

# Northwestern

BIENEN SCHOOL OF MUSIC

2024-25 SEASON



# NUNC!6

NORTHWESTERN UNIVERSITY  
NEW-MUSIC CONFERENCE

APRIL 25-27

Northwestern University

HENRY AND LEIGH  
BIENEN SCHOOL OF MUSIC

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**NUNC! 6**

**Northwestern University New-Music Conference**

*presented by*  
**The Institute for New Music**

Alex Mincek, *director*

Ben Bolter, *associate director*

*NUNC! is made possible in part by the  
Sorensen Jacobson Fund for New Music*

APRIL 25-27, 2025

## Saxophone Concert

Taimur Sullivan, *director*

SATURDAY, APRIL 26, 2025, AT 12:00 P.M.

RYAN OPERA THEATER

***Resistance* (2022)**

**Yotam Haber**

Brian Kachur, *alto saxophone*

***Colliding Tones, Relentless Waves* (2024)**

**Max Eidinoff**

***where we were* (2023)**

**Benjamin Martin**

***Juice of Dreams* (2021)**

**Joanne Na**

***corpus, fractum* (2013)**

**Tina Tallon**

***Grand Jeu* (2022)**

**Timothy Kramer**

Brian Kachur, *soprano saxophone*

Natalia Warthen, *alto saxophone*

Kolbe Chapman, *tenor saxophone*

Haven Kahn, *baritone saxophone*

***Resistance*****Haber**

*Resistance* is the transformation of a complex sound to an ever-evolving melodic fury. This melodic material eventually devolves and mutates with the passing of quarter tones and disparate slap sounds. These points are not ambiguous or solitary, however; they lead to structured resonance in returning motives that themselves evolve. This process goes to the fore until the entire structure topples on its head and breaks, bringing nearly all elements to a brilliant melange of sound and color.

—Don-Paul Kahl

***Colliding Tones, Relentless Waves (2024)*****Eidinoff**

This piece explores microtonality as a method for producing difference tone rhythmic beating patterns, blurring the line between rhythm and pitch. Written for ~Nois at Connecticut Summerfest 2024.

***where we were (2023)*****Martin**

*where we were* is a miniature about attending church as a young person riddled with anxieties and distractions. My relationship with any sort of organized religion now feels incredibly distant at best, and yet some of my first concrete musical memories were formed as a churchgoer. While much of the “religious music” I’ve written is an attempt to contort and sharpen liturgical memory into a kind of weapon of personal reclamation, this particular piece was an anomalous exercise in reflecting on moments of stillness, repose, and beauty from these experiences—a lovely chant tune, a beam of light refracting through stained glass, the faint scent of incense in the seemingly infinite darkness of a vigil...

The piece is structured upon a chorale—a wordless “hymn” that spins off into a distant, meandering melodic line, before reiterating itself as a dis-trait set of flurries and echoes that fades into nothing.

This piece was premiered by the HAF Quartet during the Brevard Summer Music Festival’s 2023 season.

***Juice of Dreams (2021)*****Na**

With an attempt to explore a brassy, jazzy timbre of saxophone, this piece depicts a dream full of delights, citrus colors, and zesty flavors. The 16th-note rhythmic pulse runs throughout the piece, which varies from time to time with counterpoint, lyrical melody, and unexpected rhythmic changes. All of these characteristics guide an inexorable journey of a dream—but at the end, it shatters with a final punch.

***corpus, fractum* (2013)****Tallon**

*corpus, fractum* is a meditation on sacrifice and loss, and it is a meditation on continuation. It is a meditation on the draining of color, and on the slow, seeping grayness of an ashen ocean meeting a pallid sky within a dense, insipid bank of fog. It is a meditation on the giving way of a body when a mind cannot, and on the insulating numbness of a grieving and bewildered psyche separated from a broken body. It is a meditation on the taste of unspoken words rolled into a suffocating, unswallowable bolus. It is a meditation on pressing against a burning, tensile membrane of silence. It is a meditation on screaming into a vacuum, and it is a meditation on futility.

But it is also a meditation on strength. It is a meditation on observing the texture of concrete, or the excoriation of a rusted beam. It is a meditation on gathering the dust in a soul and forging it into a prism. It is a meditation on the focused intensification of light, and on the angles and wavelengths of its refraction. It is a mediation on calculated steps, and on a summation of limits as the time over which those calculations are made reaches zero. It is a meditation on observed organicity, and a meditation on more detailed understandings.

It is a meditation on empathy, and a meditation on transformation. It is a meditation on the hope that one may start anew.

***Grand Jeu* (2022)****Kramer**

This work was written for the ~Nois saxophone quartet in cooperation with the Composers Alliance of San Antonio for a concert in March of 2023. *Grand Jeu* is a particular registration on French organs of the 17th and 18th centuries that includes heavy reeds (8' and 4') and mutations. The effect is very robust, loud, and bright. Works written with this registration may also feature dialogues that offer softer divisions of the organ and lighter textures. As I thought about the wide variety of sounds that a saxophone quartet can make, I first envisioned them sounding together—like an organ—all playing in strict parallel motion of fourths and fifths. This block of sound was my starting point. (I wondered how the early saxophone may have been received in churches in France as it developed in the 19th century, noting that the Catholic Church banned saxophones in the early 1900s.) In this piece, we also hear quieter sections in the middle—some in an almost reverent tone—but much of the work presents a wall of sound.

## PROFILES

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To view additional profiles for NUNC! 6, please visit the website at the QR code below:



## INSTITUTE FOR NEW MUSIC

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Director	Alex Mincek
Associate Director	Ben Bolter
Administrative Assistant	Chelsea Lyons
Graduate Assistant	Megan DiGeorgio

## CONCERT MANAGEMENT OFFICE STAFF

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Director of Concert Management	Jerry Tietz
Concert Operations Manager	Kait Samuels
Ticketing Manager	Maxwell A. Johnson
Marketing Manager	Laura Nielsen
Marketing Coordinator	Elizabeth Avery
Technical Services Manager	Bill Milgram
Technical Services Manager	Zachary Lovitch
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students
Dean, Bienen School of Music	Jonathan Bailey Holland

## KEYBOARD MAINTENANCE

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Supervisor of Keyboard Maintenance	Wesley Owen
Piano Technician	Chris Scroggins

## FOR YOUR INFORMATION

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- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847-491-5441) with anyone who might need to reach you in case of emergency.

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