Hopkins Center for the Arts
and
The Department of Music
presents

NEW MUSIC FESTIVAL

MUSIC, SOUNDSPACE & ARCHITECTURE
Kui Dong director
Brian Chalif ‘16, Daniel Miller G associate directors

Festival Resident Ensemble
Ensemble mise-en

Monday, May 2
7 pm • Faulkner Recital Hall

This concert is funded in part by the Department of Music Griffith Fund, the President’s Office, the Bregman Media Lab and the Graduate Student Council.
PROGRAM

Vox Nihili (Voice of Nothing) (2016)  
Spencer Topel
Festival Resident Ensemble  
Ensemble mise-en: Ti Chung flute; Aleksandr Karjaka clarinet;  
Jenny Yum violin; Alexandra Jones cello;  
Moon Young Ha conductor

Sacred Space (2016)  
James Tecuatl-Lee ‘11
Festival Resident Ensemble  
Ensemble mise-en: Ti Chung flute; Hsuan-Fong Chen oboe;  
Aleksandr Karjaka clarinet; Mark Broschinsky trombone;  
Clara Warnaar percussion; Jenny Yum violin;  
Carrie Frey viola; Alexandra Jones cello;  
Evan Runyon bass; Moon Young Ha conductor

Three Places in Old Dartmouth (2016)  
Joris van der Herten G
Festival Resident Ensemble  
Ensemble mise-en: Ti Chung flute; Hsuan-Fong Chen oboe;  
Aleksandr Karjaka clarinet; Mark Broschinsky trombone;  
Clara Warnaar percussion; Jenny Yum violin;  
Carrie Frey viola; Alexandra Jones cello;  
Evan Runyon bass; Moon Young Ha conductor

Kui Dong
Festival Resident Ensemble  
Ensemble mise-en: Ti Chung flute; Hsuan-Fong Chen oboe;  
Aleksandr Karjaka clarinet; Mélanie Genin harp;  
Clara Warnaar percussion; Jenny Yum violin;  
Carrie Frey viola; Alexandra Jones cello;  
Evan Runyon bass; Moon Young Ha conductor

Special thanks to the Department of Music Griffith Fund, the Hopkins Center for the Arts, the President’s Office, the Bregman Media Labs, and the Graduate Student Council for their generous support.
Voix Nihili (Voice of Nothing) (2016)

Voix Nihili (Voice of Nothing) explores an imaginary landscape, where the essence of the human voice is lost, left endlessly searching for its body. The work is organized into 17 stanzas bookended by an introduction and an epilogue. Short pauses between the stanzas evoke poetic structure, and melodic parts appear as incomplete fragments, only becoming comprehensible at fleeting moments within the context of other fragments.

In turn, the ensemble is split into two groups of identical instrumentation: human musicians, and non-human (electronic) musicians. Tensions between human and non-human performers further punctuate the disembodiment of the voice, visually emphasized by contrasts between played and unplayed instruments both producing sound. The work is at times both melancholic and hopeful, but never entirely revealing. Instead existing as a phantasm; a dream.

—Spencer Topel

Three Places in Old Dartmouth (2016)

"Dear old Dartmouth, give a rouse For the College on the hill"

"Three Places in Old Dartmouth" describes three places at Dartmouth College in three loose variations on the "Alma Mater", the official school song. The title alludes to "Three Places in New England (Orchestral Set No. 1)", a composition for orchestra by American composer Charles Ives, noted for its use of musical quotation and paraphrasing.

• Baker Berry Tower and The Green
  Every day at 6 pm, the iconic central clock tower plays the Alma Mater, which can be heard throughout campus - especially when crossing the College Green.

  Trombone plays the Alma Mater in full, accompanied by ensemble.

• Top of the Hop at night
  The Top of the Hop is an area at the second floor of the Hopkins Center for the Arts, which overlooks the Green. A grand piano is available to the public, on which pianists can play and improvise. Late at night, Top of the Hop is mostly deserted and low-lit.

  Piccolo in the low register plays the Alma Mater with soft accompaniment, briefly passing the melody over to the double bass.

• Dr. Seuss and Ives at the CGSE Office
  Every Friday at 3 pm, the Center for Gender and Student Engagement provides afternoon tea and muffins to students. A television in the main room often displays a loop of cat videos, slightly reminiscent of Dartmouth alumnus Dr. Seuss's zany creations.

  After an oboe introduction, the trombone again takes up the Alma Mater, seemingly independent of the ensemble, which plays driving motifs, until trombone and ensemble come together again in continuous crescendo, after which "Baker Berry Tower and The Green" is reprised. — Joris van der Herten
Sacred Space (2016)

“Sacred Space” is a meditation for chamber ensemble and audience. It’s my goal through this music to create a space where many people of any beliefs can meditate together in as many diverse ways.

A common characteristic of sacred spaces is that they are locations where rituals are repeated, and this repetition is often what sanctifies the place, or at least reinforces the sacred quality of the space. For example, think of a mosque, chapel, shrine, memorial, or a grave site. All of these places are sacramental with some form of ritual action which serves to distinguish them from the pragmatism of worldly spaces. Similarly, in “Sacred Space” I use abstract ritual actions in music with the intent of creating a nonspecific sacred space suitable for meditation for many if not all people.

To facilitate meditation in this piece, I incorporated cardiorespiratory awareness into the music. This is a common method used to enter into a meditative state. For example, attention to breathing is used in Zen and yoga practices, and implicitly in the recitation of rosary and mantras from many traditions, as part of the meditation. Medical research shows that practices like these which focus awareness on cardiorespiratory action have measureable effects on breathing, heart rate and blood pressure, supporting the theory that the meditation state as a physiological state can be induced by this sort of attention to bodily functions. Based on these observations, I wrote some parts of “Sacred Space” where the music is determined by breath or heartbeat, and others where the music is determined by repetition of a sort of “meditation phrase.” But I did not write any specific meaning into music. Instead, “Sacred Space” is a musical framework in which I ask each performer and each audience member to furnish the form with meaning. If music were space, then what I provide is the empty room.


Fantasia: A Dialogue with Wind was commissioned by San Francisco Contemporary Music Players for the Serge Koussevitzky Music Foundation in The Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky

I must confess I have lost the program note written 13 years ago. When I look at the score and tried to write again, the words escaped me. After attending several days of intensive discussion on Artistic Creativity at Notre Dame Institute for Advanced Study past week, I have decided to take the advice from fellow panelist artist Richard Tuttle: Let the art speaks in its own language. Enjoy. —Kui Dong
ABOUT THE ARTISTS

ENSEMBLE MISE-EN is a New York-based contemporary music collective led by composer Moon Young HA. Comprised of talented young musicians, our personnel strive to bring a repertoire of challenging new sounds to diverse audiences. We wish to impart an experience that is simultaneously multi-cultural, intellectually stimulating, and aesthetically pleasing. As a collective, the multi-national personnel has coalesced around a real aesthetic agenda, crystallized in the name mise-en: “mee”, in Korean, means “beauty”, and “zahn”, “to decorate”, and the group unabashedly promotes “beautiful” artwork to increasingly diverse audiences of contemporary sounds.

The ensemble promotes large-scale, dynamic performances of contemporary music featuring the works of established and budding composers. Since its inception in 2011, ensemblemise-en has collaborated with many esteemed partners such as: Washington Square Contemporary Music Society, International Alliance for Women in Music, Austrian Cultural Forum New York, Open Meadows Foundation, New York University, New York Foundation for the Arts, I-Park, Goethe-Institute Boston, Villa Gillet (FR) and others. To date, the ensemble has presented a total of 281 pieces, including 114 works written for the group, and 86 US/NY premieres. The ensemble has performed at exciting venues such as (le) poisson rouge, Bohemian National Hall, Italian Academy, the DiMenna Center, Tenri Cultural Institute and the cell.

Twitter: twitter.com/ensemblemiseen
Facebook: facebook.com/miseen
Instagram: instagram.com/ensemblemiseen
Website: mise-en.org

Spencer Topel is an American composer of experimental music and sound installations that explore relationships between architecture, space, and form. He is a recipient of numerous awards and honors, including the Palmer Dixon Prize from the Juilliard School for best composition, BMI and ASCAP Awards, a Danish International Visiting Artist Residency in 2013 (DIVA), and was a recent artist-in-residence with the Meitar Ensemble in July 2014 (Tel Aviv). In November of 2015, Topel was one of ten composers invited to join a delegation to Havana, Cuba for a special concert of contemporary music from North America hosted by the American Composers Forum and covered by National Public Radio (NPR).

Recent premieres and exhibitions include Echoic Memory, presented at the prestigious Drawing Center NY, Details on the Strasbourg Rosace (Third Sound Ensemble), String Quartet (with FLUX Quartet and Ohm Speaker Inc.), Palavers (with String Noise), Listening Glass (P.3+ Bamboula NOLA), Capturing Resonance (with Soo Sunny Park at the DeCordova Museum), Svin (bassist Jesper Egelund), Callings (FIGURA Ensemble), and Five Details on the Strasbourg Rosace (Meitar Ensemble, Christ Church Orchestra, and BYCE).

Topel has produced works for many of America's premiere music and art institutions, including the DeCordova Museum and Sculpture Park, the Minnesota Orchestra, the Juilliard Symphony, Oregon Symphony, and the Aspen Contemporary Ensemble, TILT Brass, FLUX Quartet, and the Callithumpian Consort. Notable international collaborations include performances with the FIGURA Ensemble in Copenhagen, Denmark, the Contemporarte Ensemble in Venice, Italy, and the Meitar Ensemble with the Israeli Conservatory of Music in Tel Aviv, Israel.
Topel received degrees from Cornell and The Juilliard School before joining the Tenure-Track Faculty at Dartmouth College, where he is currently an Assistant Professor of Music.

A vocalist and pianist with a background in violin, James Tecuatl-Lee ‘11 is in his element whether writing instrumental or vocal music. While studying music at Dartmouth College, James experimented with free improvisation, wrote for the Del Sol String Quartet, and completed his first large scale work, a chamber opera called *Hermaphroditus and Salmacis*, which received funding for a staged reading. After graduating with honors in music, he moved to Oakland, where he has begun writing for local ensembles, receiving commissions and prizes from groups such as the SF Choral Artists and Sacred and Profane.

James Tecuatl-Lee's musical language is usually melodic, and rooted in the extended tonalities of American jazz. He is inspired by music from many traditions, ranging from the classical traditions of Europe and India, to the folk traditions of Korea and the Americas, to R&B artists like Beyoncé. All of this music finds ways into his writing and performance, consciously and subconsciously, as he grapples with understanding how all these fabulous and seemingly incompatible styles exist in the same world.

Above all, James strives to write with a basic musical vitality that all can appreciate, as well as the nuance and innovation that will allow even experienced listeners to continue finding meaning upon further listenings.

Next projects include a holiday choral work for Sacred and Profane, A Chamber Chorus in Berkeley, and some children's arrangements of holiday songs for Orff xylophones.

Joris van der Herten G is a Thayer graduate student in the Master of Engineering Management program. He did his undergrad in computer science engineering at Ghent University in Belgium, and studied piano and composition at the Academies of Lokeren and Sint-Niklaas.

He was a double finalist in the composition competition "Op weg naar het nieuwjaarsconcert" by the Nederlands Blazers Ensemble (2006, 2007), received first prize in composition in the Dexia Classics competition (2009), was one of the six nominees for the choral composition competition "Ook jouw stem telt" (2011) and won the composition competition for cello orchestra at the Cellofestival Dordrecht (2013).

In 2011, three of his works were selected for performance at the opening of the Firstsite contemporary art gallery in Colchester, United Kingdom.

Described by newspapers and magazines such as Washington Post, Gramophone International UK, and San Francisco Examiner as “exquisitely... ceaselessly compelling”, “exceptional beauty and imagination”, “ a hybrid sonic labyrinth”, Kui Dong’s music has been performed and commissioned by numerous ensembles and received honors and prizes from a wide spectrum of prestigious institutions, including Central Ballet Group of China, The National Performing Art Center Spain’s Tenerife Symphony Orchestra, UK’s Arditti Quartet, Austria’s Ars Electronica, Del Sol Quartet, Volti, SFCMP, Melody of China, USA Commissioning Award, The Serge Koussevitzky Music Foundation and Library of Congress, the Fromm Music Foundation at Harvard University, Meet the Composer, ISCM, and ASCAP etc.
Her music, including three full length CDs can be found on New World Records “Pangu's Song” (2004) and Other Minds Records “Hands Like Waves Unfold” (2008) and “Since When Has The Bright Moon Existed” (2011). Releases in 2013 include “Follow Me? (2009)” for electronic and clarinet and “Shall We Play? (2012)” for string quartet, piano 4 hands and toy pianos on Grammy Award nominated Sono Luminus Records, as well as “Trio” on Henceforth Records. A collection of her chamber works was published by Central Conservatory of Music Press in May and the recording of “Differences within Oneness” for string quartet was digitally released by Other Mind Record/Naxo in November of 2015.

Kui Dong’s current project includes a 65-miunte Chamber opera “Hu Tong (Narrow Alley) commissioned by Real Time opera funded by Argosy Foundation. She is a professor of Music Composition at Dartmouth College.
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SCHEDULE OF EVENTS

Tuesday MAY 3
Ensemble Mise-en in Concert

7 pm • Spaulding Auditorium
Large-scale concert of original music composed for the festival by aspiring and established Dartmouth composers.

Festival Reception
9 pm • Top of the Hop

Improvisation Concert
10 pm • Sarner Underground, Collis Center
Undergraduate and Digital Musics masters students present a late-evening concert featuring improvised music and electronic and digital sounds and images.