disgruntled audience took. According to one, during the performance a member of the audience walked down to the front of the hall and began repeatedly banging her head on the stage while yelling, “Stop, stop, I confess.”

The audience ruckus became so loud that the performers could not hear where they were in the piece, and they began yelling numbers to each other in an attempt to stay together, even though (according to Michael Tilson Thomas, one of the work’s organists that night), people in the audience were having fist-fights at that point. After the final chord, there was a brief silence, and then hearty boos came from the remaining audience members.
PROGRAM


Road to Nowhere... (2013) ................................................. Eric Pham (b. 1987)

World Premiere

Con Voce (1972) .................................................................................. Kagel

De Kooning (1963) ................................................................. Morton Feldman (1926-1987)

Burdocks (1970-71) ............................................................... Christian Wolff (b. 1934)

Four Organs (1971) ................................................................. Steve Reich (b. 1936)

NME PERSONNEL

Justin Scheid—flute
Zachary Kenefick—saxophone
Daniel Watabayashi—trumpet
Glen Gray—horn
Michael Beltran—bass trombone
Taylor Chan—piano/organ
Marc Lombardo—piano/organ
Nick Venden—piano/organ
Matthew Louzie—piano/organ
Eric Pham—guitar
Patrick Gibson—electric guitar/percussion

Kaija Hansen—violin
Eun Cho—violin
Irene Kang—violoncello
Seonghee Ba—violoncello
Louis Conway—contrabass
Anthony Xanthos—contrabass
Lucas Kleiner—voice/percussion
Brandon Rivera—percussion

Justin Scheid—assistant director

PROGRAM NOTES

Der Eid des Hippokrates  The German-Argentine composer Mauricio Kagel is particularly known for musical works which incorporate theatrical elements, often ones which lend a comic or absurdist atmosphere to the work. Kagel was born in Buenos Aires, moved to Köln, Germany as a young man, and continued to make his home there until his death in 2008. Both of the Kagel works on tonight’s program question instrumental music making, and both highlight the theatricality inherent in musical performance.

Road to Nowhere...  explores the varying qualities produced by the sonic simultaneity of each musician’s chosen path through the same material. The score consists of a grid made of cells, each containing notes and/or dynamic markings. While some direction has been provided by the composer regarding how one may travel through the grid, a large amount of choice has been left to each musician, as well as the conductor, making a duplicate performance, or set destination, nearly impossible. Eric Pham is currently a master’s student in composition in the Bob Cole Conservatory of Music.

Four Organs  composer Steve Reich is closely associated with American minimalist music. The New York Times recently called him “our greatest living composer,” and The New Yorker has said that he is “the most original musical thinker of our time.” In 2009 Reich received the Pulitzer Prize in Music for his composition Double Sextet.

In many of his works, Reich explores simple audible processes. Four Organs is an example of this, as it is a work consisting of repetitions of a single chord (a dominant 11th chord) spread over the parts of four players playing electronic organs. The work uses the process of augmentation—gradually lengthening individual notes of the chord, and begins with the duration of a single eighth note at the beginning, and extends to 200 beats at the end. The composer describes the piece as “the longest V-I cadence in the history of Western Music” as both the V (B–D–F#) and I (E–G–B) chords are contained within the work’s single chord. A performance in 1973 of Four Organs at Carnegie Hall prompted a hugely negative response from the audience—the audience began clapping and yelling during the performance in an attempt at stopping the piece. Reports differ about what other actions the