

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS

in Guest Artist Recital

# ZEITGEIST

Heather Barringer and Patti Cudd, *percussion*

Pat O'Keefe, *woodwinds*

Shannon Wettstein, *piano*

WEDNESDAY, OCTOBER 13, 2010 • 8:15 P.M. • STUDIO A

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## PROGRAM

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**Spiral** Carleton Macy

**Shades of autumn quietly lowered a humble veil upon the ground** Justin Rubin

**Music For (4)** John Cage

**Windchimes** Justin Merritt

**Night Singing** Andrew Rindfleisch

*I. That Hour*

It was that hour of the night when guilty dreams  
Rise from brown, restless adolescents in swarms...

*II. Suddenly, Bells*

Suddenly, bells leap forth into the air,  
Hurling a hideous uproar to the sky  
As 'twere a band of homeless spirits who fare  
through the strange heavens, wailing stubbornly.

*III. Bach Dreams*

This voice, which seems to pearl and filter  
Through my soul's inmost shady nook,  
Fills me with poems, like a book,  
And fortifies me, like a potion.

*IV. Memory*

And one old memory like a crying horn  
Sounds through the forest where my soul is lost...

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## PROGRAM NOTES

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Carleton Macy is a composer of a wide range of works ranging from vocal and orchestral to jazz and music for non-western instruments. Macy is Professor of Music at Macalester College since 1978 and has an active interest in Non-Western music, presently serving as Artistic Director, conductor and performer with the Minnesota Chinese Music Ensemble and a drummer with the Macalester Highland Pipe Band. His compositions have been performed throughout the US, in Europe and Asia, and are recorded on innova, Dapheno, Access Records and aca Digital Recordings. Spiral was written for Zeitgeist in 1986 as part of a Bush Faculty Development Grant administered through Macalester College. The title, Spiral, refers to the conceptual and technical spirals that inhabit the music. The most obvious spiral is that of accumulating activity and textures; the music moves in waves of motion and density until it finally culminates in a relaxing regularity of texture and tonality. The technical spiral is one involving the use of various symmetrical pitch systems. The cyclical use of these various systems corresponds to the physical spirals. The final arrival at the CODA actually does away with the systems in favor of common-practice tonality.

Dr. Justin Rubin is Professor of Music and Chair of the Composition Program at the University of Minnesota Duluth. He released his first CD, Nostalgia, in 2009 featuring chamber works featuring the bassoon on the innova label. He is obsessed with the early 20th century proto-surrealist poet Samuel Greenberg (1893-1917) whose poem Secrecy inspired this piece.

One of the most “American” composer who ever lived, John Cage guided our collective psyche through the process of challenging and ultimately changing the very notion of what music is. Always on the forefront of the musical avant-garde, Cage engaged in his experimentation with a sense of play and openness that welcomed all into the process. His famous work 4’33”, in which the pianist performs silence for the prescribed length of time, created an artistic revolution that reverberates to this day. He invented the prepared piano, and was on the forefront of electronic music and musique concrete. Early in his career, he began introducing chance elements in his compositions, using radios as a sound source or employing graphic notation to leave some parameters open to the performer rather than the composer. Ultimately, Cage’s work resulted in “indeterminism”, a compositional method in which choice is removed from the creative process of composition. Indeterminism, the antithesis of serialism, inalterably changed how we listen to music. Music For, a prime example of indeterminism, was written for Zeitgeist, The Pittsburgh New Music Ensemble, the New York New music Ensemble, and the Cincinatti Percussion Group in 1984.

Justin Merritt was the youngest-ever winner of the ASCAP Foundation/Rudolph Nissim Award for Janus Mask and a host of other awards including the Copland Award, Minnesota Orchestra Composer Institute Prize, and the Polyphonos Prize. He studied composition at Trinity University and Indiana University with Samuel Adler, Sven David Sandström, Claude Baker, Timothy Kramer, and Don Freund. He is currently an Associate Professor at St. Olaf College. Windchimes was composed for Zeitgeist in 2010. The work is inspired by a magnificent collection of windchimes from around the world owned by the composer’s former teacher, Fred Fox. During and after thunderstorms, these windchimes would create a shifting cacophony, creating a memorable musical experience for those listening. In Windchimes you will hear the boom of large leaden windchimes, clattering bamboo, and the otherworldly aeolian harp.

The music of composer Andrew Rindfleisch has been defined by its meticulous craft and remarkable expressivity, while garnering both popular and critical acclaim throughout the country and abroad. While producing innovative works for the concert hall, including over 50 works of solo, chamber, choral, wind, orchestral, electronic, and improvisatory compositions, Rindfleisch has forged the singular identity of an American musical activist. He is a conductor, producer, pianist, vocalist, educator, and radio show host. His commitment to contemporary music culture has brought into performance over 500 works by living composers over the past 15 years, and he has founded several contemporary music organizations and ensembles. Currently, he is music director of both the Cleveland Contemporary Players Artist in Residency Series, and the Utah Arts Festival in Salt Lake City. Written for Zeitgeist in 2004, Night Singing is a four-movement work inspired by the poetry of Baudelaire intended to convey nocturnal states of thought and feeling.

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## ABOUT THE ARTISTS

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Lauded for providing “a once-in-a-lifetime experience for adventurous concertgoers”, **Zeitgeist** is a new music chamber ensemble comprised of two percussion, piano and woodwinds. One of the longest established new music groups in the country, Zeitgeist commissions and presents a wide variety of new music for audiences in the Twin Cities and on tour. Always eager to explore new artistic frontiers, Zeitgeist collaborates with poets, choreographers, directors, visual artists and sound artists of all types to create imaginative new work that challenges the boundaries of traditional chamber music. The members of Zeitgeist are: **Heather Barringer**, percussion; **Patti Cudd**, percussion; **Pat O’Keefe**, woodwinds; **Shannon Wettstein**, piano. Up to date information about the ensemble and its activities can be found at [www.zeitgeistnewmusic.org](http://www.zeitgeistnewmusic.org).

Zeitgeist presents a full season of events for audiences in the Twin Cities. Highlights of the 2010-2011 season at Studio Z include *Night Singing*- music by composer Andrew Rindfleisch in celebration of the release of our innova recording of his work, *Zeitgeist’s Fall New Music Cabaret*-featuring performances by Zeitgeist and a host of other Twin Cities new music artists (Jelloslave, Symphonic Transients Orchestra, Insurgent, Renegade, Jeff Lambert, and Hanson, Ren, and Roessler), *Here and Now*-a CD release concert featuring works by no less than thirty Twin Cities composers, *Playing it Close to Home*-featuring works by Twin Cities musical treasure Carei Thomas and winning compositions from our ever-popular *Eric Stokes Song Contest*, and *Unvelied*-featuring new works by Ben Broening, Justin Merritt, and Harvey Sollberger, plus works by Carleton Macy, Ann Millikan, and Brent Michael Davids. The season will close with *Hammers, Horns, Skins n’ Squeezebox*, featuring Zeitgeist and celebrated composer and accordion virtuoso Guy Klucevsek. Other performances and projects include performances at Macalester College, St. Olaf College, educational residencies with Chanhassen High School and the Saint Paul Conservatory for the Performing Arts, and an appearance at the Stone in NYC.

Zeitgeist has released recordings including *She is a Phantom* (music of Harold Budd), *A Decade* (music of Frederic Rzewski), *Intuitive Leaps* (music of Terry Riley), *Eric Stokes* (music of Eric Stokes), *If Tigers Were Clouds* (featuring the music of experimental women composers), *Shape Shifting* (music by Scott Miller, poetry by Philippe Costaglioli), *In Bone-Colored Light*, featuring works by Ethan Wickman, Anthony Gatto, Katherine Jackanich, and Jerome Kitzke, and *Night Singing*, featuring the work of Andrew Rindfleisch. Zeitgeist is currently working on its ninth CD, *Here and Now*, featuring works by thirty Minnesota composers.

Zeitgeist is supported by the NEA, The City of St. Paul’s Cultural STAR Program, The Bush Foundation, the Target Foundation, the McKnight Foundation, the Jerome Foundation, Meet the Composers Creative Connections Program, the Albrecht Family Foundation, the Aaron Copland Fund, Meet the Composer, and the Minnesota State Arts Board and the Metropolitan Regional Arts Council, through an appropriation by the Minnesota State Legislature.