

Colin McAllister

Wednesday, November 19, 2008

Mandeville Recital Hall

8 pm

Colin McAllister – guitar
with special guests Christopher Adler – piano
Pablo Gómez – guitar
Alan Lechusza – soprano saxophone

Tellur (1977)

Tristan Murail

Nocturnal after John Dowland, op.70 (1963)

Benjamin Britten

- I. Musingly
- II. Very agitated
- III. Restless
- IV. Uneasy
- V. March-like
- VI. Dreaming
- VII. Gently rocking
- VIII. Passacaglia

No Time (at all): five post-pieces for two guitars (2005)**
with Pablo Gómez - guitar

Brian Ferneyhough

Intermission

Two pieces from the Chantilly Codex, arr. McAllister

Un Lion Say – anon.
En Nul Estat – Goscalch

Muna (2006/08)

Juan Campoverde Q.

I Want to Believe (2002)

Christopher Adler

*With Alan Lechusza – soprano saxophone
Christopher Adler - piano*

** U.S. premiere performance

Program Notes

Tristan Murail – Tellur (1977)

Tristan Murail is one of the leading exponents of “spectral music,” attempting to derive musical form from the analysis of complex sounds, extrapolating proportions, timbral characters, and harmonic behavior in a notionally integral and harmonious way. Tellur is a type of metal, but *tellurique* means “earthly”; perhaps Murail’s extensive use of the flamenco *rasgueado* alludes to the “earthiness” of Spanish folk tradition, while also lending itself well to the work’s cyclical and slowly evolving textures. Murail shows less interest in traditional development than in maintaining a continuous flow between extremes in timbre, texture, and dynamics, fusing seemingly incongruous gestures into complex aggregates (e.g. multiple trills in the left hand with a six-string *rasgueado* in the right hand). The unusual tuning (F – later tuned down to C#, A, Eb, G, B, E) gives the guitar an uneasy resonance throughout.

Benjamin Britten – Nocturnal after John Dowland, op.70 (1963)

“Come heavy Sleep, the image of true Death
And close up these my weary weeping eyes,
Whose spring of tears doth stop my vital breath,
And tears my heart with Sorrow’s sigh-swoll’n cries.
Come and possess my tired, thought-worn soul,
That living dies, till thou on me be stole.”

Brian Ferneyhough – No Time (at all): five post-pieces for two guitars (2005)

“These five studies for two guitars were composed at the request of Magnus Andersson and Mats Scheidegger and incorporate short segments of *Les Froissements d’Ailes de Gabriel* for guitar and chamber ensemble (2003) as well as original connecting material.

“Since the source score contains an important part for an ensemble guitarist whose instrument is tuned a quarter-tone lower than that of the soloist, I set out to present elements of both parts in a more equal and, frequently, more obviously volatile relationship. To this end many segments are presented in an order very different from that of their original context and, not infrequently, new material has been interpolated in one or both parts.

“In order to underline the microtonal harmonic aspect of the music, the fourth movement is identical to the second, but with the parts interchanged (thus subtly modifying their intervallic relationship).” - BF

Two pieces from the Chantilly Codex, arr. McAllister

Un Lion Say and En Nul Estat are two *ballades* found in the important late fourteenth century manuscript Chantilly, Musée Condé 564 (CH 564). This codex was likely copied in Avignon or Foix and was completed around the year 1395. The pieces are marked especially by their elaborate contrapuntal rhythm.

Juan Campoverde Q. – Muna (2006/08)

“There are two basic harmonic fields informing the sonic landscapes of Muna, each defined by a specific tuning system. Within each one of these fields, there are interrelated areas of sonic concentration forming a network of harmonic/timbral configurations around what could perhaps be described as resonant spaces. Traces, sedimentations, projections, and shades inhabit these spaces. Muna comes from the interaction between its sounds and the spaces around them. This version of the piece explores the first of the two harmonic fields. From the performance point of view, Muna explores regions not frequently visited by conventional guitar techniques. This approach relies on attentive listening, given the fragile quality of its sounds. This work was made possible in part with the support of the School of Music of DePaul University, and its “Summer Stipend to Support Creative and/or Scholarly Work” program. Muna, the combined word of moon and luna, was named by my children Mateo and Emilia, to whom this work is dedicated.” – JCQ

Christopher Adler – I Want to Believe (2002)

“Two formal conventions of jazz—the head and the groove—are the basis for I Want to Believe, an extended composition for improvisers. The score calls upon the players to play both intricately-notated polyrhythmic grooves in irregular meters and to improvise in a variety of musical contexts, from relatively structured to entirely open. The title is taken from a classic UFO poster.” - CA