**program**

*Four Boughs* Drake Ralph Andersen

*Opalescence* Turkar Qasimzadeh

*6+1* Drake Ralph Andersen

**ensemble sans maître**

Martha Cargo *flute*

Kallie Ciechomski *viola*

Jordan Dodson *guitar*

Charlotte Mundy *voice*

Yumi Tamashiro *percussion*

Featuring:

Will Lang *trombone*

Frank Tyl *percussion*

**ensemble sans maître** is committed to the performance of unusual repertory and the commissioning of new works from young emerging composers. The unique timbre of the ensemble's instrumentation - flute, viola, guitar, percussion, and voice - lends itself not only to Boulez's serial masterwork *Le marteau sans maître* but also to contemporary works of indeterminate instrumentation.

**special thanks to our donors**

David Andersen, Ken Andersen, Susan Andersen, and Mrs. Hambleton Palmer

**upcoming performances**

Sunday, June 24, 2012, 3 PM

Music with viola and guitar (St. John’s Episcopal Church, 139 St. John's Place, Brooklyn)

Flutist Martha Cargo joins Kallie Ciechomski and Jordan Dodson in a program featuring works by Matt Aelmore, Sergio Assad, Manuel de Falla, and Franz Schubert, among others.

Wednesday, June 27, 2012, 8 PM

World Café Live Presents… (3025 Walnut St., Philadelphia)

ESM presents Rzewski's *Moutons du Panurge* and another work TBA.

**program notes**

***Four Boughs*** is structured as four simultaneous parts without a score and without a common pulse. It is based on a text called "The Mirror" by Analicia Sotelo, a contemporary poet from San Antonio, Texas. The composition and text alike comprise a succession of notions amassing irregularly, some of which are vague, passing images and others that are more coherent thoughts. Each instrument has a stream of sounds, which succeed one another in time, and which of the four comes to the surface at any given moment is not pre-determined. The performers' variable alignment in time and the spatial position of each audience member determines what is most audible: a form of "autonomous hierarchy".

The image of the boughs of a tree appeals to me because of the tension between space and perspective. The arrangement of leaves and branches is fixed in space, but as one walks around the trunk of the tree looking up, the shapes scatter and the sunlight reaches the eye by different lines.

This composition is dedicated to Carleton Macy, a composer, teacher and friend.

***6 + 1*** is a composition that explores the ecology of pulse and flow, voice and ensemble. The following text is taken from St. Augustine's Confessions, in which he meditates on the nature of time and eternity:

“...for that voice sounded forth and died away; it began and ended. The syllables sounded and passed away, the second after the first, the third after the second, and thence in order, till the very last after all the rest; and silence after the last. From this it is clear and plain that it was the action of a creature, itself in time, which sounded that voice...

And what these words were which were formed at that time the outer ear conveyed to the conscious mind, whose inner ear lay attentively open to thy eternal Word. But it compared those words which sounded in time with thy eternal word sounding in silence and said: 'This is different; quite different! These words are far below me; they are not even real, for they fly away and pass...'”

**Drake Ralph Andersen** is a composer of acoustic and electro-acoustic music for diverse performing forces of all sizes and categories, including works for orchestra, opera, theater, film and dance as well as site-specific installations and environments. Through frequent collaborations with artists from other disciplines, his creative work explores the confluence of musical expression and extra-musical inspiration. Recent projects include a collaborative “sound and space” installation in Houston, Texas with architect Liang Wang using interactive electroacoustic sound and an acoustic garden to be realized at Myoshinji Temple in Monroe, Wisconsin.

Andersen's music is informed by a particular affinity with the art and culture of Spain, Latin America and Brazil. His compositions have been performed throughout the United States and Europe, and as a flutist Andersen has performed throughout the United States and Latin America. To learn more, please visit [www.drakeandersen.com](http://www.drakeandersen.com)

***Opalescence*** is a type of dichroism seen in highly dispersed systems with little opacity. The material appears yellowish-red in transmitted light and blue in the scattered light perpendicular to the transmitted light. The phenomenon is named after the appearance of opals. There are different degrees of opalescent behavior. One can still see through a slightly opalescent phase. The more particles and the bigger the particles are, the stronger the scattering arising from them and the cloudier the particular phase will look. At a certain concentration the scattering is so strong that all light passing through is scattered, so that it is not transparent any more. Examples are the blue sky in the daytime and the yellowish-red sky at sunset. Another example can be made by adding a few droplets of milk to a glass of water. The liquid appears bluish but if one looks through the glass at a light source, it becomes yellowish-red. Opalescence is an effect exploited in lusterware pottery.

This piece is dedicated to the memory of my composition professor Ismayil Hajibeyov.

**Turkar Qasimzadeh** is a composer from the Republic of Azerbaijan, currently living in Cincinnati, Ohio. He received his Masters degree in Composition from Manhattan School of Music (NYC). There he studied with Reiko Füting, Nils Vigeland, and Joel Chadabe. Currently he is a DMA candidate in composition at the Conservatory of Music at University of Cincinnati, where he studies with Mara Helmuth. He was a winner of the International Composition Competition “Unique Forms of Continuity in Space” (Italian Institute of Culture, Melbourne, Australia); winner of the 5th “Crystal Kamerton” International Contest for Young Composers (Union of Composers of Russia, The Theatre “Amphion”, The Moscow State Conservatory, 2005-2006), Moscow; winner of the 3rd International Festival “Omnibus Laboratorium” (Tashkent, Uzbekistan, 2007); a winner of the Jordan Berk Memorial Prize for saxophone quartet, Manhattan School of Music (NYC, USA, 2010); participant at the International Contemporary Music Festival “Druskomanija” (Lithuania, 2010); and a participant at the “Culturescapes” Festival of Contemporary Music (Zurich, Switzerland).

**text for *four boughs***

“The Mirror”

Analicia Sotelo

A skein of hair in my mouth is a brush and my mouth is the white space

and my teeth the grit of the canvas from which I’ve removed not apprehensively

all plasticity as far as I can recognize it galleries with their cold absence

are terrible things as is the inability to describe memory even when it is happening

I am wearing my mother’s red raincoat and watching children leap into puddles

while their parents drink coffee at five in the afternoon guess what I haven’t

slept today two sides, then three sides, then four: a face in the mirror is more

than a face it is art wires clay in reflection we become a copy of a copy

don’t you realize I tire of looking at myself all day always changing a composite

of pigment and genetics we are here for a reason we are not finite objects

but breathing beings with influence say the philosophers and the mystics I

do not know who I am but you are good for me you listen dear audience