Lawrence University. He is currently a master’s candidate in the Digital Musics program of Dartmouth College.

Christopher Trapani was born in New Orleans, LA. He earned a bachelor’s degree in music and English from Harvard, then spent most of his twenties overseas: a year in London, working on a master’s degree at the Royal College of Music with Julian Anderson; a year in Istanbul, studying microtonality in Ottoman music on a Fulbright grant; and seven years in Paris, where he studied with Philippe Leroux and worked at IRCAM. In 2015 he spent eight months in Stuttgart as a fellow at Akademie Schloss Solitude. Trapani is now based in New York City, as a doctoral candidate at Columbia University,
where he has studied with Tristan Murail, Fred Lerdahl, George Lewis and Georg Friedrich Haas. He is currently living in Rome, as the recipient of the 2016 Luciano Berio Rome Prize from the American Academy. Trapani is the winner of the 2007 Gaudeamus Prize. His scores have been performed by Ensemble Modern, ICTUS, Talea Ensemble, the BBC Scottish Symphony Orchestra and the JACK Quartet, among others. Current projects include a Chamber Music America commission for Ekmeles (six voices and electronics), a new piece for four electric guitars commissioned by the Transit Festival for Zwerm, and a new work for viola d’amore and electronics for Marco Fusi, to be premiered at the Casa Giacinto Scelsi in Rome. christophertrapani.com.
BARBARY COAST JAZZ ENSEMBLE
SENIOR FEATURE CONCERT
sat MAY 13 • 8 pm • SPAULDING AUDITORIUM
Always a party, especially this year as we celebrate the Coast’s seven talented seniors and Don Glasgo, retiring after 40 years as Coast director!

WORLD MUSIC PERCUSSION ENSEMBLE
wed MAY 24 • 7 pm • SPAULDING AUDITORIUM
The ensemble is joined by an internationally touring Latin jazz trio La Voz de Tres, featuring Chilean vocalist Natalia Bernal, keyboardist Mike Eckroth and seven-string guitarist Jason Ennis. Expect an evening of romantic, fiery Cuban sons and Argentine tangos.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter