

# Upcoming Events:

**SUNDAY, APRIL 3**

2:00pm, Harris Theatre  
Thomas Brawley Memorial Recital

**MONDAY, APRIL 4**

7:00pm, Harris Theatre  
Various Chamber Ensembles Recital

**WEDNESDAY, APRIL 6**

8:00pm, Harris Theatre  
Dr. Jones Clarinet Studio Recital

**WEDNESDAY, APRIL 13**

8:00pm, Center for the Arts Concert Hall  
GMU Symphonic Band & Wind Symphony

**SUNDAY, APRIL 17**

3:00pm, Harris Theatre  
GMU Chamber Orchestra

**SATURDAY, APRIL 30**

8:00pm, Center for the Arts Concert Hall  
GMU Music Benefit Concert  
*(Featuring the winners of the 2005 GMU Concerto Competition  
and the University Chorale)*

**SUNDAY, MAY 8**

3:00pm, Harris Theatre  
GMU Honors Recital

*George Mason Music Dept.*

*For more information and a complete listing of concerts and recitals,  
visit the website at: [www.gmu.edu/departments/music](http://www.gmu.edu/departments/music)*



COLLEGE OF VISUAL AND PERFORMING ARTS

**Department of Music**

**presents**

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*edge* Ensemble

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Friday, April 1, 2005  
8:00 P.M.  
Harris Theatre



## Program

### Four Nocturnes (Night Music II) 1964 ..... George Crumb (b. 1929)

*violin and piano*

Notturmo I: serenamente

Notturmo II: scorrevole, vivace possibile

Notturmo III: contemplativo; "RAIN-DEATH MUSIC"

Notturmo IV: con un sentimento di nostalgia

### Mundus Canis (A Dog's World) 1998 ..... George Crumb

*guitar and percussion*

Tammy : Elegantly, somewhat freely

Fritzi : Furioso

Heidel : Languido, un poco misterioso

Emma-Jean : Coquettish, poco animato, grazioso

Yoda : Prestissimo possibile

### Eleven Echoes of Autumn (Echo I) 1965 ..... George Crumb

*violin, alto flute, clarinet and piano*

Eco 1. Fantastico

Eco 2. Languidamente, quasi lontano ("hauntingly")

Eco 3. Prestissimo

Eco 4. Con bravura

Eco 5. Cadenza I (for Alto Flute)

Eco 6. Cadenza II (for Violin)

Eco 7. Cadenza III (for Clarinet)

Eco 8. Feroce, violento

Eco 9. Serenamente, quasi lontano ("hauntingly")

Eco 10. Senza misura ("gently undulating")

Eco 11. Adagio ("like a prayer")

Each of the eleven pieces in *Eleven Echoes of Autumn* has its own expressive character, at times overlaid by quasi-obbligato music of contrasting character, e.g., the "wind music" of the alto flute and clarinet in *eco 2* or the "distant mandolin music" of the violin in *eco 3*. The larger expressive curve of the work is arch-like: a gradual growth of intensity to a climactic point (*eco 8*), followed by a gradual collapse.

Although *Eleven Echoes* has certain programmatic implications for the composer, it is enough for the listener to infer the significance of the motto-quote from Federico García Lorca: "... y los arcos rotos donde sufre el tiempo" ("... and the broken arches where time suffers"). These words are softly intoned as a preface to each of the three cadenza (*echi 5-7*) and the image "broken arches" is represented visually in the notation of the music which underlies the cadenzas.

Composed in 1982, *for two* was revised in 1999 for a performance by Washington, DC jazz saxophone player Peter Fraize to include an improvisation section. Just before the section in the score marked *Cantabile*, players launch into an improvisation on themes presented up to that point in the piece and end the improvisation with a portent on the theme that opens the *Cantabile* section and concludes the performance.

This revision of the score was prompted by both Peter's extraordinary improvisation skills and a desire to add to the improvisatory and aleatoric nature of the composition. Although precisely scored in its structure and musical gestures, *for two* already included such techniques as indeterminate clefs and non-specific pitches and rhythms. The improvisation section enhances the overall feeling of free play in the composition, the ability to keep the piece fresh each time it is performed and the willingness by the composer to allow performers some control in the determination of the final performance of the composition.

One of the numerous versions of *for two* that have been performed includes a version prepared for the Gaudeamus Festival in the Netherlands by violinist Lina Bahn. In addition to the improvisation duet, performers used instrument pick-ups and their output was run through a computer for real-time processing.

To add to the ever evolving nature of the composition, tonight's performance of *for two* includes audio processing of the instruments as well as interactive brain wave controlled animation using EEG and biofeedback created by Paras Kaul, using the IBVA Brain Wave Interface developed by Masahiro Kahata. The Lotus animation was done by Paras Kaul and the 3-D lotus model by Benjamin Nguyen.

*Vox Balaenae (Voice of the Whale)*, composed in 1971 for the New York Camerata, is scored for flute, cello and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under deep-blue stage lighting.

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening *Vocalise* (marked in the score: "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also sprach Zarathustra*.

The *Sea-Theme* ("solemn, with calm majesty") is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the *Archezoic* ("timeless, inchoate") and, gradually increasing in intensity, reaches a strident climax in the *Cenozoic* ("dramatic, with a feeling of destiny"). The emergence of man in the Cenozoic era is symbolized by a partial restatement of the *Zarathustra* reference.

The concluding *Sea-Nocturne* ("serene, pure, transfigured") is an elaboration of the *Sea-Theme*. The piece is couched in the "luminous" tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the *Sea-Nocturne* I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a 10-note figure. In concert performance, the last figure is to be played "in pantomime" to suggest a *diminuendo* beyond the threshold of hearing!

## Program Notes

\* George Crumb's notes are taken from [www.georgecrumb.net](http://www.georgecrumb.net).

*Four Nocturnes* is a further essay in the quiet nocturnal mood of my *Night Music I* for soprano, keyboard, and percussion (composed in 1963); hence the subtitle "Night Music II".

The music is of the utmost delicacy and the prevailing sense of "suspension in time" is only briefly interrupted by the animated and rhythmically more forceful second piece. The sustained lyric idea presented at the beginning of the work, the nervous tremolo effects, and the stylized bird songs are all recurrent elements.

In composing the *Four Nocturnes* I had attempted a modification of the traditional treatment of the violin-piano combination by exploiting various timbral resources of the instruments. Thus a certain integration in sound is achieved by requiring both instruments to produce harmonics, pizzicato effects, rapping sounds (on the wood of the violin; on the metal beams of the piano). The gentle rustling sounds which conclude the work are produced by the application of a percussionist's wire brush to the strings of the piano.

Of *Mundus Canis*, the composer writes: While contemplating the composition of a little dance piece for solo guitar for David Starobin (to be one of a series he was commissioning from several composers), I hit on the idea of creating a musical homage to the several dogs in my life. It occurred to me that the feline species had been disproportionately memorialized in music and I wanted to help redress the balance.

And so, the "piece for solo guitar" metamorphosed into a little suite of five canine humoresques, each being a portrait and a character study of one of the Crumb family dogs. The addition of a percussionist, who provides a specific instrumental color for each piece, helped me to delineate each canine character.

"Tammy", a brown, short-haired, full-size dachshund exhibited qualities ranging from nobility to capriciousness. Her piece is inscribed "elegantly, somewhat freely". The music ends in a scampering rush of movement which represents her more playful side.

"Fritzi's" piece, marked *furioso* in the score, expresses a pronounced impetuosity and irrepressibility of spirit. The percussionist plays a frame drum and the guitar writing is virtuosic in style and contains stinging percussive pizzicato effects and knuckle-rapping on the belly of the instrument.

The dog "Heidel" was our first long haired specimen of the breed, a rich brown in color, who exhibited a philosophical disposition and confounding depths of personality. Her sloth-like movements and hoard of secret lore are represented in the score by the indication *languido, un poco misterioso*. The guitar style is quite coloristic with "bottleneck" playing and much pitch bending. The percussionist plays two tam-tams, the smaller of which is lowered into (or raised out of) a tub of water to produce the "water-gong" glissando effect.

"Emma-Jean" was a jet black miniature female dachshund of a definitely coquettish nature. There are abrupt changes of tempo and mood and the finely etched rhythmic gestures convey a sense of prissiness and archness. The guitar line is punctuated by claves and occasional soft strokes on a suspended cymbal.

The final character presented in our quintet of dogs is "Yoda". He is a fluffy-white animal of mixed parentage and mercurial temperament. The tempo marking for Yoda's piece is *prestissimo possibile* and scurrying, scampering guitar passages are complemented by raspy guiro sounds and mounted castanets. But in an instant, all forgiven, Yoda plops in one's lap!

*Eleven Echoes of Autumn* was composed during the spring of 1966 for the Aeolian Chamber Players. The eleven pieces constituting the work are performed without interruption.

Each of the *echi* exploits certain timbral possibilities of the instruments. For example, *eco 1* (for piano alone) is based entirely on the 5th partial harmonic, *eco 2* on violin harmonics in combination with 7th partial harmonics produced on the piano (by drawing a piece of hard rubber along the strings). A delicate aura of sympathetic vibrations emerges in *echi 3* and 4, produced in the latter case by alto flute and clarinet playing into the piano (close to the strings). At the conclusion of the work the violinist achieves a mournful, fragile timbre by playing with the bow hair completely slack.

The most important generative element of *Eleven Echoes* is the "bell motif" -- a quintuplet figure based on the whole-tone interval -- which is heard at the beginning of the work. This diatonic figure appears in a variety of rhythmic guises, and frequently in a highly chromatic context.

(Continued on next page.)

## Intermission

for two 1982 ..... Steve Antosca (b. 1955)  
*violin and 'cello, with interactive brainwave-controlled  
animation using EEG and biofeedback*

Vox Balaenae 1971 (Voice of the Whale) ..... George Crumb  
*electric flute, 'cello and piano*

Vocalise (... for the beginning of time)

Variations on Sea-Time

Sea Theme

Archeozoic [Var. I]

Proterozoic [Var. II]

Paleozoic [Var. III]

Mesozoic [Var. IV]

Cenozoic [Var. V]

Sea-Nocturne (... for the end of time)

The logo for edgEnsemble features the word "edg" in a lowercase, handwritten-style font, followed by "Ensemble" in a larger, bold, serif font. The letters "e" and "n" in "Ensemble" are connected.

Steve Antosca, composer & co-founder

Laurie Hudicek, piano & co-founder

David Whiteside, flute

David Jones, clarinet

Eric Ulreich, guitar

Dan Heagney, percussion

Lina Bahn, violin

Ignacio Alcovar, 'cello

Paras Kaul, interactive brain wave multimedia

[www.edgEnsemble.org](http://www.edgEnsemble.org)

*edgEnsemble would like to thank Dean William Reeder and  
Dr. James Gardner for their support of this program.*

## The Composers

**George Crumb's** reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. Now celebrating his 75th birthday year, Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

George Henry Crumb was born in Charleston, West Virginia on 24 October 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney.

George Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children. George Crumb's music is published by C.F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

**Steve Antosca** (see below)



## The Performers

**Ignacio Alcover**, cello, has appeared in recital in Barcelona's Palau de la Musica, Madrid's Teatro Real; Aix-en-Provence recorded by France Musique; Toronto; Boston; New York; Baltimore; San Francisco; and on American Public Radio. He was the soloist in the Boston premiere of Henri Dutilleux's "Tout un Monde Lointain" for cello and orchestra. He has recorded for Centaur Records and for the 4-Tay label. Recitals in Asia include a benefit concert for the Chaipayrur Foundation for Children in Bangkok, and a performance under the auspices of the U.S. Department of State in Laos.

**Steve Antosca** has a Master's degree in Computer Music Composition from Peabody Conservatory. He is on the music faculty at George Mason and is Chair of the Contemporary Music Forum. He has been a guest composer at the Southeastern Composer's League Festival of New Music and Radford's New Horizons Festivals. His work *shadowland* appears in the MIT publication "The Csound Book". In 2001, he produced the Smithsonian's "Exploring the American Piano" concert premiering *invisible landscape* for piano and conducted electronics, which was regarded by the Washington Post as "the highlight of the evening". He has received numerous grants for teaching technology. Commissions include Kennedy Center Local Dance Commissioning Project, traces of *spirit whispers* for Laurie Hudicek, premiered at the Kennedy Center in 2003, and the Johansen International Competition for 2006.

**Lina Bahn**, violin, is a native of Chicago, has degrees at The Juilliard School (BM), University of Michigan (MM), and the Indiana University (DM). Her teachers have included Roland and Almita Vamos, Dorothy DeLay, Paul Kantor, Naoko Tanaka, and Miriam Fried. As a soloist, Ms. Bahn has performed with the Chicago Chamber Orchestra, and The Chicago Symphony Orchestra. In 1998, Ms. Bahn joined the award-winning Corigliano Quartet which served part-time on the faculty of Indiana University.

**Daniel Heagney**, percussionist, is a music performance major at George Mason University, where he studies with professor Kenneth Harbison and performs with the George Mason Wind Symphony, Symphony Orchestra and the Mason Modern Music Ensemble. He is currently the percussion director at Centreville High School, and maintains a private studio of several students in the area.

**Laurie Hudicek** has a Bachelor of Arts Degree in Music from St. Mary's College of Maryland (1995), a Master of Music Degree from The University of Maryland (1998), and a Doctor of Musical Arts from The University of Maryland (2002). Her teachers include Frances Cheng-Koors, Brian Ganz, Eliza Garth, and Bradford Gowen. Ms. Hudicek can be heard on the Furious Artisans label. Her recent recording of George Crumb's *Makrokosmos volumes I and II*, hailed by *21st Century Music* as a "brilliant, commanding, and virtuosic new recording," has been highly praised by the composer as "superb" and "effectively and sensitively interpreted."

**David Jones**, clarinet, joined the Kennedy Center Opera House Orchestra as Principal Clarinet in 1998. He has also performed extensively with the National Symphony Orchestra, the Chicago Symphony Orchestra, the Lyric Opera of Chicago and the Baltimore Symphony Orchestra as well being a member of the Contemporary Music Forum and a featured artist with the American Chamber Players, and the 20th Century Consort.

**Paras Kaul** is adjunct assistant professor in Art and Visual Technology, Coordinator of Electronic Publications, member of Mason's Web Team, Technology Council, Advisory Board, and Mason Media Lab. She has lectured at California State University, Los Angeles, UCLA and UC Santa Barbara. Paras received an MFA in computer graphics and animation at the School of the Art Institute of Chicago in 1983. Her work has been exhibited by SIGGRAPH and presented in Australia and France.

**Eric Ulreich** holds a B.M from George Mason University, Classical Guitar performance. Featured in several recital series throughout the metro area including Strathmore Hall. Gave premier performance of the Kickerbocker Suite by composer Garrison Hull. Extensive studio credits as a player, producer, and composer, and was nominated for a Wammie in the "Best Instrumentalist" category by the Washington Area Music Association in 1990.

The *Boston Globe* called **David Whiteside's** playing "fiery and virtuosic" and the *Washington Post* described it as "dazzling" and "evocative...full, lustrous and imbued with an appropriately inquisitive spirit". Mr. Whiteside has appeared throughout the United States and Europe including Carnegie Hall, Symphony Hall, Boston, Weill Recital Hall, the Terrace Theater at the Kennedy Center, Harvard University, at the Edinburgh Festival with James Galway. An advocate of new music, Mr. Whiteside played for many years with the Aeolian Chamber Players in New York and at the Bowdoin Summer Music Festival and with Dinosaur Annex. He has worked with a number of important composers in performances of their work including George Crumb, Donald Martino, Joseph Schwantner, Virgil Thomson and Ralph Shapey. David Whiteside studied flute with Jean-Pierre Rampal, James Galway, Julius Baker and Walfrid Kujala and holds the Master's Degree and Performer's Certificate from the Eastman School of Music.