

UNB CENTRE FOR MUSICAL ARTS PRESENTS

2020-2021 • **Livestream**

Music **UNB**

 MemHallMusic  musicalarts  memhallmusic

go.unb.ca/musicUNB
506 453-4697 • musicart@unb.ca



College of
Extended Learning
Faculty of Arts

Supported by:



Music UNB

**Where does the “Art”
come in?**

Sunday, March 7, 2021 at 7:30 p.m.



Featuring:

Nadia Francavilla

Joel LeBlanc

Emily Kennedy

Mark Kleyn

Richard Hornsby

The definition of art has been debated for centuries among philosophers. "What is art?" is one of the most basic questions in the philosophy of aesthetics. "How do we determine what is defined as art or music?" There are as many ways as there are people in the universe, and each definition is influenced by the unique perspective of that person, as well as by their unique personality and character.

Tonight's program is an immersive experience with some of music's most creative and innovative composers of the last century. These artists challenged typical traditions of notation, instrumentation, staging and even music itself!

Program

Clapping Music (1972) Steve Reich (b. 1936)

MusiCircus (1967) John Cage (1912-1992)

Drinking and Hooting Machine (1978)
John White (b.1936)

Four Systems (1954) Earle Brown (1926-2002)

Living Room Music (1940) John Cage (1912-1992)
1. To Begin
2. Story
3. Melody
4. The End

Happy Birthday John Stevens (1940-1994)

Biographies

Nadia Francavilla



Nadia Francavilla, Montreal-born violinist and music educator brings a collaborative spirit, a passion for new music, and a distinctly European sensibility to her performing and teaching work. A graduate of McGill University, she received solid musical training under the direction of Mauricio Fuks, Raphael Druian, and Joseph Silverstein. Her orchestral

background includes l'Orchestre Symphonique de Montréal and Les Violons du Roy, and she spent several years with Quatuor Arthur-LeBlanc and Quatuor Bozzini, producing recordings and touring in North America, Europe, and Japan. At present, she performs most often with Motion2, Atlantica, and Moineaux D'Entendre, exploring classical and contemporary works in mixed chamber music settings.

Ms. Francavilla's driving interest in new music has led her to commission and premiere new works from both Canadian and international composers. She particularly enjoys working with young composers, sharing in their creative process and nurturing their innovative spark. Meanwhile, explorations of improvised works and frequent collaborations with visual and multimedia artists have shaped her study of music as performance art.

Ms. Francavilla has held the position of Musician in Residence at UNB since 2009 where she has worked on solo projects, given masterclasses and lectures and integrated

herself into the Fredericton music scene. Centre for Musical Arts, along with so many members of the New Brunswick music community, have benefited from her artistry on stage, her excellence in teaching, and all her work 'behind-the-scenes.'

Joel LeBlanc



Composer and multi-instrumentalist, Joel LeBlanc learns in motion. Primarily self taught, his formative training earned on the road with award winning trio Hot Toddy who toured internationally from 1997 to 2009. Joel joined Ken Aldcroft to record and tour The Long and Short of It beginning his foray into freely improvised music. Other groupings include his Quartet with Arthur Bull, Evan Shaw and Nicole Rampersaud, Tin Banger with Mark Adam and Tom Easley and ongoing projects with Andrew Miller and Nadia Francavilla. A community leader, Joel created and directed Fredericton's Overtime Improv Choir and The Hard)S(Core Orchestra involving amateurs and professionals in open conduction. He has received numerous provincial grants, including most recently, The

Rack; a study in solo guitar and racked harmonica involving microtonal detail and extended technique for diatonic harmonica, something still relatively unexplored.

Emily Kennedy



Emily Kennedy is a cellist and composer based in Fredericton, New Brunswick. She is a graduate of the performance program at the University of Ottawa and Wilfrid Laurier University. Her interest in performing and writing new

music has brought her to Banff's Concert in the 21st Century residency, the Britten-Pears: CAPP program in Aldeburgh, UK, Montreal Contemporary Music Lab, RE:FLUX Festival in Moncton, NB with improv trio Terre Wa, and suddenlyLISTEN in Halifax, NS. She frequently performs with the Elm City String Quartet, and writes and sings for the duo Pallmer.

Mark Kleyn



Mark Kleyn is a classically trained violist who is comfortable in indie/pop, classical, and academic circles. Born in Michigan, he received his BFA in music performance from Western Michigan University and his master's in music performance and musicology from The

University of Ottawa. His masters research, which was presented at several musicology conferences throughout

Canada, was focused on applying sport-based models of shared leadership to classical chamber ensembles.

Mark performs with the ethereal chamber-pop cello/viola duo, Pallmer, with Emily Kennedy. Mark also plays with the Fredericton-based Elm City String Quartet with Victor Vivas, Mercedes Salazar and Emily Kennedy.

Richard Hornsby



Richard Hornsby is an active performer, educator, arts administrator and arts advocate. A specialist in clarinets, he performs as a soloist and chamber musician with many groups including New Brunswick's new music ensemble, Motion. He is Director of Music at the University of New Brunswick in Fredericton. He also started the UNB Music Conservatory, a community

music program at UNB. Recently he has accepted the invitation to be conductor and music director of the Fredericton Chamber Orchestra.

As a volunteer and advocate, Richard has been active on the local, provincial, and national levels, including serving as President of the New Brunswick Youth Orchestra, President of the New Brunswick Arts Board, and President of the New Brunswick Arts Council. He is currently past president of the Cultural Human Resources Council of Canada, President of Music New Brunswick, and was a founding member of the Fredericton Arts Alliance.

Composers and their Music

Art is not what you see, but what you make others see.

(Edgar Degas)



Steve Reich



Darius Milhaud. Reich also studied drumming at the Institute

Born in New York and raised there and in California, Steve Reich graduated with honours in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 studied at the Juilliard School of Music. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and

for African Studies at the University of Ghana in Accra, Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley and traditional forms of cantillation (chanting) of the Hebrew Scriptures in New York and Jerusalem. In 1966 Reich founded his own ensemble of three musicians, which rapidly grew. Since 1971, Steve Reich and Musicians have frequently toured the world and have performed to sold-out houses at venues from Carnegie Hall to the Bottom Line Cabaret. In 1988, Reich's *Different Trains*, marked a new compositional method in which speech recordings generate the musical material for instruments. Over the years, Reich has received commissions from the most important international institutions. His music has been performed by major orchestras and ensembles around the world and several choreographers have created dances to Reich's music. In 1994 Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and in 1999, awarded Commandeur de l'ordre des Arts et Lettres.

Steve Reich explains the motivation behind his deceptively challenging flamenco-inspired canon, Clapping Music. <https://www.classicfm.com/artists/steve-reich/guides/clapping-music-steve-reich/>

Learn Steve Reich's Clapping Music from a new iPhone app <https://www.classicalmpr.org/blog/classical-notes/2015/07/10/learn-steve-reichs-clapping-music-from-a-new-iphone-app>

John Cage



"My music is not an attempt to bring order out of chaos but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and ones' desires out of its way and lets it act of its own accord."

(John Cage)

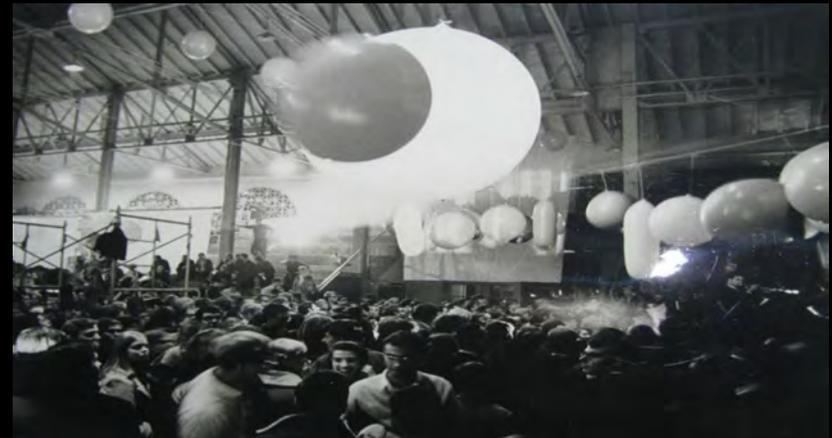
Composer John Cage was also a philosopher, a writer, and a printmaker, among other things, and a leading figure of the postwar avant-garde in the United States. He is considered the most influential American composer of the 20th century. His composition teachers included Henry Cowell (1933) and Arnold Schoenberg (1933-35). In 1937, he formed a percussion orchestra in Seattle, something he did later in San Francisco, Chicago and New York, where he finally established himself in 1942. He was instrumental in the development of modern dance, and worked for a long time as the musical director for the Merce Cunningham Company. He worked as well in the visual art field, in particular with Andy Warhol and Jasper Jones.

John Cage was a restless explorer and an innovator, always looking for new sounds. He invented the "prepared piano" (a piano with its sound altered by placing various objects in the strings) and used many uncommon instruments (such as tin cans or blenders); he very soon included electric and electronic sounds in his compositions, and gave the notion of silence in music a completely new meaning by composing a work (4'33"), in 1952, where the three movements are performed without a single note being played. His compositional techniques are based upon

chance and the non-intentionality of the creator, thus giving the musicians a great freedom for interpretation.

His artistic thought made a big impact on contemporary music: his studies of Indian philosophy and Zen Buddhism encouraged him to completely dismiss the dogmatism of Western rationality. Many observers asset that Cage was more of a creator (in the wide acceptance on the word) than a traditional composer.

To find out more about John Cage's music:



John Cage and his MusiCircus

<https://www.theguardian.com/music/2014/jun/20/john-cage-and-his-musicircus>

The Aesthetic Challenge of John Cage's MusiCircus

<https://core.ac.uk/download/pdf/52101745.pdf>

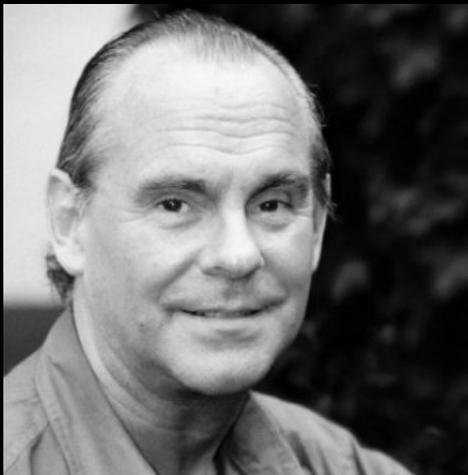
4'33"

<https://www.youtube.com/watch?v=JTEFKFiXSx4>

Searching for Silence

<https://www.newyorker.com/magazine/2010/10/04/searching-for-silence>

John White



While John White has been regarded as almost an oddity among British composers -- a minor figure of eccentric compositional method, or, more correctly, methods -- he has wielded significant influence over the years. The composer of over 160 piano sonatas (mostly short works after Scarlatti's example), more than 20

symphonies, 35 ballets, and much else, including works for the tuba, White has written in a range of styles and is the creator of a sort of British counterpart to minimalism called systems music. In this style, music or tones are determined in accordance with some random process, such as chess moves, and a repetitive pattern of sounds emerges. White has also written music for toy piano, Casio home keyboards, reed-organs and other non-traditional instruments. Yet, White is not necessarily as progressive as his methods might suggest, as is evidenced by his piano sonatas, which draw on musical influences out of the past, like Satie, Busoni, Szymanowski, Alkan, Medtner, and others. As a performer White has been a champion of avant-garde music, playing works by Cage, Feldman, Cardew, and a host of others.

[notes by Robert Cummings]

John White's *Drinking and Hooting Machine* is possibly his most famous experimental "Machine Piece": loved by

many, surprisingly lovely in performance despite the rather silly instruments. The effect of this piece has been compared to that of a large aviary of owls all practicing very slow descending scales".

Click the link for instructions on *Drinking and Hooting Machine* and the sheet music. <https://fb.watch/3UXZKs6WFG/>

John White's performance of five of his sonatas at the Keyboard Experiments concert at De Montfort University, Leicester, 25 March 2017.

"John White has been writing piano sonatas since 1956 as a form of diary documenting his musical thinking at the time. Most of these sonatas reflect the short-form sonata from Scarlatti, and the musical thinking of Satie, with a dizzying range of individual concerns including experimental, systems and minimal, and popular musical language, and a consistent fascination for the musical thinking of piano composers from the late nineteenth to early twentieth century, from Alkan to Medtner. This set of sonatas provides a taste of his post-millennial style, with one classic from the 1980s" [Virginia Anderson].

https://www.youtube.com/watch?v=PJ8VkDkbXuc&feature=emb_logo

Earle Brown



"Time is the actual dimension in which music exists when performed and is by nature an infinitely divisible continuum. No metric system or notation based on metrics is able to indicate all of the possible points in the continuum, yet sound may begin or end anywhere along this dimension."

(Earle Brown)

Earle Brown (1926–2002) was a crucial part of a group of experimental composers known as the New York School, and his music intersects in fascinating ways with that of his colleagues John Cage, Morton Feldman, and Christian Wolff. Best known for his development of graphic notation and the open-form system of composition, Brown had been trained in engineering and mathematics before he began to study music theory and composition. In the early 1950s he met the experimental composer John Cage, who strongly influenced Brown's music. In 1952 Brown developed a system of graphic notation, the use of non-traditional notational syllables across a writing surface in such a way that they are analogous to the passage of music through time. In 1953 he further put forth an open-form technique of composition, such that the conductor or performer determines the sequence of a group of musical units.

[Notes from The Earle Brown Music Foundation]

Earle Brown
C.I.
(M)

4 SYSTEMS

for David Tudor on a birthday
Jan. 20, 1954

Earle Brown

May be played in any sequence, either side up, at any tempo(s). The continuous lines from far left to far right define the outer limits of the keyboard. Thickness may indicate dynamics or clusters.

Jan. 20, 1954
Earle Brown

Earle Brown – 4 Systems

Living Room Music

"Everything we do is music."

(John Cage)

Cage's interest in percussion makes its first appearances with his experiments in rhythm. Having learned of African drumming and Indian Carnatic music through his studies with Henry Cowell, the young Cage of the 1930s and early 1940s was primarily concerned with structures of rhythmic and metric repetition. As a result, many of his early percussion compositions weren't really for percussion at all; they were simply rhythmic structures that could be performed using whatever instruments or materials Cage had available at the time.

This ambivalence toward instrumentation served Cage well initially, as the fledgling composer had little means to assemble performers and instruments (Due to his wife Xenia's gainful employment at a local bindery, many of his first performances were staged using printing equipment from her office, or everyday objects from their home in Los Angeles. Such is the case with *Living Room Music*, appropriately dedicated to Xenia. The work's first and last movements feature patterns played on any objects one might find in a living room. The second movement deconstructs Gertrude Stein's poem: *The World is Round* while the melodic third movement is played on "any suitable instrument."

[notes by Aaron Helgeson]



Cage preparing a piano, in 1947.

Photograph by Irving Penn / © 1947 (Renewed 1975) CondÉ Nast Publications Inc.

My favorite music is the music I haven't yet heard. I don't hear the music I write; I write in order to hear the music I have not yet heard.

(John Cage – An Autobiographical statement)

John Stevens



Over the course of his musical life, John Stevens, the innovative drummer, composer, improviser and educator, developed a series of participatory pieces that enabled those with very different musical backgrounds and skills to engage equally in creative improvisation. These pieces are uniquely valuable as learning and performance

pieces, and also as a potent way of running music workshops for mixed abilities and skills. They are rigorous and demanding, requiring participants to focus, listen and react to others in a heightened response to the music being made around them.

*I look for the noise hidden in silence.
(Joan Miró)*

MusicUNB concert series is supported by:



College of
Extended Learning



Arts Fredericton



We would like to acknowledge that the land on which we gather is the traditional unceded territory of Wolastoqiyik (Maliseet). This territory is covered by the Treaties of Peace and Friendship which the Wolastoqiyik (Maliseet), Mi'kmaq, and Passamaquoddy peoples first signed with the British Crown in 1725. The treaties did not deal with surrender of lands and resources but in fact recognized Wolastoqey (Maliseet), Mi'kmaq, and Passamaquoddy title and established the rules for what was to be an ongoing relationship between nations.

UNB CENTRE FOR MUSICAL ARTS PRESENTS

MusicUNB

CONCERT SERIES
Live-streaming concerts

ONLINE
COURSES

FOR CREDIT

Academic courses to enhance
your musical knowledge

MUSIC
CAMPS

Stay tuned for information
about 2021 Camps

MUSIC
CONSERVATORY

Virtual music private lessons
and more!

EXPLORE YOUR
MUSICAL INTERESTS
VIRTUALLY!

PUBLIC & STUDENTS WELCOME



go.unb.ca/musicUNB

506 453-4697 • musicart@unb.ca



Centre for
Musical Arts
College of Extended Learning