



COLLEGE OF MUSIC

# University of North Texas College of Music

Ensemble Recital | Monday, November 13, 2023 | 8:00 pm | Voertman Hall

## NOVA

**Directed by Elizabeth McNutt**

### Responsorio in Memoriam

Rodolfo Halffter (1983).....Mario Lavista (1943–2021)

Victoria Donaldson, bassoon

Sophia Lo and Benjamin Damann, percussion

Outline (1971) .....Pauline Oliveros (1932–2016)

Heather Pryse, flutes • Zoe Harris, double bass

JD Fuller, electronics

In Patterns of Shade (2011) .....Erik Griswold (b. 1969)

Cameron Bilek, flutes • Teng Cao, piano

Patrick Overturf, percussion

--Intermission--

Pierrot Lunaire, Opus 21 (1912) .....Arnold Schoenberg/Albert Giraud  
(1874–1951)/(1860–1929)

Megan Grey, voice

Eduardo Martinez, flute and piccolo

Charlotte MacDonald, clarinet and bass clarinet

Kathleen Crabtree, violin and viola

Xiyang Liu, cello

Nicole Ying, piano

Alex Ravitz, conductor

**Responsorio in Memoriam Rodolfo Halffter**—"Responsorio in Memoriam Rodolfo Halffter" stands as a tribute to the influential Spanish composer Rodolfo Halffter. It draws upon the traditional Gregorian chant, particularly the 'Responsory' structure. This work beautifully melds elements of medieval music with contemporary techniques, employing new harmonies and extended instrumental techniques to evoke a sense of reverence and reflection. The piece unfolds with a delicate interplay of timbres and textures, conveying a solemn atmosphere.

**Outline**—"Outline" comprises a series of instructions, both notated and improvised, providing a framework for the performers to create an evolving sonic tapestry. Performers are encouraged to explore the sounds, textures, and dynamics within given guidelines, thereby creating a continuously shifting sonic landscape. Oliveros' deep interest in fostering a sense of connection and attentiveness to the sonic environment is evident in "Outline." The piece encourages participants to actively listen, creating a shared experience that extends beyond the boundaries of conventional musical performance.

**In Patterns of Shade**—This four movement composition explores, in sound, the image of shadows dancing on surfaces, such as one might observe on a windy day in the late afternoon, the shadows of one swaying branch intermingling with the architecture, or the shifting clouds, to create a shimmering visual effect. The general concept is perhaps similar to the impressionists' musical investigations of water, or clouds. Here the performers have equal roles in the various sections. Their individual voices are subsumed into larger musical textures, blurring together in a shifting whole. While there is a very detailed approach to the microtonal harmonies and the "prepared" timbres of the piano and vibraphone, there is an improvisational quality to the rhythm and the pace of the music. I've tried to strike a balance between these highly structured and spontaneous aspects of the work.--Erik Griswold

**Pierrot Lunaire**—"Pierrot Lunaire" is a song cycle, consisting of 21 short movements for voice and chamber ensemble, setting poetry by the Belgian symbolist poet Albert Giraud. The work delves into the psyche of Pierrot, a *commedia dell'arte* character, depicting his struggles and experiences through a series of disjointed and emotionally charged poems. Pierrot becomes a vehicle for exploring themes of madness, love, and the human condition, all within an atmosphere that melds the grotesque with the poignant.

--Notes by Benjamin Damann