

Juventas!

Mark David Buckles, music director

and the

Harvard-Radcliffe Contemporary Music Ensemble

Harvard College: Pforzheimer House

February 26, 2006

Program

Water Songs

Jocelyn Hagen

(b. 1980)

V. *Gwendolen's Dream*

Heather L. Ash, soprano

Gabriel Merton, clarinet

Elizabeth Knight, cello

Bagatudes

Matthew Harder

(b. 1972)

Bagatude No. 1, Spritely

Bagatude No. 2, Very Slow but Explosive

Bagatude No. 4

Gabriel Merton, clarinet

Julia Scott Carey, piano

Poor soul, the centre of my sinful earth

Julia Scott Carey

(b. 1986)

Heather L. Ash, soprano

Julia Scott Carey, piano

Dancing in Dew

Mark David Buckles

(b. 1980)

Erin Huelskamp, flute
Mark David Buckles, piano

In The Sky She Floats

John Aylward

- I. Clear Silver Light
- V. The Sinking Moon

Emily Marvosh, mezzo
Julia Scott Carey, piano

...the four conditions for happiness

Erin Huelskamp
(b. 1982)

- III. Freedom from all ambition

Heather L. Ash, soprano
Julia Scott Carey, piano

Intermission

“Papa above!” and “Gratitude – is not the mention”

Peter McMurray

Victoria Chang, voice
Alex Shiozaki, violin
John Sullivan, piano

Construction #1

Matthew Mendez

Matthew Mendez, piano

Tower

Mauro Braunstein

Jon Wing, trumpet
John Chen, trumpet
Rachel Staum, horn
Jason Brodsky, trombone
Michael Zito, euphonium
Evan Kornbluh, tuba
Mauro Braunstein, conductor

Program Notes

Gwendolen's Dream from Water Songs

Jocelyn Hagen

Gwendolen's Dream is a beautiful story about love written by Pacific Northwest poet, G.T.P. Cleaver. This short piece consists of a primary motive that cycles through the cello, clarinet, and voice, creating a delicate, fluid interplay between the text's two characters: a woman who walked into the sea and the man who floats on the waves.

Woman walked into the sea,
dissolved into foam;
 bones saturating the barnacled rocks,
 getting caught in the seaweed,
 washing upon the shore.

Woman waited,
and sometimes he came,
alone
and naked,
like a warrior to the sands,
 the sun burning his body brown.

And every time he waded in
and floated on the waves
woman wrapped herself
about his body.

Afterwards,
he would pick up a pretty shell;
 that night, as he lay in bed,
 he held it to his ear.

It reminded him,
though he could not fathom why,
 of her voice.

Bagatudes

Matthew Harder

Bagatudes for clarinet and piano has four movements that more closely resemble "bagatelles" than "etudes", but there are elements of both. Movements 1 and 3 are similar in style and motion, as are movements 2 and 4 - the former fast and frenetic, and the latter slow and methodical. The first movement is an exercise in the compactness of form. The second was written using the technique of "dissonant counterpoint". The third is an extension of the first movement in style as well as form. The fourth movement is unique in that the performers have a great deal of control over the length and substance of the music. The musical score is a set of prose instructions regarding the elements of music (tempo, rhythm, dynamics, pitch, etc.).

Poor soul, the centre of my sinful earth
Julia Scott Carey

Sonnet 146

Poor soul, the centre of my sinful earth,
Thrall to these rebel powers that thee array;
Why dost thou pine within and suffer death,
Painting they outward walls so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up they charge? Is this thy body's end?
Then soul, live thou upon they servant's loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on Death, that feeds on men,
And Death once dead, there's no more dying then.

Dancing in Dew
Mark David Buckles

All it asks of us is that we listen.

In the Sky She Floats
John Aylward

In the Sky She Floats is a setting of five poems by Sappho. Each poem brings to my mind different aspects of the natural world and their reflection in human emotions. These songs are dedicated to Martin Boykan.

I.

The gleaming stars
All about the shining moon
Hide their bright faces
When full orb'd and splendid
In the sky she floats
Flooding the shadowed earth
with clear silver light.

V.

The sinking moon
has left the sky.
The Pleiades have also gone.
Midnight comes and goes.
The hours fly and solitary
Still I lie.

Freedom from all ambition from ...the four conditions for happiness
Erin Huelskamp

Freedom from all ambition is the third song of a set commissioned by Heather L. Ash. The piece sets four poems that describe the four conditions for happiness as told by Albert Camus.

I'm nobody! Who are you?
Are you nobody too?
Then there's a pair of us – don't tell!
They'd banish us you know.

How dreary to be somebody!
How public, like a frog,
To tell your name the livelong day
To an admiring bog!
-Emily Dickinson

“Papa above!” and “Gratitude – is not the mention”
Peter McMurray

Papa above!
Regard a Mouse
O'erpowered by the Cat;
Reserve within thy Kingdom
A "mansion" for the Rat!

Sung in seraphic cupboards
To nibble all the day,
While unsuspecting cycles
Wheel pompously away.
-Emily Dickinson

Gratitude-is not the mention
Of a Tenderness,
But its still appreciation
Out of Plumb of Speech.
When the Sea return no Answer
By the Line and Lead
Proves it there's no Sea, or rather
a remoter Bed?
-Emily Dickinson

Construction #1
Matthew Mendez

Construction #1 was composed using a fractal procedure in order to create a spatial set which determines the pitch material for the entire piece. The particular set I constructed for this piece turned out surprisingly consonant, and has traditional harmonic implications to which a composer can latch onto. The spatial set divides into four naturally occurring subsets, each with their own tonal centers. By initially only using a quarter of the pitch material and then gradually introducing the rest of the subsets, their implied tonal centers are superimposed upon one another, creating the potential for tension and release on the larger architectural level. This strikes me as a viable systemized compositional procedure which still retains the potential for traditional aesthetic qualities.