

University of Minnesota Duluth Music Department Presents
the
New Music Festival 2014
with guest artists

Zeitgeist

September 25, 2014
Weber Music Hall

Heather Barringer and Patti Cudd, percussion; Pat O'Keefe, woodwinds;
Nicola Melville, piano

OCT 21 2015

Joshua Harris

If Tigers Were Clouds... Then Reverberating

Eleanor Hovda

The armed man should be feared...

Justin Rubin

I: *L'homme arme'*
II: *Une Jeune Fillette*
III: *Tomorrow the Fox will come to town*

Night Singing

Andrew Rindfleisch

I. *That Hour*
II. *Suddenly, Bells*
III. *Bach Dreams*
IV. *Memory*

The music of **Joshua Harris** is grounded in a fascination with visual art, textures, sound spectra, and extreme temporal manipulations; his style has been heavily influenced by studio techniques of electroacoustic composers. Harris is currently an assistant professor of music at Sweet Briar College in central Virginia. *OCT 21 2015*, the date to which Marty McFly travels in the film *Back to the Future*, is a musical exploration of time travel, represented by such expressions as extreme register shifts and the constant disruption of regular meter.

Duluth-born, New York-based **Eleanor Hovda** studied composition with Mel Powell, Kenneth Gaburo, and Karlheinz Stockhausen, and dance with Bessie Schonberg, Erick Hawkins, and Merce Cunningham. Her music has been performed by such noted ensembles as the Kronos Quartet and the St. Louis Symphony, and has been heard in London, Paris, Rome, Tokyo, and throughout the U.S. *If Tigers were Clouds...then reverberating, they would create all songs* is very much about reverberation, resonances,

and the sonic energy of pitches and their overtones. Tigers and clouds suggest strength, mystery, elusiveness, and can evoke magical imaginary worlds in children and adults.

Following studies at the Manhattan School of Music, Purchase College in New York and the University of Arizona, composer and organist **Justin Rubin** came to UMD in 1998 and is currently the chair of the theory and composition program. He has released four CDs of his music and has had performances across the US, in Europe and in South America. *The armed man should be feared* is a treatment of popular Renaissance songs. Notes by the composer: “In *L'homme armé* I imagined this shiny but anxious town where everyone is walking around in suits of steel going about their everyday chores, all the while looking over their collective shoulders because they fear one another. In the end everything stops suddenly – fear has frozen them for good. *Une Jeune Fillette*: this is an in-joke of sorts – the ‘young lady’ is represented in the opening by the piano, lush harmonies that extol the independence within a chromatic landscape. Then she is forcibly made to conform; this is the implementation of the *canon* – a *double entendre* on the strict musical form and that of the religious Canon to which she now belongs. Now the nuances of her individualism have been stripped away...mostly. *Tomorrow the Fox will come to town* - I interpret this text as being a form of anxiety – the chaos that results from the smallest of problems in life as they get blown out of proportions and are allowed to create more and more difficulties.”

The music of composer **Andrew Rindfleisch** has been defined by its meticulous craft and remarkable expressivity, while garnering both popular and critical acclaim throughout the country and abroad. While producing innovative works for the concert hall, including works of solo, chamber, choral, wind, orchestral, electronic, and improvisatory compositions, Rindfleisch has forged the singular identity of an American musical activist. He is a conductor, producer, pianist, vocalist, educator, and radio show host. Currently, he is music director of both the Cleveland Contemporary Players Artist in Residency Series, and the Utah Arts Festival in Salt Lake City. Written for *Zeitgeist* in 2004, *Night Singing* is a four-movement work inspired by the poetry of Baudelaire intended to convey nocturnal states of thought and feeling.