

Jacob Sachs-Mishalanie  
Three Movements for Two Violins

Lisa Tipton,  
Violin  
Karen Rostron  
Violin

In setting out to write this piece, I was inspired by the sense of play that seems inherent to the violin. Each movement explores a particular character defined by the development of a repetitive phrase or a single sound. I also wanted to make sure the two parts were always equal - a collaborative, rather than a competitive relationship. Both performers play similar parts, which when combined create a single sound. I would like to thank the performers for their hard work and dedicated performance. For more information on my music, visit: [JSMishalanie.com](http://JSMishalanie.com).

-----  
Whitney E. George  
When It Breaks

Sarah Carrier  
Flute  
Ashlee Miller  
Clarinet  
Andrea Christie  
Piano

'When It Breaks' is an attempt to musically represent the mind immediately before, during, and after a mental break with reality. A psychotic break can be triggered by a variety of events or stressful environments. The symptoms also vary greatly on the circumstances, but for the subject at hand, the sufferer lacks the ability to distinguish fantasy from reality. Beginning as a singular voice, the ensemble of three act as one player, melding into a unified sound. The psychotic break appears rather suddenly, but is foreshadowed by each wind player slowly trying to establishing her own individual identity during the introduction. Violent outbursts wreck this once unified ensemble during the middle section, where the two wind performers double as percussionists, each equipped with a set of glass wind chimes and ankle bells. The angular and driving characteristic of the middle section of the work seems to transform the ensemble from an intimate chamber group to a forceful percussion trio. The stillness from the beginning returns at the end of the work, representing the return to reality. Musical elements of 'the break' still remain, like a crack in a broken glass. This chamber work is written, with many thanks, for Sarah Carrier, Ashlee Miller, and Andrea Christie of the Parhelion Trio.

---

Jessica Rudman  
Evensong

Manon Hutton-DeWys  
Piano  
Bonnie McAlvin  
Flutes  
Emily Vold  
Violin

Evensong was written in the fall of 2014 for Bonnie McAlvin, Emily Vold, and Manon Hutton-DeWys. The work was a bit of a stretch for me in a number of ways. Bonnie's speciality is multiphonics, where two or more pitches are produced simultaneously on the flute. Not a flutist myself, I had very little knowledge about that technique, so it was a great opportunity to learn more. Eventually, I combined some sketches I had written for Bonnie with some for an earlier, abandoned work to create the melodic and harmonic material for the piece.

Early in the compositional process, though, an image appeared in my head of the three players surrounding the piano, dipping their hands to the strings in choreographed motions and producing mysterious and ethereal noises. This became the literal starting point of the piece, and the work as a whole represents a gradual move from that abstract sound world focused on timbre into the more familiar realms dominated by pitch and rhythm.

I would like to thank Bonnie, Emily, and Manon for all of their hard work on the piece.

Beyond being talented musicians and a pleasure to work with, they have been fantastic collaborators and teachers, always willing to experiment and give suggestions on how to bring the piece to fruition. I am extremely grateful to them for this experience.

For more information about this composition or my work in general, please visit [www.jessicarudman.com](http://www.jessicarudman.com).

---

Nicholas R. Nelson  
This is the Female Form

Laura Cox  
Flute

'This is the Female Form' is an investigation of the transmutation of energy back and forth between text, poem and music—or between meaning and sound. The meaning-energy and sound-energy mingle and bleed into one another; sometimes contrasting, sometimes

combining, sometimes knocking each-other off course and in strange, unexpected directions.

Text:

This is the female form,  
A divine nimbus exhales from it from head to foot.

It attracts with fierce undeniable attraction,  
I am drawn by its breath as if I were no more than a helpless vapor,  
all falls aside but myself and it,

Books, art, religion, time, the visible and solid earth, and what was expected  
of heaven or fear'd of hell, are now consumed,

Mad filaments, ungovernable shoots play out of it, the response likewise ungovernable,

Hair, bosom, hips, bend of legs, negligent falling of hands all diffused, mine too diffused,  
Ebb stung by the flow and flow stung by the ebb, love-flesh swelling and deliciously  
aching,

Limitless limpid jets of love hot and enormous, quivering jelly of love,  
white-blow and delirious juice,

Bridegroom night of love working surely and softly into the prostrate dawn,  
Undulating into the willing and yielding day,  
Lost in the cleave and of the clasping and sweet-flesh'd day.  
—Walt Whitman, 'Leaves of Grass'

-----

Daniel Fox  
Media Luna

Naomi Perley  
Piano  
Vicente Alexim  
Clarinet  
Elizabeth Martignetti  
Horn  
Alexis Rodda  
Soprano

## NOTE FROM THE COMPOSER:

In Verdi's penultimate opera, Otello, Jago sings slithering descents of laughter that distend the revelry of a drinking song. While setting Federico García Lorca's poem, Media Luna, I was haunted by Jago's slippery chromatic laughter and allowed it to infiltrate my music, as if it were sounding in an echo chamber. The opening of my setting has its own tipsy gait during which the soprano sings stuttering syllables from Lorca's poem. When the music sobers up the soprano finds all of the syllables and is able to sing the poem through. Lorca's poem reads:

### Media Luna

La luna va por el agua.  
¿Cómo está el cielo tranquilo?  
Va segando lentamente  
el temblor viejo del río,  
mientras una rana joven  
la toma por espejito.  
-Federico García Lorca

### Half Moon

The moon goes through the water.  
How is the sky tranquil?  
It goes, slowly gathering,  
the old trembling of the river,  
while a young frog  
takes it for a little mirror.  
(Translated by the composer.)

It was a pleasure to work with Alexis, Elizabeth, Naomi, and Vicente and I am very grateful that they were willing to dedicate themselves to performing this piece.  
Thoughtstoodefinite.com

## NOTE FROM THE PERFORMERS:

One of the most striking aspects of Daniel's Media Luna is its timbral palette: in the instrumentation of the work itself, of course, but also in detailed, interdependent instrumental writing with a particular attention to the slippage between the "instruments". The opening's staccato fragments feel instrumentally-driven, with the soprano percussively articulating non-semantic syllables, the music only gradually coalescing into a more straight-forward statement of Jago's laughter (but in the non-vocal instruments). The air seems to shatter to enter the "echo chamber" to which Daniel refers, created by both the

exploitation of the piano's sympathetic resonance and by the close counterpoint of the chromatic lyricism between voice, clarinet, and horn--linear and fluid and finally vocal--where the poem is finally recited.

Media Luna displays a great contrast of character, rendered in interesting instrumental writing, despite the inherent unity of the compositional material. We were exhilarated by the general will toward discovery and experimentation through this process, and thank Daniel for his efforts for our impromptu ensemble. - Elizabeth Martignetti

-----

Austin Shadduck  
For Choro

Choro Down Neck:  
Jessica Valiente  
Flute  
Rick Faulkner  
Trombone  
Ivan Max  
Guitar  
Peter Abazia  
Pandeiro

NOTE FROM THE COMPOSER:

For Choro is a short samba written for choro ensemble (in this case flute, trombone, guitar, and pandeiro). The flute melody comes from an earlier composition, but it is treated very differently here. While it does not belong to the choro genre, the piece draws inspiration from the contrapuntal, improvisational, and syncopated aspects of the popular Brazilian "lament".

Please visit [austinshadduck.com](http://austinshadduck.com) for more information.

I want to thank Jessica Valiente for introducing me to choro and the talented Choro Down Neck for collaborating with me on this project. Special thanks to Inés Thiebaut for organizing this wonderful concert.

NOTE FROM THE PERFORMERS:

Choro is roughly the Brazilian equivalent of American jazz, with parallel histories, so when we learned of Austin's background as a saxophonist and his experience in jazz and world music, we knew we had found an excellent match. Austin has a natural and intuitive sense

of Brazilian rhythms, and has enriched this choro-samba with seamlessly shifting meters and expanded tonality. We are very excited about performing "For Choro," which is both lyrical and funky. Austin Shadduck may be the Hermeto Pascoal of his generation!

About our ensemble:

Choro Down Neck is a Brazilian choro ensemble based in the heavily Portuguese-Brazilian neighborhood of North Newark, New Jersey. The group includes flutist Jessica Valiente, who is finishing her D.M.A. here at the CUNY Graduate Center, trombonist Rick Faulkner, guitarist Ivan Max, and percussionist Peter Abazia. The group performs choro, samba, baião, forró, bossa nova and mpb. They are great champions of new works for choro, performing their own original compositions and commissioning pieces from contemporary composers. [http://706music.com/our\\_artists/choro\\_down\\_neck](http://706music.com/our_artists/choro_down_neck)