Reva and David Logan Center for the Arts, Performance Hall

05.20.16 FRI | 7:30 PM

*Tomorrow’s Music Today II*

Cliff Colnot, conductor

* eighth blackbird

Ben Melsky, harp

Amanda DeBoer Bartlett, soprano

Cruz Gonzalez-Cadel, actress

Paloma Nozicka, actress

Yuan-Qing Yu, violin

Lila Watanabe, violin

Rose Armbrust, viola

Joshua Zajac, cello

David Scholl, double bass

Julia Filson, horn

Gregory Beyer, percussion

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IGOR SANTOS

*lamento*

* eighth blackbird

TIMOTHY PAGE

*Ettydi*

Yvonne Lam, violin

Lisa Kaplan, piano

PHIL TAYLOR

*an everywhere of silver*

I.

II.

Cliff Colnot, conductor

Ben Melsky, solo harp
eighth blackbird
Yuan-Qing Yu, violin; Lila Watanabe, violin
Rose Armbrust, viola; Joshua Zajac, cello
David Scholl, double bass; Julia Filson, horn
Gregory Beyer, percussion

Intermission

ALICAN ÇAMCI  
*böceke (insect polyphony)*
eighth blackbird

TOMÁS I. GUEGLIO SACCONÉ  
*On Love*
I. Prelude
II. "I will confess to you"
III. "Thou love me?"
Cliff Colnot, conductor
eighth blackbird
Amanda DeBoer Bartlett, soprano
Cruz Gonzalez-Cadel, actress
Paloma Nozicka, actress
Ben Melsky, harp
Yuan-Qing Yu, violin; Lila Watanabe, violin
Rose Armbrust, viola; Joshua Zajac, cello

IGOR SANTOS  
*b. 1985, Curitiba, Brazil*

*lamento* (2016)

Duration: approximately 9 minutes

Igor Santos is a Brazilian-American composer of acoustic and electro-acoustic concert music. His works have been performed by groups such as eighth blackbird, Ensemble Intercontemporain, Spektral Quartet and The Florida Orchestra.

Igor is a current Ph.D. candidate in Music Composition at the University of Chicago. He received his Master’s degree from the Eastman School of Music, where he studied under Ricardo Zohn-Muldoon and Carlos Sánchez-Gutiérrez. At Eastman he was an active member of the Ossia New Music group, assisting in organizing and promoting concerts of contemporary music. He received his B.M. in composition from the University of South Florida, where he was also active as board member and pianist for the USF Composer’s Consortium. Additional studies include workshops and festivals such as IRCAM (ManiFeste), Synthetis, Fontainebleau, and Brevard Music Center.
The composer provided the following program note:

*lamento* is a work immersed in musico-historical pianto and lament-like gestures and motifs (sighing figures, descending motion, Ligeti lament patterns, etc.) that are constantly being reconfigured in color and in their intervallic increments. The piece is currently a work in progress — I later intend to add a movement that references the Brazilian popular style of *chorinho*, which translates to “little cry”, or “little lament”.

The sextet is aided by electronics to create “prosthetics” for acoustic instruments (added to the piano and glockenspiel in this piece, and to the vibraphone in a later version), allowing for a flexible and precise approach to micro-intervals in situations where intonation is mostly fixed.

**TIMOTHY PAGE**  
*b. 1975, Hyde Park, Chicago*

*Etyydi* (2016)

Duration: approximately 7 minutes

After a brief career in physics, Timothy Page left the U.S. for Finland to study composition with Veli-Matti Puumala at the Sibelius Academy in Helsinki. He wound up putting down roots for nearly a decade, establishing himself in the Nordic contemporary music scene with performances and commissions throughout Scandinavia and Europe. Page’s work has recently revolved around play with style and context, and has begun to incorporate theatrical elements. He has represented Finland around the world in festivals such as Nordic Music Days, ISCM, NYCEMF, ICMC, and Ostrava Days, and he has also lectured in music theory at the Sibelius Academy. In 2013 he returned to Chicago to commence a PhD program in composition at University of Chicago, where he has studied with Augusta Read Thomas and Anthony Cheung.

The composer provided the following program note:

*Etyydi* is a study in which I explore some of the percussive potentials of the piano via tightly choreographed movements inside the instrument. The resultant sound world is traded back and forth between piano and violin, set against contrasting melodic material moving in a different tempo. Periodically these melodic-percussive duos are interrupted by windows into yet another universe, windows which gradually open wider as the piece progresses.

**PHIL TAYLOR**  
*b. 1989*

*an everywhere of silver* for solo harp and ensemble (2016)

Duration: approximately 31 minutes

Phil Taylor is a composer and pianist exploring concepts of musical gesture, narrative, and dialogue through rich, resonant harmonic landscapes. His music, described as both “modernist and romantic in tone” by Chicago Classical Review, is often inspired by
phenomena in nature, linguistics, literature and visual art. Among Phil’s recent musical recognitions are two BMI Student Composer Awards, including the William Schuman prize for best score, as well as fellowships from the Aspen Music Festival, the Seasons Music Festival and the Imani Winds Chamber Music Festival. Phil is currently finishing a doctoral degree in music composition at the University of Chicago and resides in Pittsburgh, PA.

The composer provided the following program note:

"An everywhere of silver, With ropes of sand To keep it from effacing The track called land."

To me, Emily Dickinson’s words evoke overwhelming vastness and ubiquity — a wild power just barely contained, just beyond one’s reach. This poetic fragment is her definition of the sea, though the silver that inspired me to write this piece comes instead from another everywhere: the sky. I have always been fascinated, obsessed, by the play of light and shadow in clouds illuminated by the sun, and Dickinson’s poem resonates deeply with how the sky’s depths entrance me and fill me with wonder. Silver and light also come to mind in the gentle brightness and iridescence of the harp’s timbre, so on a personal level the title feels perfect for a harp concerto — an everywhere in which the instrument roils and flashes against a shimmering backdrop of other colors and temperaments. The work consists of two large movements which together form an enormous antecedent-consequent gesture, a single breath.

**ALICAN ÇAMCI** b. 1989, Istanbul, Turkey

*böcekçe (insect polyphony)* (2016)

Duration: approximately 6 minutes

Alican Çamcı’s output includes works for small and large ensembles, solo instrumental music and electro-acoustic compositions. In his recent works, he is trying to explore the split between sound as acoustic entity and sound as signifier. A native of Istanbul, Turkey, he studied composition at the Peabody Conservatory with Michael Hersch. Currently he is continuing his studies in the University of Chicago with Anthony Cheung, Marta Ptaszyńska, and Augusta Read Thomas.

The composer provided the following program note:

The title of my piece *böcekçe* (literally ‘insect language’) is a reference to the 1943 orchestral composition by the Turkish composer Ulvi Cemal Erkin. Erkin’s piece *Köçekçe* is a dance rhapsody which makes use of numerous folk songs, harmonized and orchestrated in Western tradition. In a way, this is a paradigmatic moment within the context of Turkish modernization in defining the destiny of the composer of this geography: to bring together the technique of the west (polyphonization=Westernization) and the material of one’s own ‘blood’.

My piece is a series of attempts at harmonizing, serializing and deconstructing (all Western techniques) of a made-up melody, trying to put this solution of fusion of cultural
elements into question at every moment.

böcekçe is written for and dedicated to eighth blackbird.

**TOMAS I. GUEGlio-SACCONE** *b. 1980, Buenos Aires, Argentina*

*On Love* (2016)

Duration: approximately 17 minutes

Tomás I. Gueglio-Saccone was born in Buenos Aires, Argentina. He holds a BA from the Facultad de Artes y Ciencias Musicales de la Universidad Católica Argentina, a Masters from the Setnor School of Music at Syracuse University, and he is currently a PhD candidate in composition at the University of Chicago where he studied with Shulamit Ran, Howard Sandroff, and for the last four years with Augusta Read Thomas. His music has been performed across the Americas and Europe by renowned ensembles and soloists like eighth blackbird, JACK and Pacifica quartets, Ensemble Dal Niente, Latitude 49, Marco Fusi and Ben Melsky. A major influence in his musical upbringing was Gerardo Gandini whose workshop he attended between 2003 and 2007. For more music and information visit [www.tomasgueglio.com](http://www.tomasgueglio.com)

The composer provided the following program note:

Triptych based on William Shakespeare’s Romeo and Juliet

I. PRELUDE II. “I WILL CONFESS TO YOU” — III. “THOU LOVE ME?”

The second and third movements are to be performed without pause in between (attaca).

The script of *On Love* is based on every sentence in *Romeo and Juliet* that features the word “love”. The music is a re-imagination of William Byrd’s masses, although the only direct quotation in the piece is *Heart’s Ease* (the anonymous song that is mentioned in Act 4 of Shakespeare’s play). Music and text behave for the most part as independent streams and the connection between the two might not be easy to establish at first. The music is not employed to reinforce the character of the text or vice-versa. Their relationship is, if anything, practical: both were developed using the same techniques, those that have been at the core of my work over the last few years.

*On Love* is dedicated to my wife, Cruz, for her never-ending support.