Saturday, October 26, 2013
2:00 PM
Weill Recital Hall at Carnegie Hall

Ensemble: Périphérie

Joseph Dangerfield, conductor
Tricia Park, violin
Stephen Fine, viola
Charles Akert, cello
Martha Councell-Vargas, flute
Yasmin Flores, clarinet
Ann DuHamel, piano
Ginny Armstrong, percussion
Michelle Crouch, soprano

Joseph Dangerfield
and Luke Dahn,
Artistic Directors
Ensemble: Périphérie in Concert
Joseph Dangerfield, conductor
Tricia Park, violin
Stephen Fine, viola
Charles Akert, cello
Martha Councell-Vargas, flute
Yasmin Flores, clarinet
Ann DuHamel, piano
Ginny Armstrong, percussion
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Program

Luke DAHN (b. 1976)
I. Calder: “The Crab” (1962) Houston, TX
II. “La Grande Voile” (The Big Sail) (1965) Boston, MA
III. “Lily of Force” (1945)
IV. “Three Up, Three Down” (1973) Atlanta, GA

Louis KARCHIN (b.1951)
I. Lightnings iv
II. The Rain Stick
III. Lightnings i
IV. Settings xxiv

INTERMISSION

I Hear The Sound That Has Fallen Silent (2005)
Irina DUBKOVA (b. 1957)

Butterfly Dance (2001)
David GOMPPER (b. 1954)

Joseph DANGERFIELD (b. 1977)
Each of the four movements of *Cadences* is inspired by a Calder structure: the first by “The Crab” (1962) which rests outside the Houston Museum of Fine Art, the second by “The Grand Sail” (1965) which stands on the campus of MIT in Boston, the third by the stabile “Lily of Force” (1945) which sold at auction in 2012 to a private dealer for $18.6 million, and the fourth by “Three Up, Three Down” which is located on the grounds of Atlanta’s High Museum. In the short, fleeting opening movement, a rapid-fire flute demands the listener’s attention. Formally, the arch-form movement is loosely palindromic, making it quasi “crab-like.” The second movement takes on a brooding, ominous tone. Plodding pulses in the piano support more extroverted strains in the cello and bass clarinet. The third movement features placid, sinewy lines similar to the wired structure of Calder’s “Lily” stabile. The final movement functions almost as a mobile. Sharp accents in the piano are sustained and enlivened by the other members of the ensemble, and new shadows are cast with each turn of this musical mobile.

The compositions of **Luke Dahn** are heard throughout the United States and abroad, with recent performances given by groups such as the Moscow Conservatory Studio for New Music, the NODUS Ensemble, the NEXTET Ensemble, Composers Inc., the University of Iowa Center for New Music and the violin/piano duo Wolfgang David and David Gompper. Venues have included Rachmaninoff Hall (Moscow), the Estonia Academy of Music (Tallinn), the Frankfurter KuenstlerKlub, Harvard University’s Memorial Church, the Miami ISCM Festival Series and the N.E.O.N. (Nevada Encounters of New Music) Festival at which he was recently awarded the Max Di Julio Prize. His music has been described as being “superbly concise” (*Fanfare Magazine*) and “terrific...awfully good” (*Sequenza21*). Several other of Dahn’s works are available on the Albany label.

Dahn currently serves as both Associate Professor of music theory and composition at Northwestern College (IA) and as chair of the music department. He earned degrees from the University of Iowa, Western Michigan University, and Houston Baptist University, and also serves on the board of directors of the League of Composers/ISCM. For more information visit www.lukedahn.net.

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**Program Notes**

*Four Songs on Poems of Seamus Heaney* was composed in 2012 for three ensembles: Ensemble: Périphérie, Magnetic South in Charleston, South Carolina, and Ensemble Mise-En in New York. “The four poems are taken from several collections of the Nobel Prize-winning Irish poet, and are not ostensibly related, although in my mind, I constructed a scenario linking them,” says Karchin. The first, simply entitled *Lightenings iv*, takes as its point of departure the roar of a crowd in an ancient coliseum echoing through the large amphitheater. The second, *The Rain Stick*, describes (in very accurate detail) a most intriguing percussion instrument (though not one used to accompany the vocal setting of the text). The third song, *Lightenings i*, reflects on the frailty of the human condition and the fleeting nature of life; the last, *Settings xxiv*, is a beautiful panorama of a harbor in stillness.

“In my mind, I imagined all of these poems describing an ancient town overlooking the sea, with *The Rain Stick* and its accompanying dance providing entertainment for the crowd in the amphitheater. The work, set for an expanded Pierrot ensemble with soprano solo, may be re-imagined at a future time in a version for full orchestra. Its duration is approximately eight minutes.”

**Texts**

I. *Lightenings iv*

Beneath the ocean of itself, the crowd
In Roman theatres could hear another
Stronger groundswell coming through.

It was like the steady message in a shell
Held to the ear in earshot of the sea:
Words being spoken on the scene arrived.

Resonating up through the walls of urns.
The cordoned air rolled back, wave upon wave
Of classic mouthfuls amplified and faded.
How airy and how earthed it felt up there,
Bare to the world, light-headed, volatile
And carried like the rests in tides or music.

II. The Rain Stick

Up-ended the rain stick and what happens next
Is a music that you never would have known
To listen for. In a cactus stalk
Downpour, sluice-rush, spillage and backwash
Come flowing through. You stand there like a pipe
Being played by water, you shake it again lightly
And diminuendo runs through all its scales
Like a gutter stopping trickling. And now here comes
A sprinkle of drops out of the freshened leaves.

Then subtle little wets off grass and daisies;
Then glitter-drizzle, almost breaths of air.
Up-end the stick again. What happens next
Is undiminished for having happened once,
Twice, ten, a thousand times before.
Who cares if all the music that transpires
Is the fall of grit or dry seeds through a cactus?
You are like a rich man entering heaven
Through the ear of a raindrop. Listen now again.

III. Lightenings i

Shifting brilliances. Then winter light
In a doorway, and on the stone doorstep
A beggar shivering in silhouette.

So the particular judgment might be set:
Bare wallstead and a cold hearth rained into-
Bright puddle where the soul-free cloud-life roams.
And after commanded journey, what?
Nothing magnificent, nothing unknown
A gazing out from far away, alone.

And it is not particular at all.
Just old truth dawning: there is no next-time-around.

IV. Settings xxiv

Deserted harbor stillness. Every stone
Clarified and dormant under water,
The harbour wall a masonry of silence.

Fullness. Shimmer. Laden high Atlantic
The moorings barely stirred in, very slight
Clucking of the swell against the boat boards.

Perfected vision: cockle minarets
Consigned down there with green-slicked bottle glass,
Shell-debris and a reddened bud of sandstone.

Air and ocean known as antecedents
Of each other. In apposition with
Omnipresence, equilibrium, brim.

Poems by Seamus Heaney
“The Rain Stick,” from Spirit Level
“Lightenings i, iv,” and “Settings xxiv,” from Seeing Things
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Described by The New Yorker as a composer of “fearless eloquence,”
Louis Karchin has been honored with performances of his music
throughout the United States, Europe and the Far East. His Chamber
Symphony was presented in August 2011, on Tanglewood’s Festival of
Contemporary Music in Seiji Ozawa Hall (with the composer conducting),
and his first opera, Romulus, released by Naxos Records in 2011, has
garnered notable press attention internationally, with Opera News writing
in a feature review, “It announces its originality right out of the gate…and
sustains it through to the very end of its seventy-two-minute running time.”
Mr. Karchin is currently at work on a second opera.
The recipient of a John Simon Guggenheim Foundation Fellowship for 2011–2012, Mr. Karchin was honored in May of 2012 with the inaugural Andrew Imbrie Award of the American Academy of Arts and Letters. He was also recognized with awards from the Koussevitzky, Barlow, and Fromm Foundations, the American Academy’s Goddard Lieberson and Walter N. Hinrichsen Awards, and National Endowment for the Arts Fellowships. His music is recorded on Naxos, New World, Albany and CRI labels, and is published by C. F. Peters Corporation and the American Composers Alliance. A frequent conductor of new music, Mr. Karchin co-founded the Orchestra of the League of Composers, and with them has conducted world and New York premieres by Elliott Carter, Arthur Kreiger, Missy Mazzoli, David Rakowski, and Shulamit Ran, among many others. He is Professor of Music at New York University.

"I Hear the Sound that has Fallen Silent" is a part of a Triptych entitled In the Soft Moonlight. It also has an independent nature and can be performed separately. The basis of this work is a collection of rhythmic figures with a special quality: flickering rhythmic figures have been extracted from various rhythmic structures based on reoccurring Russian national plots, and is reflected in the overall form of the work. The “pulsation” of voices develops as a general prayer for happiness and well-being.

Butterfly Dance is based on an American Hopi Indian tune of the same name (recorded in the 1950’s on Canyon Records CR-7053), and consists of two parts: the first as a preparation—although aesthetically removed but motivically based on the second part, a more straightforward rendition of the tune itself. The idea was to suggest an experience, as a non-native American, witnessing an Indian dance, outside, in a semi-circle, at dusk. For only with time and patience does one find they enter into the dynamic and rhythmic pacing of the celebratory dance. The composition was premiered in Moscow on April 24, 2001, in Rachmaninoff Hall at the Moscow Conservatory of Music by the ensemble Studio New Music, directed by Vladimir Tarnopolski.

David Gompper has lived and worked professionally as a pianist, a conductor, and a composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts, Humphrey Searle and Phyllis Sellick. After teaching in Nigeria, he received his doctorate at the University of Michigan, taught at the University of Texas, Arlington, and since 1991 has been Professor of Composition and Director of the Center for New Music at the University of Iowa. In 2002 – 2003 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory. In 2009, he received an Academy Award from the American Academy of Arts and Letters in New York City.

Gompper’s compositions have been performed in such venues as Carnegie and Merkin Halls (New York), Wigmore Hall (London), Konzerthaus (Vienna) and the Bolshoi Hall (Moscow). Wolfgang David and the Royal Philharmonic Orchestra recently recorded his Violin Concerto for a Naxos CD. His song cycle The Animals, based on the poetry of Marvin Bell, was released on an Albany disc last June, and his Double Concerto for violin, cello and orchestra was premiered in March 2013.

The Wild is the chamber version of the first movement of his piano concerto. Based on the Barnett Newman painting of the same name, the work explores the abstract expressionist idea that the thin red line, the sole subject of the artwork, can embody a concentrated environment representative of the different states of being associated with the word “wild”—not domesticated or refined; in an uncontrollable manner; in a natural state. Each are represented musically.

Joseph Dangerfield has lived in Germany, Russia, Holland, and New York. He is the recipient of many awards and recognitions, including the
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Weill Recital Hall, Carnegie Hall
Distinguished Concerts Artist Series
The Music of Dinos Constantinides
Presenting an evening of Mediterranean-inspired music. Composer Dinos Constantinides has written over 250 works, which have been performed throughout the United States, Europe, and Asia. In this concert, faculty members from the School of Music at Louisiana State University perform his original compositions.

Sunday, December 1, 2013 at 2:00 PM
Avery Fisher Hall, Lincoln Center
Messiah…Refreshed!
Thomas Beecham/Eugene Goossens’ 1959 Re-Orchestration of Handel’s “Messiah”
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
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Friday, December 20, 2013 at 8:00 PM
Weill Recital Hall, Carnegie Hall
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Hope Fairchild Thacker, Mezzo-Soprano

Dates, repertoire, and artists subject to change.

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