

Program Notes
Concert: **MetaTrio**
August 4, 2016

Felipe Lara, *Metafagote* (2015) for solo amplified bassoon and six prerecorded bassoons
Commissioned by New Music USA and OpenICE

Fagote, in Portuguese, means bassoon; the title, *Metafagote*, suggests both an attempt to compose music that is self-referential to the idiomatic, physical, and timbral idiosyncrasies of the bassoon while attempting to explode, deconstruct, and ultimately go beyond the expressive faculties of the instrument. Here, similarly to *Tran(slate)*, basic recognizable instrumental elements (percussive ricochets, multiphonics, drones, and glissandi) are subjected to a pre-composed fractal (self-similar) structure. As I interpret each corner of this canvas, which is comprised of extremely specific sets of proportions and durations, each basic bassoon element gains a life of its own and unfolds the musical journey of the work. With the help of amplification and spatialization, the listener is placed within an imaginary, compound, and orchestral metabassoon. The soloist leaves a sonic trace, which is picked up, transformed, and projected through the loudspeakers.

Felipe Lara

Suzanne Farrin, *Ma Dentro Dove*

Ma Dentro Dove (Deeper Within) is a work for clarinet and resonating piano. Since the damper pedal is down the piano's strings are permitted to vibrate according to the volume, pitch and timbre of the clarinet, whose sound is sent to the body of the piano via small speakers. This simple arrangement gives the effect of an instantaneous and visceral response to the heightened, energetic and meditative voice of the clarinet.

The title comes from a Petrarch sonnet, which forms the basis of the work and turns the poet's voice into a musical outpouring where every color available is a potential fertile ground for a deeply personal incantation. This "song" aims to uncover, unveil, and give life to sounds that are beneath the surface, "ma dentro dove gi à mai non s'aggiorna" (but deep within where day's light never breaks).

Felipe Lara, *Paràbolas na Caverna* (2014) for solo amplified flute
Commissioned by ICElab and the Fromm Music Foundation (Harvard)

Write for Claire Chase; dedicated to Andreas Waldburg-Wolfegg

The title translates to *Parables in the Cave*; it refers to Plato's "parable of the Cave," a dialogue between Plato's brother Glaucon and his mentor Socrates, who is the narrator. In a nutshell, Socrates describes a group of people who have been chained to the wall of a cave their entire lives without ever experiencing reality. The prisoners watch the shadows on the wall of the cave, cast by fire behind them, and ascribe names and meanings to the distorted shadows of various objects and passers-by outside. For (Plato's) Socrates, the shadows are as true a view the prisoners will ever see of reality. For him, philosophy (as well as knowledge and education) helps liberate oneself from such a cave, thus leading to a better understanding of one's world.

Plato's allegory caught my attention in respect to the composer's role in the musical works, which in itself is unstable, ethereal, and multiple, involving numerous interpretative stages, ultimately forced to surrender to the "distorted" subjective eye (or ear) of the beholder. The flute material here is distorted, easily molded, and presented from different angles resembling the deformed shadows of the cave. Furthermore, I present musical analogies of wave-like parables, which take place in several musical elements (melody, harmony, multiphonics, overblowing, dynamics, gestures). Finally, the cave is represented by a large resonant acoustical space, with the addition of reverb and amplification.

Felipe Lara