

Saturday, May 1 7:30 PM

Cord Meijering - *Tombeau de Hans Werner Henze*

I started writing my composition *Tombeau de Hans Werner Henze* in 2015. Prior to this composition, I had been working on *Meolliseo* for the Seoul Metropolitan Junior Chorus, which I completed “five minutes to midnight” on New Year’s Eve of 2014. Both works are what I refer to as memory music. *Meolliseo* memorializes the people who drowned in a ferry 세월호

(Sewol) en route to the South Korean Island 제주 (Jeju). *Tombeau* memorializes my respected teacher Hans Werner Henze, who died on October 27, 2012 at the age of 86.

Both compositions relate to one another like light and shadow: In *Meolliseo*, grief wears a bright, almost happy sun garment, as if the music were paying tribute to the cheerfulness of the people during their lifetime. By contrast, *Tombeau* is filled with shadows, a death ritual.

I composed *Tombeau de Hans Werner Henze für Violoncello und 13 Instrumente* for the cellist Wolfgang Lessing and the MBC Solosists from Daegu, South Korea. The music is dedicated to my dear friends 이해경 (Haekyung Lee) and 최명훈 (Myung Whun Choi).

With eighth = 40, *Tombeau* is the slowest piece I have ever written. Like a *conductus*, the cello plays the melody, which is repeated six times throughout the piece. This melody is based on a twelve tone series since all the notes of the series move along a Gregorian central tonality based on an imagined base tone E, which as soon as the sound has decayed, dissolves into its harmonic series. This multicolored melody that the cellist performs is accompanied by slow, pulsing Korean rhythms, the sound of breathing, and tender overtone chords. Like a ghost, the beginning of the *Tombeau de Mezangeau* by the French lute player Ennemond Gaultier (1575-1651) repeatedly appears through this procession music. At the end of this composition the orchestra— like a group of mourners at the grave – quietly sings this short quote “like a tender breath,” before the music ends in a communal sigh.

Vivienne Olive - *Prometheus meets Purcell*

The piece was written a few years ago when I was reading about Purcell and also preparing a lesson on Scriabin's harmony.

Quite spontaneously, I composed a piece that was based on a "lamento" bass used by Purcell and which at the same time also embedded Scriabin's favourite “Prometheus” chord. The result was a strange melancholy piece that reached across time.

I wrote the piece in a day – and in the same week a friend of mine died suddenly. She was always interested in coming to concerts of any kind of music, both old and new, and it seemed appropriate to dedicate the piece to her.

[Vivienne Olive on Prometheus meets Purcell and Tides of a current flowing - 2021 Symposium - YouTube](#)

Hwei-Lee Blumenthaler Chang - *The Butterfly—ein Lied*

The composition *The Butterfly – ein Lied (The Butterfly - a Song)* for Violoncello, Piano and Recitation after the Poem of Pavel Friedmann 2020 is dedicated to Guy Stern.

[Hwei-Lee Blumenthaler Chang on her piece The Butterfly - ein Lied - 2021 Composers' Symposium - YouTube](#)

Nur Slim - *Mexican Lie*

<https://www.youtube.com/watch?v=BR-Nzp7FBqw>

Vivienne Olive - *Tides of a current flowing*

A ““song for solo guitar””, this piece is an attempt to set a poem by Walt Whitman to music without the actual use of the text. This poem, "Whispers of heavenly death" I had already once set to music for solo voice. The guitar piece uses material from the vocal piece, develops it and reflects on it. It can therefore be said to belong the tradition of "programme music", in this case the form of the music being guided by Walt Whitman's poem.

[Vivienne Olive on Prometheus meets Purcell and Tides of a current flowing - 2021 Symposium - YouTube](#)

William Osborne - *The Mirror*

The Mirror, for performance artist/instrumentalist and computer-controlled piano, is the first part of an 80-minute music theater trilogy entitled *Miriam* that was premiered for the Munich Biennale in 1990 at the invitation of Artistic Director Hans Werner Henze. Miriam, a woman suffering from confinement in a domestic role, searches for artistic freedom and acceptance.

[Abbie Conant and William Osborne talk about The Mirror - 2021 John Donald Robb Composers' Symposium - YouTube](#)