

Department of Music Presents

A Season of
Renewal

Faculty Showcase

Studley Theatre

Tuesday, October 19

7:30 p.m.



P R O G R A M

The Department of Music at the State University
of New York at New Paltz proudly presents

The Faculty Showcase

Bibliophilia (2020) for multi-channel
audio/electronics

Bob Lukomski

*Three Interactions for Gamelan
and Glass* (2021)

Jody Diamond and Katie Down

I. Sharing

II. Breathing

III. Beating

Katie Down, glass objects
Jody Diamond, gamelan

Die Schöne Müllerin

Franz Schubert
(1797-1828)

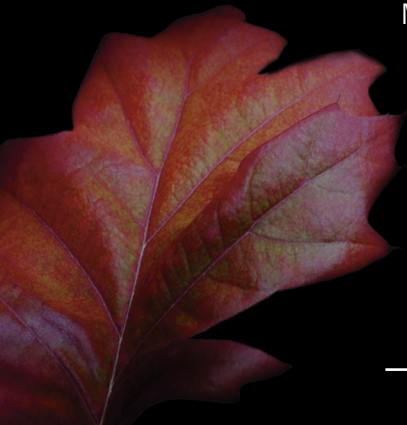
Wohin

Danksagung an den Bach

Der Neugierige

Mein

Marc Molomot, tenor
Phyllis Chen, piano



Sonatina for Oboe and Piano

- I. Adagio
- II. Allegro giocoso
- III. Lento alla Sarabanda
- IV. Allegro molto vivace

Joel Evans, oboe
Ruthanne Schempf, piano

Gordon Jacob
(1895-1984)

Romance, opus 36

Susan Seligman, cello
Ruthanne Schempf, piano

Camille Saint-Saëns
(1835-1921)

Double Helix for toy piano and bowls
Hypnos for solo toy piano

Phyllis Chen, toy piano

Phyllis Chen

Sonata in G major

- I. Allegretto
- II. Blues. Moderato
- III. Perpetuum mobile. Allegro

Alex Shiozaki, violin
Nana Shi, piano

Maurice Ravel
(1875-1937)



Bibliophilia is an aleatoric work of indeterminate length, composed as part of a larger Fluxus-type project at Half Moon Books Tivoli, NY. The musical material is an octatonic scale, divided over two octaves into four 4-note groups (each creating a diminished chord). These groups are played using four discrete generative sequencer apps, with tones built from sine waves. Other parameters (e.g. note values/tempo, attack/decay rates, et al.) are also generated using multiples of four.

Three Interactions for Gamelan and Glass (2021)

Glass objects, composed by Katie Down.

Instruments from a Central Javanese gamelan, chosen by Jody Diamond.

Die schöne Müllerin

"Wohin"

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.

Ich weiss nicht, wie mir wurde,
Nicht, wer den Rat mir gab,
Ich musste auch hinunter
Mit meinem Wanderstab.

Hinunter und immer weiter
Und immer dem Bache nach,
Und immer heller rauschte,
Und immer heller der Bach.

The Fair Maid of the Mill

"Where to?"

I heard a little brook babbling
from its rocky source,
babbling down to the valley,
so bright, so wondrously clear.

I know not what came over me,
nor who prompted me,
but I too had to go down
with my wanderer's staff.

Down and ever onwards,
always following the brook,
as it babbled ever brighter
and ever clearer.



Ist das denn meine Strasse?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.

Was sag' ich denn vom Rauschen?
Das kann kein Rauschen sein:
Es singen wohl die Nixen
Tief unten ihren Reihn.

Lass singen, Gesell, lass
rauschen,
Und wandre fröhlich nach!
Es gehn ja Mühlenräder
In jedem klaren Bach.

"Danksagung an den Bach"
War es also gemeint,
Mein rauschender Freund,
Dein Singen, dein Klingen,
War es also gemeint?

"Zur Müllerin hin!"
So lautet der Sinn.
Gelt, hab' ich's verstanden?
"Zur Müllerin hin!"

Hat sie dich geschickt?
Oder hast mich berückt?
Das möcht' ich noch wissen,
Ob sie dich geschickt.

Is this, then, my path?
O brook, say where it leads.
With your babbling
you have quite befuddled my mind.

Why do I speak of babbling?
That is no babbling.
It is the water nymphs singing
as they dance their round far below.

Let them sing, my friend; let the brook
babble
and follow it cheerfully.
For mill-wheels turn
in every clear brook.

"Thanksgiving to the brook"
Is this what you meant,
my babbling friend?
Your singing, your murmuring –
is this what you meant?

To the maid of the mill!
This is your meaning;
have I understood you?
To the maid of the mill!

Did she send you,
or have you entranced me?
I should like to know this, too:
did she send you?



Nun wie's auch mag sein,
Ich gebe mich drein:
Was ich such', hab' ich funden,
Wie's immer mag sein.

Nach Arbeit ich frug,
Nun hab' ich genug,
Für die Hände, für's Herze
Volllauf genug!

"Der Neugierige"
Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erführ' so gern.

Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut' so stumm!
Will ja nur Eines wissen,
Ein Wörtchen um und um.

Ja, heisst das eine Wörtchen,
Das andre heisset Nein,
Die beiden Wörtchen schliessen
Die ganze Welt mir ein.

However it may be,
I yield to my fate:
what I sought I have found,
however it may be.

I asked for work;
now I have enough
for hands and heart;
enough, and more besides.

"The Inquisitive One"
I ask no flower,
I ask no star;
none of them can tell me
what I would so dearly like to hear.

For I am no gardener,
and the stars are too high;
I will ask my little brook
if my heart has lied to me.

O brook of my love,
how silent you are today!
I wish to know just one thing,
one small word, over and over again.

One word is 'yes',
the other is 'no';
these two words contain for me
the whole world.



O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weiter sagen,
Sag', Bächlein, liebt sie mich?

"Mein!"
Bächlein, lass dein Rauschen sein!
Räder, stellt eur Brausen ein!
All' ihr muntern Waldvögeln,
Gross und klein,
Endet eure Melodein!
Durch den Hain
Aus und ein
Schalle heut' ein Reim allein:
Die geliebte Müllerin ist mein!
Mein!
Frühling, sind das alle deine Blümelein?
Sonne, hast du keinen hellern Schein?
Ach, so muss ich ganz allein,
Mit dem seligen Worte mein,
Unverstanden in der weiten Schöpfung
sein
Wilhelm Müller

O brook of my love,
how strange you are.
I will tell no one else:
say, brook, does she love me?

"Mine!"
Brook, cease your babbling!
Wheels, stop your roaring!
All you merry wood-birds
great and small,
end your warbling!
Throughout the wood,
within it and beyond,
let one rhyme alone ring out today:
my beloved, the maid of the mill, is mine!
Mine!
Spring, are these all of your flowers?
Sun, do you have no brighter light?
Ah, then I must remain all alone
with that blissful word of mine,
understood nowhere in the whole of
creation.

Prolific English composer Gordon Jacob (1895-1984), wrote over 700 works in his long life and his knowledge and skill as a composer of wind music is well-revealed in the *Sonatina for Oboe and Piano* (1963). The work is dedicated to Lady Evelyn Rothwell Barbirolli, England's "First Lady of the oboe".



The Romantic French composer, Camille Saint-Saëns, was a musical prodigy. He wrote the *Romance*, Opus 36, in 1874 for French horn and piano, then transcribing it for cello. He soon orchestrated the accompaniment for orchestra. This work uses an A-B-A form; the opening A section is in a moderate tempo followed with a more moving B section, which then returns to the A. This work is dedicated to the horn player Henri Garigue.

Double Helix and Hypnos are two works featured on Phyllis's album, *mesmers*, released in 2010.

Though Ravel began work on his *Sonata for Violin and Piano* in 1923, it was not until 1927 that he managed to complete this sonata for what he described as two "essentially incompatible instruments". The *Sonata* succeeds in treating the violin and piano as equal yet distinct partners in a constant push-and-pull between tranquil ease and tense outbursts. The centerpiece of the work is the middle Blues movement, a nod to a uniquely American genre that Ravel (and many other European composers) appreciated. Closing the *Sonata* is a third movement in perpetual motion, a relentless stream of activity in the violin against taut, jazzy accompaniment in the piano.



Please visit newpaltz.edu/music/concert-series to view our upcoming Concert Series events. Enjoy the show!

Your generous contributions support Department of Music programs.

Make your tax-deductible gift today at newpaltz.edu/gift, or send your check, made payable to the SUNY New Paltz Foundation and marked for Music to:

SUNY New Paltz Foundation
1 Hawk Drive
New Paltz, NY 12561