

UNC

School of Music

Change Is Coming

UNCommon Ensemble

Vijay Chalasani, director

.....

Tuesday, February 15, 2022, 7:30pm

University of Northern Colorado

Campus Commons Performance Hall



UNIVERSITY OF
**NORTHERN
COLORADO**

Program

MORTON FELDMAN

(1926-1987)

**Christian Wolff in
Cambridge [1963]**

LOUIS ANDRIESEN

(1939-2021)

Workers Union [1975]

ALVIN LUCIER

(1931-2021)

**Four Kettledrums
[2010/2012]**

Jack Arman, Bryce Baturvich, Levi Carpman, and Spencer Hanson, timpani

ANTHONY BRAXTON

(b. 1945)

**Composition 131 [1986]
Composition 245 [2000]**

VIJAY CHALASANI

(b. 1989)

Change is Coming [2021]

CARLOS SIMON

(b. 1986)

**White Only. Colored Only.
[2017]**

Levi Carpman, drumset; Louis Morales, double bass; Nathan Radich, saxophone; Hannah Mae Swanson, piano; Kate Williams, trumpet

CLAUDE VIVIER

(1948-1983)

Pulau Duwata [1977]

The UNC School of Music is proud to present our 2021-2022 Concert Season. Remarkable things are happening in our school and we are glad you have chosen to spend some time with us. We are excited for you to hear our outstanding students, faculty, and guests throughout the year. The School of Music is committed to contributing to the cultural life of our community by educating passionate musicians, educators, and scholars, and producing alumni that leave our school as innovative leaders that are ready to contribute to their communities in important and meaningful ways. Our school attracts students to UNC and Greeley from across the world that are dedicated to the pursuit of artistic excellence and our faculty and students create work that is valued in the region, nation, and beyond.

We are thrilled to start this academic year in residence in our new performance hall in the Campus Commons at UNC. We are looking forward to sharing our new home and the incredible talent of our students with the entire Greeley community. We hope you will enjoy the performance you are attending and will continue to support the work of our amazing faculty, staff, and students. Thank you for being a part of our musical family.

Charles Hansen
Interim Director, School of Music
College of Performing and Visual Arts

The College of Performing and Visual Arts at UNC gratefully acknowledges UCHealth as our premier season sponsor.

UCHealth's sponsorship funding goes directly to support our students financially, which in turn helps them to become more successful in their pursuit of artistic distinction. In addition, it allows us to attract the very best arts students to our programs throughout the country, thus continuing our long tradition of excellence in the arts at the University of Northern Colorado.

UNC College of Performing and Visual Arts

Our deepest appreciation to our 2021-22 Premier Season
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Biographies



VIJAY CHALASANI, ASSISTANT PROFESSOR OF VIOLA, DIRECTOR OF UNCOMMON ENSEMBLE

South Asian-American violist Vijay Chalasani (he/him/his) is a performer, scholar, and teaching-artist whose work focuses on the performance practice of music of the last five centuries. Equally at home on both modern and historical violas, Chalasani has been featured as a soloist in repertoire ranging from Telemann and Graun to Walton and Feldman. An avid advocate for contemporary music, Chalasani was the soloist in the US premiere of Vinko Globokar's chamber-theater piece "Blinde Zeit" with members of the Callithumpian Consort, supervised by the composer. He has also performed with violist-composer Garth Knox, pianist-conductor Stephen Drury, and the Inverted Space Ensemble, coached with composers Brian Ferneyhough (on his "Adagissimo" for string quartet) and Nicole Mitchell, and has collaborated with the Guerrilla Composers Guild and others to actively commission new works for the viola. Chalasani is a founding member of the Northern California based baroque chamber orchestra Sinfonia Spirituosa, and performs frequently on period instruments with ensembles such as American Bach Soloists, Boulder Bach Festival, Pacific MusicWorks, Early Music Vancouver, and the Albany Consort, as well as in chamber music performances of works from the classical and romantic eras on historical instruments. His dissertation research on original viola pedagogy and performance practices of the long 19th century has led to performance collaborations and conference presentations at the Universities of Oxford and Huddersfield (UK).

Chalasani is a Doctoral candidate in the Doctor of Musical Arts program at the University of Washington, where he studied viola with Melia Watras and performance practices with Tekla Cunningham; as a Teaching Assistant at the UW, he worked with the Modern Music Ensemble and Baroque Ensemble, and taught Chamber Music Lab and String Techniques. Chalasani's graduate studies were at the San Francisco Conservatory of Music, where he studied with Don Ehrlich (modern viola), Elizabeth Blumenstock (baroque viola), and the late Mark Sokol (chamber music). His undergraduate studies were at CSU Sacramento, where he studied viola with Anna Kruger, chamber music with Ian Swensen and Andrew Luchansky, and pedagogy with Judy Bossuat.

In addition to the concert stage, Chalasani often performs in less traditional venues such as bars, cafes, and house concerts, and has appeared in cross-genre performances with a wide range of artists including rock band Third Eye Blind, hip-hop orchestra Jazz Mafia, and indie-folk group Americana Orchestra.

Ensemble Personnel

Vijay Chalasani, director/viola
Jack Arman, percussion
Bryce Baturevich, percussion
Bailey Bennett, double bass
Levi Carpman, drumset and percussion
Edward Hardy, violin
Spencer Hanson, percussion
Ahmad Kandari, viola
Louis Morales, double bass
Ret David North, cello
Nathan Radich, saxophones
Hannah Mae Swanson, piano
Kate Williams, trumpet [guest musician]

Program Notes

Christian Wolff in Cambridge

Feldman notes

— Hannah Mae Swanson

Workers Union

Workers Union was originally written for the orchestra De Volharding (Perseverance), in which I myself figured as a pianist at that time.

This piece is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately, on a single-lined staff.

It is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying on political action.

— Louis Andriessen (1990)

Four Kettledrums

Lucier notes

— (student tbd)

Composition No. 131 & No. 245

Anthony Braxton, b. 1945, is one of the most important multi-instrumentalists and cross-genre composers of the last 50 years. Born on the Southside of Chicago, Braxton is a virtuosic improviser and composer, who draws upon the influences of Eric Dolophy, Miles Davis, John Cage, Carl Stockhausen, and many more. Braxton was an active member of the Association for the Advancement of Creative Musicians (AACM) in the 1970s and frequently played with important figures of the jazz avant-garde such as Wadada Leo Smith, Sam Rivers, Muhal Richard Abrams, Dave Holland and others. He is a composer and musical philosopher of great depth, developing a number of notational and improvisational systems, aiming at the goal of creating a universal trans-idiomatic creative language. While he is the composer of hundreds of works, Braxton sees a thin line between improvisation and composition. His works employ every extreme in music, revealing his obsession with expanding the landscape and expression sound.

Composition No. 131, from 1986, is from Braxton's Classical Quartet period of the 1980s which consisted of himself on saxophone, pianist Marilyn Crispell, bassist Mark Dresser, and drummer Gerry Hemmingway. The compositions of this period, as can be heard in No. 131, were based on unified melodies which were underscored by contrasting and clashing rhythm section parts.

Program Notes

Composition No. 131 & No. 245 cont'd

Composition No. 245 comes from the Second Species of Braxton's Ghost Trance Music series, of which there are 150 pieces. From 1995 to 2006 Braxton composed Ghost Trance Music in four phases, or "species." Ghost Trance Music was inspired through his study of Native American rituals and Ghost Dance Music. The music from this series is characterized by a continuous staccato melody interrupted by fast runs and a number of optional breaking off points that allows for three forms of improvisations, all of which are notated by either a circle, square, or triangle. A circle calls for the performers to improvise using Braxton's Language Music, a symbol system of over 100 numbers that relates to perimeters such as "long notes," "interval jumps," and so forth. A square calls for players to play material from outside of the composition, and a triangle refers to a number of graphic scores from within the same work. The leader of the group dictates if the symbols are observed or not. Additionally, Braxton uses a "diamond clef" that can be read in any transposition and any clef, allowing for the freedom of interpretation and a variety of performance realizations which Braxton highly valued. The construction of Ghost Trance Music allows for the unity of spontaneity.

— Nathan Radich

Change is Coming

Change is Coming is meant to imitate life. We too often continue the same processes of life without alteration until abruptly faced with a sudden change, sometimes large or sometimes small, but which inevitably creates a seismic shift in our perception of our otherwise similar daily lives. This piece is inspired by Pauline Oliveros and her Deep Listening Pieces (and more specifically her work *Horse Sings From Cloud*), and is dedicated with thanks and gratitude to the UNCommon Ensemble.

— Vijay Chalasani | Greeley, CO | Dec. 2021

White Only. Colored Only.

White Only. Colored Only. takes inspiration from the works of Gordon Parks. Known as a legendary photographer, Parks documented many important aspects of American culture from the early 1940s through the better half of this century. There were several photographs taken in 1956 that showed real, everyday situations where signs were posted "White Only. Colored Only." My piece will musically represent this struggling duality with free flowing improvised lines against rigid, static rhythms.

— Carlos Oliver Simon, Jr. (2017)

Program Notes

Pulau Dewata

Pulau Dewata, whose title means "Island of the Gods" in Indonesian, is a tribute piece to the wonderful Balinese people.

The whole piece is merely a melody whose rhythmic language is sometimes drawn from the Balinese rhythmic line. A tribute with memories of this island. The ending of the piece is in fact an exact quotation of the "panjit prana," the offering dance of the Legong.

I wanted a simple piece: monochrome, a short piece above all full of joy, alternating single melodies—"intervalized"—and complementary melodies in the Balinese style. It is a child's music...

— Claude Vivier

Upcoming Music Events

UNC Wind Ensemble

Thursday, February 17, 2022 | 7:30 PM
Campus Commons Performance Hall

UNC Concert Choir, Chamber Choir & Women's Glee

Monday, February 21, 2022 | 7:30 PM
Campus Commons Performance Hall

UNC Bands: Chamber Winds

Tuesday, February 22, 2022 | 7:30 PM
Campus Commons Performance Hall

UNC Symphonic Band & Concert Band

Thursday, February 24, 2022 | 7:30 PM
Campus Commons Performance Hall

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