

Wednesday, May 19, 2021 | 7:30 PM
William R. and Irene D. Miller Recital Hall

Jordan Bartow, contemporary cello

Christopher Oldfather, piano

PROGRAM

DAI FUJIKURA
(b. 1977)

Star Compass

Sweet Suites

JEFFREY MUMFORD
(b. 1955)

Pond Within the Drifting Dusk

Philip Snyder, alto flute

Alyson Kanne, harp

THOMAS PALMER
(b. 1997)

Halogen (Premiere)

Commissioned by and written for Philip Snyder and Jordan Bartow

Philip Snyder, alto flute

WILLIAM BOLLES-BEAVEN
(b. 1996)

Impulse | Drag (Premiere)

Alyson Kanne, harp

Intermission

ELLIOTT CARTER
(1908–2012)

Cello Concerto

Drammatico

Allegro appassionato

Giocoso

Lento

Maestoso

Tranquillo

Allegro fantastico

Christopher Oldfather, piano

Jonathan Collazo, percussion

PROGRAM NOTES

Dai Fujikura

Star Compass

This is a cadenza to the viola concerto *Wayfinder* written for violist Anne Leilehua Lanzilotti, who also commissioned the work. The concerto is about wayfinding, the art of navigation by following the stars.

–Dai Fujikura

Dai Fujikura

Sweet Suites

Sweet Suites is a high-octane riff on fragments from J.S. Bach's cello suites. At the core of the work is an explosive take on the prelude to the sixth suite, obsessively driving forward with unrelenting double stops, accents, and punctuating harmonics.

The electrifying transformation of the source material feels like Bach being ripped into the modern age, with added verve, sparkle, and harmonic intensity. After a whirlwind trip through fragments of Bach's third and second cello suites, the material begins to break down into roaring diads, the dynamic force of the work winning out over the Bach fragments. The work then collapses into a delicate and nostalgic atmosphere, almost jazz like, as if reflecting on the timeless nature of Bach's music.

–Jordan Bartow, cellist

Jeffrey Mumford

Pond Within the Drifting Dusk

Pond Within the Drifting Dusk was written for harpist Karin Fuller, and is dedicated to her. The work's main orientation is an exploration of instrumental color. In particular, the alto flute and cello often act as timbral extensions of the harp, which in turn initiates much of the work's motivic material. As a consequence of the developmental process, there results a penultimate coalescence of harmonic and thematic elements, leading to a modified recapitulation of the opening material.

The title suggests the image of a serene cloud amid a continually changing sky.

–Jeffrey Mumford

Thomas Palmer

Halogen

Halogen brings to mind the buzzing, ghostly glow of a halogen streetlight on a dark street.

–Thomas Palmer

William Bolles-Beaven

Impulse | Drag

Impulse | Drag explores different degrees of having or ceding control. Randomly generated numbers and sets, artificial formal structures, spatial notation, improvisation and varying degrees of comprehensibility are parts of this exploration.

Impulse | Drag was written for Jordan Bartow and Alyson Kanne, whom I thank for their friendship, humor, and daring.

–William Bolles-Beaven

Elliott Carter

Cello Concerto

My Cello Concerto is introduced by the soloist alone, playing a frequently interrupted cantilena that presents ideas later to be expanded into movements. These movements are connected by episodes that often refer to the final *Allegro fantastico*. In this score I have tried to find meaningful, personal ways of revealing the cello's vast array of wonderful possibilities.

Commissioned by the Chicago Symphony for the amazing Yo-Yo Ma, who has given outstanding performances of my 1948 Cello Sonata, the score was composed in New York City and Southbury, Connecticut during 2000.

–Elliott Carter

Elliott Carter's Cello Concerto is dedicated to my teacher Fred Sherry, who has taught me and guided me towards territory I thought impossible to explore. I would like to thank him for his kindness, patience, and humor, and I would like to dedicate this performance of Cello Concerto in honor of my time with him, and our continued friendship.

–Jordan Bartow

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