

## John Donald Robb Composers' Symposium - Concert #4 - Sunday, May 2 - 7:30 PM

Meera Gudipati - *Javārī Ratios*

*Javārī Ratios* for flute and electronics was commissioned by my friend and NYC flutist Leo Sussman, whose playing is also featured on the electronics track. *Javārī* is the wide and curved bridge of a sitar that gives it the rich overtones. Inspired by the sitar spectrum, *Javārī Ratios* is built from the just-tuned harmonic ratios of the sitar.

*Javārī Ratios* takes the listener through a world of manipulated flute sounds including high-frequency whistle tones, oscillating quantities of air sounds, processed low-frequency motives, and stuttered delays. Bansuri whistle tones set the stage emulating the highest parts of the sitar's acoustic spectrum, perhaps evocative of crickets. Lower partials progressively emerge, and the timbre of the sitar eventually becomes recognizable. The live flute enters with fluctuating wave sounds similarly to tidal waves. These tidal wave sounds emphasize the lowest partials of the sitar spectrum, a mirror image of the preceding high bansuri whistle tones. The electronics gradually incorporate material from the live flute and become increasingly independent. The track deepens and envelopes the performer as if submerging the flute into water. The flute responds alternately by fighting to stay afloat or sometimes surrendering. Conflict between performer and electronics creates a tension, which, upon growing unbearable, abruptly releases, dropping the performer into a strikingly unfamiliar sonic landscape. The electronics gradually fade and the flute finds comfort reminiscing on the old tidal waves in this altered yet tranquil new world.

[Meera Gudipati in conversation on Javārī Ratios - 2021 John Donald Robb Composers' Symposium - YouTube](#)

Sérgio Azevedo - *Petite Musique de Table*

- i. *Pastorale*
- ii. *Menuet*
- iii. *Jig*

*Petite Musique de Table* for oboe, viola and double bass was composed for the tRio Grande as a light hearted “family” piece, somewhat in the style of Ravel.

In this video production, the Maine seascape paintings of Claire Vigneau are also featured. She is the mother of Kevin Vigneau and the grandmother of Toby Vigneau. A further four movements for this work are planned by the composer. (2021)

Beth Ratay - *Helical Bricks*

*Helical Bricks* is a duet for marimba and multi-percussion. The title refers to how the piece was constructed. Many aspects of the piece were determined using the Fibonacci sequence which is the basis for spiral forms in nature. Additionally, the piece is constructed using different “bricks.” There are five different marimba sections and three different multi-percussion sections which can be combined in various ways to form a wide variety of structures. A very special thanks to Judy Moonert and Greg Secor of Coalescence Percussion Duo who took up the challenge of realizing this work for the first time with great determination and enthusiasm.

[Beth Ratay in conversation about her piece Helical Bricks - 2021 Composers' Symposium - YouTube](#)

Patrice Repar - *Iridium Gone Gold*

1 iridium flare: a surge of light

marking the revolution in satellite telecommunication

(wire shattered and adrenals gone mad)

launching us forward to do it faster, spread it further, say it louder, push it harder,

leaving us dark in the night and cold on the ground

like the hard, dense, silvery-white metallic sheen of iridium.

2 iridium flare: a surge of light

marking the call to remember

(even if in the midst of desolation)

the overwhelming vulnerability of clouds reconfiguring, kisses colliding,

and human hearts floundering in the space between life and death

like the deep lustrous yellow of iridium gone gold.

Thanks to Willie Johnson for ‘Dark Was the Night, Cold Was the Ground,’ one of the 27

Samples of music included on the Voyager Golden Record launched into space in 1977.

[In Conversation with Patrice Repar about Iridium Gone Gold - 2021 Composers' Symposium - YouTube](#)

Durwynne Hsieh – *Interruptus*

[Durwynne Hsieh in conversation about his piece Interruptus - 2021 Composers' Symposium - YouTube](#)

Faye-Ellen Silverman - *Musicians of the Air*

*Musicians of the Air* (2019) is a work for solo violin in three short movements, all related to birds. My Yiddish name is "faygele", meaning, at the time the name was chosen, "little bird", and I grew up with pet parakeets, so birds seemed an appropriate animal choice for a composition written for a Composers Concordance concert with the theme of "Animals". The work's title comes from a quote by Izaak Walton (1593-1683) who writes of "those little nimble musicians of the air, that warble forth their curious ditties, with which nature hath furnished them to the shame of art." The three movements are Morning Song (melodic, and using a few grace notes along with some double stops and violin harmonics), Flight (which incorporates trills), and Chickens Feeding, a short movement of just pizzicato, including pizzicato double, triple and quadruple stops, along with the appropriately harsh **Bartók** pizzicato to imitate pecking chickens. The premiere performance, heard here, as given by Darragh Morgan.