

# renegade **E**NSEMBLE

**Saturday, October 10, 2009**

Lloyd Ultan Recital Hall

School of Music

Ferguson Hall

2106 4<sup>th</sup> Street South

Minneapolis, MN 55455

8:00pm

and

**Saturday, October 31, 2009**

Inver Hills Community College

Fine Arts Building

Multi-Purpose Classroom

2500 East 80th Street

Inver Grove Heights, MN 55076-3224

4:00pm

"RenegadeEnsemble seeks to further develop and foster an audience for contemporary art music in the upper mid-west by exposing and educating the general public to new music through performances, collaborations, workshops, and educational outreach."

# Program

Arbos.....Arvo Pärt  
(b. 1935)

Love after 1950 [select movements].....Libby Larsen  
(b. 1950)  
*Boy's Lips*  
*Blond Men*  
*Big Sister Says, 1967*  
*The Empty Song*  
*I Make My magic*

Bug.....Bruno Mantovani  
(b. 1974)

Nagoya Marimbas.....Steve Reich  
(b. 1936)

\* \* \* \* \*

she quietly enters and leaves the fray .....Joshua Clausen  
(b. 1981)

Moonsick.....Linda Buckley  
(b. 1979)

Music in 5<sup>ths</sup> .....Philip Glass  
(b. 1937)

### **From the Artistic Director:**

RenegadeEnsemble is very excited to begin a new season. With the success of our performance of Steve Reich's *Music for 18 Musicians* last year, we have been planning an attractive collection of new works for the coming season, which vary considerably among instrumentation, length, and style.

In addition to our musical endeavors, we have also obtained some basic electronic equipment with which we hope to begin educational programs in the public schools. Though we have not yet gotten all of the equipment needed to make us mobile and able to freely travel, the purchases that we have made have brought us that much closer to executing our educational outreach goals.

As RenegadeEnsemble continues to change and grow, we are constantly seeking out new creative ways by which to bring contemporary music to new audiences. If you are interested in becoming a performing member, board member, supporter, or just want to help out any way you are able, please let us know!

### **Become a Board Member:**

RenegadeEnsemble is searching for innovative, savvy, and/or creative individuals who possess an interest in the arts to serve on our Board of Directors. If you are interested in joining the board to fill any of the following vacancies, please send a letter of intent to the attention of Stanley H. Rothrock, II at [renegadeensemble@gmail.com](mailto:renegadeensemble@gmail.com) indicating your desire—the positions that will soon open include: vice-president, treasurer, and secretary.

### **Become a Performing Member:**

If you would like to join the RenegadeEnsemble as a full-time or substitute member, auditions are held on a revolving basis. Please contact the Artistic Director to schedule an audition at [renegadeensemble@gmail.com](mailto:renegadeensemble@gmail.com). Auditionees will be asked to prepare one or two pieces by a living composer. In addition, auditionees may also be asked to sight-read and/or improvise. Because we often perform works that are not limited to specific scorings, all instruments and voice types are encouraged to audition.

### **New Web-site: [www.renegadeensemble.org](http://www.renegadeensemble.org)**

RenegadeEnsemble has recently launched a new web-site found at [www.renegadeensemble.org](http://www.renegadeensemble.org). For the most up-to-date information about our organization, upcoming performances, ways to get involved, or how to donate, check-out our new web-site!

**Local Call for Scores:** If you are a composer and you live in the Upper-Midwest (Minnesota, Iowa, Wisconsin), RenegadeEnsemble would like you to consider submitting your work to our open Call for Scores. Information about this year's Call for Scores is available from our web-site: [www.renegadeensemble.org](http://www.renegadeensemble.org).

### **Make a Donation:**

Please join us in the lobby after the concert to ask questions about the music, the ensemble, or whatever else is on your mind. If you like what we're all about and you wish to donate, you may do so a number of ways:

- 1) *Web-site* (the easiest way to make a donation to RenegadeEnsemble is from our web-site: [www.renegadeensemble.org](http://www.renegadeensemble.org). Visit the web-site, then click on the donate button on the first page)
- 2) *Cash donation* (complete the envelope found in your program and mail it to our office or give it to one of the performers before you leave the concert)
- 3) *Checks* (made payable to RenegadeEnsemble—you can use the donation envelopes for this too)
- 4) *Credit/Debit Card* (Send an e-mail to [RenegadeEnsemble@gmail.com](mailto:RenegadeEnsemble@gmail.com) with the amount you wish to donate. An invoice will be sent to your e-mail account. Complete the transaction by confirming the donation amount.)
- 5) *PayPal Transfer* (Use your PayPal account to transfer funds to RenegadeEnsemble by e-mailing [RenegadeEnsemble@gmail.com](mailto:RenegadeEnsemble@gmail.com). A PayPal link will be sent to your e-mail address. Click on the link to make a donation).

RenegadeEnsemble is a 501(c)(3) tax-exempt organization. All donations made to this charitable organization are tax-deductible.

**Upcoming Events:***Saturday, October 31, 2009*

Inver Hills Community College  
 Fine Arts Building  
 Multi-Purpose Classroom  
 2500 East 80<sup>th</sup> Street  
 Inver Grove Heights, MN 55076-3224  
 4:00pm

*December 1, 2009*

Call for Scores Application Deadline:

*Saturday, January 16*

Call for Scores Performances/Recording Session:

Lloyd Ultan Recital Hall  
 School of Music  
 Ferguson hall  
 2106 4<sup>th</sup> Street South  
 Minneapolis, MN 55455  
 1:00pm

**Personnel***Board of Directors*

Stanley H. Rothrock, II, Artistic Director  
 Paul Schimming, Vice-President  
 Rand Park, Public Relations  
 Alyssa Anderson, Secretary  
 Geoff Anderson, Treasurer

*Performing Members*

Alyssa Anderson, mezzo-soprano  
 Geoff Anderson, 'cello  
 David Birrow, percussion  
 Zachary Crockett, keyboard  
 Andrew Fleser, keyboard  
 Solange Guillaume, keyboard  
 Adam Rappel, percussion  
 Stanley H. Rothrock, II, keyboard  
 Paul Schimming, clarinet/bass-clarinet

**'Renegade' Past Patrons:**

*Salvador Dali* (to \$250.00)  
 Anne and Greg Barnes  
 The McCright Family  
 James A. Vela-McConnell

*Jackson Pollock* (to \$100.00)  
 The Dickinson's

*Luis Buñuel* (to \$50.00)  
 Anonymous (1)  
 Barbara and Van Anderson  
 Matthew Benson  
 David Birrow  
 Alison Fahy  
 Stephanie Herrick  
 Timothy Lovelace  
 Eric McEnaney and Scott Krenz  
 Donald and Connie Moyer  
 Anne Elstrom and Rand Park  
 Stanley H. Rothrock, II  
 Lori Anne and Eva Williams

*Kurt Vonnegut* (to \$25.00)  
 Anonymous (4)  
 Donna and Earle Benson  
 Gregory Bullard  
 Robert and Mary Frances Drake  
 Thomas and Mary Garrison  
 James Holdman  
 Jenny J. Keavy  
 Andrew Leonard  
 The Passmore's  
 Susanna Reilly  
 Tammy and Stanley Rothrock  
 William Vollinger

*Lucille Ball* (to \$10.00)  
 Anonymous (1)  
 Steve Burdette  
 Douglas J. Levine

"Big Sister Says, 1967" could only be a honky-tonk and nothing else. It's impossible to separate the "beauty-school dropout" message of the poetry from one of America's great contributions to the keyboard, honky-tonk piano. This is a song that takes stamina. It begins with a Pagliacci-like cry, "Beauty hurts." From that moment, the mezzo-soprano rants, teases, pushes and pulls her voice as incessantly as adolescent women subject themselves to the perpetual motion machine of cosmetic beauty.

I love the image of the empty shampoo bottle works as the metaphor for the draining of emotion from a failed love affair. In the case of the poem "The Empty Song," the shampoo happens to be Spanish. With extraordinary genius, Liz Lochhead has crafted her words to create the cadence of a slow tango. It seemed so natural to marry her words with a haunting tango of resignation.

"I Make My Magic" is the blood pulsing through your veins; it is what is often called survival, but even that word trivializes the base urgency of breathing, living, and self.

- Libby Larsen, July 2000

Bruno Mantovani was born on October 8, 1974. Following studies at the Paris Conservatoire, he trained in computer science at the Paris Institute for Music/Acoustic Research and Coordination (IRCAM) before launching his international career.

**Bug**, which premiered on February 6, 1999 at the Mériel Festival by Philippe Berrod, is a work of extreme virtuosity and instability, a depiction of the disorder caused by an imaginary computer breakdown (fortunately, an inaccurate prediction of what could have happened on December 31, 1999...). In the beginning of the work, many of the rhythmic values are multiples of a common unit (the sixteenth note), but the speech loses its regularity by the use of specific dynamics, which often contradict the shape of the melody. In the same way, many of the trills, as well as the varied articulations, give the beginning of the work an extreme feeling of density. Gradually, the speech seems to escape the performer, with fast figures replacing the pulse that was present at the beginning of the work. After a brief lull, virtuosity asserts itself again, leading to a point of no return: a note in the upper register played at maximum volume. From this moment, everything seems to fall apart: fragments of figures replace the brilliance of the preceding section. The harmonic scale seems to decompose, and quarter tones disturb the ear. The piece ends with held notes, only echoes of the previous microtonal melodies.

--Bruno Mantovani

**Nagoya Marimbas** is somewhat similar to my pieces from the 1960s and '70s in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two part unison canons. However, these patterns are more melodically developed, change frequently and each is usually repeated no more than three times, similar to my more recent work. The piece is also considerably more difficult to play than my earlier ones and requires two virtuosic performers.

--Steve Reich

Since the electronic component of **she quietly enters and leaves the fray** employs hundreds of recorded sounds and their transformations, the piece has a direct relationship to historical concrete music. Samples include tapped metals, low range piano tones, ARP blips and the late author and essayist David Foster Wallace moaning. The piece also relates directly to contemporary culture, which features electronic music as a creative cornerstone in new work from the popular to the avant-garde. It is an attempt, more than anything else, to navigate disparate fields, drawing inspiration (and raw sound) from many sources, past and present. The piece was written for Solange Yvette Guillaume and premiered at the 2008 International Computer Music Conference (ICMC) in Belfast, Ireland.

The creator of this work, Joshua Clausen, is a Minneapolis-based composer and performer. Clausen creates and performs music in varied styles, building new works which exert "a dynamic intensity to [their] influence of popular culture (Computer Music Journal)." In addition to frequent performances and events in and around the Twin Cities, his work has been performed in New York City, Belfast, New Orleans, Portland, Santa Barbara, San Jose, and Kansas City.

Clausen holds a Bachelors degree in Theory from Concordia College in Moorhead MN, where his primary teachers were Daniel Breedon, Liviu Marinescu and Steve Makela and an Master of Arts in Composition from the University of Minnesota, Twin Cities, where his primary instructors were Douglas Geers, Adam Greene, Alex Lubet and Judith Lang Zaimont.

DJ Shadow's album *Introducing* (1996) was critically celebrated, and Guinness Book certified, for being the first album constructed entirely of samples. The notoriety of Shadow's success illuminates the radical change that electronic music composition has undergone in the past 70-odd years, especially considering that "entirely sampled music" is basically a contemporary definition of musique concrete.

--Joshua Clausen

## Program Notes:

Although the first version of *Arbos* was written by Eastonian born Arvo Pärt in 1977 (there was a subsequent version created in 1986 and revised in 2001 for brass instruments and percussion), this piece harkens back to the styles of the early Renaissance. The use of the recorder, a traditional instrument of the time, which gained popularity during the 16<sup>th</sup> and 17<sup>th</sup> centuries, is probably the most obvious connection to the past. The perceptive listener; however, might notice that the entire piece is really a mensuration (or prolation) canon. This means that each group of instruments plays the same melody—there are three groups; but this melody occurs at different speeds among each of the sections. In other words, the lowest two recorders (bass and tenor) play the melody at a very slow pace, while the highest recorders (soprano and alto) play the same melody many times faster. The mid-range recorders also play the same melody somewhere between the speed of the high recorders and the speed of the lowest ones. So that all of the parts end at the same time, the middle and top voices must repeat the melody until the bottom voices catch-up. As is typical with many minimalist works, this one remains constant in many ways from start to finish; the tonal center remains the same, there are no dynamic shadings, and the texture is left unaltered until trills are introduced to signal the end of the last iteration of the melody.

--Stanley H. Rothrock, II

Libby Larsen (b. 12/24/1950, Wilmington, Delaware) is one of America's most prolific and most performed living composers. Her music has been commissioned and premiered internationally by major artists and orchestras and is prized for its dynamic, deeply inspired, and vigorous contemporary American spirit. Larsen studied composition at the University of Minnesota, cofounding with Stephen Paulus the Minnesota Composers Forum (now the American Composers Forum), a composers' advocacy group, in 1973. Larsen's commitment to the wider issue of music in society has led her to activity on a national level: she has served on the boards of the American Symphony Orchestra League and Meet the Composer, and on The American Composers Forum. She has been on the Music Panel of the National Endowment for the Arts, Vice President of the American Music Center, and a director of the College Music Society. She has held composer residencies at the California Institute of the Arts, the Minnesota Orchestra, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, and the Colorado Symphony. She is well known for her fiery and insightful

speeches championing music, musicians, and living composers.

Larsen's love of the sounds and rhythms of language, both musical and verbal, prevails in her diverse catalogue of works that speak the American vernacular. Her titles of nearly 200 works encompass orchestra, dance, choral, opera, theater, chamber and solo repertory. Her commissions, honors, and awards are numerous, including multiple commissions from the King's Singers and Benita Valente, and a 1994 Grammy as producer for the CD *The Art of Arleen Auger*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. She was celebrated in *USA Today* as "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively." *Love After 1950* was commissioned for mezzo-soprano Susanne Mentzer by *artistic circles*, an Illinois not-for-profit corporation. The song cycle was premiered on August 7, 2000, at the Ravinia Music Festival in Chicago. Libby Larsen and Susanne Mentzer collaborated on picking out the poems for the songs; they wanted songs that are little real-life dramas, which is exactly what the songs in *Love After 1950* are.

Each of the five songs, "Boy's Lips" (Rita Dove), "Blond Men" (Julie Kane), "Big Sister Says, 1967" (Kathryn Daniels), "The Empty Song" (Liz Lochhead) and "I Make My Magic" (Muriel Rukeyser), is an interior monologue about love. There is a deliberate progression in the poetry, from the adolescent mystery of a first kiss through an affair, break-up, and reconciliation to sorts. This work, virtuosic in its performance and understanding of life, is no *Frauenliebe und -leben*, rather *Love After 1950* is the new woman's *Frau, Love'em and Leave'em*.

One of the things that attracted me to this grouping of poems, was that it felt like a dance set. First of all, the English chosen by the poets is voraciously contemporary. It has in each poem a sense of rhythm about it, which to me is inextricably linked to the ways contemporary bodies move while dancing.

"Boy's Lips" suggested the sliding voice of a blues singer. I built the song around two gestures, both of which are abstracted from traditional blues. The vocal line calls for a blues slide on the interval of an octave, much in the way a traditional blues singer might slide between the flat and natural third of a blues triad. Lazy blue-third triplets and blue-third resolutions weave a tapestry in the piano accompaniment.

If there is such a thing as an anti-torch song, "Blond Men" is it. I've indicated in the piano part the coloring "as a cocktail piano." Using twentieth-century harmonic language, I've created piano-lounge gestures as the atmosphere for the vocal line.

(continued)

**Moonsick**, written by Irish born composer Linda Buckley, was commissioned by the International Stichting Masterclass at Apeldoorn, Netherlands. This piece was first premiered by Massimo di Trollo (clarinet) and Oliver Coates ('cello) on August 27, 2005 at De Kathedral in Apeldoorn.

Although the writing for the clarinet is rather standard, except, perhaps, for the "growl" near the end of the piece, there is an abundance of "modern" techniques utilized by the 'cello. In addition to the frequent use of *col legno* playing (where the 'cellist strikes the strings with the wooden part of the bow), the 'cellist is also asked to perform several glissandi and to pluck the strings of the 'cello in a pizzicato fashion. The use of these techniques represents the agitated longing that one might infer from the title. Both the clarinet and 'cello sound as if they are crying and wailing. The work culminates in a frenetic plea just before the final measures.

--Stanley H. Rothrock, II

well acquainted with the intricacies of music theory. For those of you who have dabbled in composition, you probably know that one of the cardinal rules of good part-writing is to avoid parallel or oblique 5ths. Writing an entire work that consists of these naughty parallels would have made Boulanger a very unhappy instructor, but, as the saying goes, "you have to know the rules before you can break" is very apt here.

Because of the similar motion throughout this work, the 5ths, after only a few minutes, become almost indecipherable from one another. Instead of hearing two different pitches, the listener will likely hear a wash of sound that moves up and down the scale. What you may notice, is that the outer extremities of these scales become the focus of your listening. As the work progresses, the frequency at which the ends of the scale are reached is elongated as each new section unfolds.

--Stanley H. Rothrock, II

Through his operas, symphonies, compositions for his own ensemble, and his collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, and Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as "The Hours" and Martin Scorsese's "Kundun," while "Koyaanisqatsi," his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since "Fantasia."

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. The new musical style that Glass was evolving was eventually dubbed "minimalism." Glass himself never liked the term and preferred to speak of himself as a composer of "music with repetitive structures." Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops. (*Philip Glass*)

**Music in 5ths** can be considered an homage, of sorts, to Glass' former mentor, Nadia Boulanger. As a notorious teacher of composition and counterpoint, Boulanger was

Texts:

*Boy's Lips*

In water-heavy nights behind grandmother's porch  
We knelt in the tickling grasses and whispered:  
Linda's face hung before us, pale as a pecan,  
And it grew wise as she said:  
    "A boy's lips are soft,  
    As soft as baby's skin."  
The air closed over her words.  
A firefly whirred near my ear, and in the distance  
I could hear streetlamps ping  
Into miniature suns  
Against a feathery sky.

--Rita Dove

*Blond Men*

I think I ought to warn you  
that I hate blond men  
before you break your heart.  
  
I hate the greenish gold  
of their eyebrows and lashes,  
how they shatter the sun into rainbows.

And their eyes:  
like a long drink of water.  
That clear and that cold.

Worse than the eyes  
is the blond hair  
the shock of a bright blond head  
slanting above me like a sunbeam  
on the covers of my dark blue bed.

--Julie Kane

*Big Sister Says, 1967*

*Beauty hurts*, big sister says,  
yanking a hank of my lanky hair  
around black wire-mesh rollers  
whose inside bristles prick my scalp  
like so many pins. She says I'd better  
sleep with them in.

She plucks, tweezes, glides razor  
blades over tender armpit skin,  
slathers downy legs with stinking  
depilatory cream, presses straight lashes  
bolt upright with a medieval-looking  
padded metal clamp. *Looking good*  
*huts*, Beryl warns. *It's hard work*  
*when you're not born beautiful.*

--Kathryn Daniels

*The Empty Song*

Today saw the last of my Spanish shampoo.  
Lasted an age now that sharing with you,  
such a thing of the past is.  
Giant size. The brand  
was always a compromise.  
My new one's tailored exactly to my needs.  
Nonspill. Protein-rich.  
Feeds Body, promises to solve my problem hair.  
Sweetheart, these days it's hard to care,  
But oh oh insomniac moonlight  
how unhoneyed is my middle of the night.  
I could see you  
far enough. Beyond me  
how we'll get back together.  
Campsites in Spain, moonlight,  
heavy weather.  
Today saw the end of my Spanish shampoo,  
the end of my third month without you.

--Liz Lochhead

*I Make My Magic*

I make my magic  
of forgotten things:  
night and nightmare and the midnight wings  
of childhood butterflies –  
and the darkness, the straining dark  
underwater and under sleep –  
night and a heartbreak try to keep  
myself, until before my eyes  
the morning sunlight pours  
and I am clear of all the chains  
and the magic now that rains  
down around me is  
a sunlight magic,  
I come to a sunlight magic,  
yours.

--Muriel Rukeyser