

Kiyoe K. D. Wellington
A Double Bass Recital
Conrad Prebys Music Centre: Experimental Theatre
12MARCH2017, 3PM

Figment III (2007).....Elliott Carter (1908-2012)

Ryoanji (1984).....John Cage (1912-1992)

Christopher Clarino, percussion
Barbara Byers, movement

Madrigals, Book I (1965).....George Crumb (b. 1929)

- I. Verte desnuda es recorder la tierra
[To see you naked is to remember the earth]
- II. No piensan en la lluvia, y se han dormido
[They do not think of the rain, and they've fallen asleep]
- III. Los muertos llevan alas de musgo
[The dead wear mossy wings]

Lauren Jones, voice
Christopher Clarino, vibraphone

- Intermission -

Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs (1996/99).....György Kurtág (b. 1926)

Barbara Byers, voice

The Sea.....Billy McShane/K. K. D. Wellington

Stronghold (2008).....Julia Wolfe (b. 1958)

I owe a lot of gratitude to Chris, Lauren, and Barbara for helping make this recital come to life! And to Johannes for working with just about everyone this year with no questions asked

Big thanks to: MD, SS, SR - my committee members and teachers, FNW, KWW, ITS, SA, CH, JP - my given and chosen family

The pieces in this program were chosen for their ability to simultaneously evoke the emotions that keep us at the edge of our seats: suspense, tension, creepiness, as well as those that provide us with a sense of solace, enchantment, support, and gaiety. This juxtaposition captivates and fuels my artistic curiosity.

Figment III (2007) – Elliott Carter

With only one out of every handful of notes beginning on the beat, Carter creates an entire dialogue of tension and release in just over three minutes. His knowledge of the bass shows in this piece through his back-and-forth use of open and closed sonorities.

The contrabass has always interested me for its special tone color and range. Having written solos for it in several pieces, I decided to write this for the instrument alone.

It was composed during June 2007 for the outstanding performer Don Palma.

- Elliott Carter

Ryoanji (1984) – John Cage

The composition of this set of pieces, written for both solo instruments and ensembles, began in 1983, when Cage created a set of drawings based on the rock garden, Ryoanji, in Kyoto, Japan. This garden is comprised of 15 rocks, arranged in white sand. The perimeters of these rocks were traced, and are represented by glissandi in the solo instrument. The percussion obligato line represents the sand.

The score is a "still" photograph of mobile circumstances. Each two pages are a "garden" of sounds. The glissandi are to be played smoothly and as much as is possible like sound events in nature rather than sounds in music.

- John Cage

Madrigals, Book I (1965) – George Crumb

The first of four books, these sets of madrigals are but a small collection of pieces Crumb set to the poetry of Federico Garcia Lorca (1898-1936). Reoccurring themes in Lorca's writing include death, nature, and anguish. Crumb brings the text to life by using non-traditional techniques in all part, and by accentuating a rhythmic play between the voices.

Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs (1996/99) - György Kurtág

This collection of short pieces is a mélange of innocence, giddiness, dark cynicism, and whimsy. Kurtág's incredibly snarky character shines through the interplay of the double bass and Lichtenberg's *double entendres*.

The Sea

The Sea has been a collaboration between Billy McShane, a friend from our time at New England Conservatory, and me. Billy has requested I draw inspiration for the piece from the relationship developed in my childhood between the ocean and myself. This piece has no score, merely a few, simple text instructions. Throughout our collaboration, Billy and I exchanged poetry and prose, which serve as another source to draw on.

Stronghold (2008) – Julia Wolfe

Originally composed for bass ensemble, *Stronghold* is appropriately named. Wolfe captivates listeners with a wall of sound from the double bass, spanning its lowest vibrations to the highest.

Stronghold was written for Robert Black and premiered by his group The Hartt Bass Ensemble. While working with Robert I discovered that the bass had a limitless universe of expressive possibilities rarely explored. Yes it has those great low notes, but you won't hear any until halfway through the piece. *Stronghold* starts with webs of rolling harmonics, very high overtones that take advantage of the long length of the strings, and ends with thick resonant sounds created when the bow is heavily pressed into the low open E string. With 8 basses going at once the ensemble turns into one mega bass, and it's hard to tell where one player ends and another begins.

- Julia Wolfe