



ASMA GORI | CAPRICCIO

ÉNOMBRE DU SOIR | BA

LE-PHANTASMAGORIA

JOURNEY | RENOMBRE

ACCANALE-PHANTAS

LOVELY JOURNEY | PE

DU SOIR | BACCHANALE

ASMA GORIA | LONELY J

ENOMBRE DU SOIR | BA

LE-PHANTASMAGORIA

CAPRICCIO

2019

Michael Ippolito
Hub New Music

1. **LONELY JOURNEY** 6:38
2. **PÉNOMBRE DU SOIR** (Evening Twilight) 10:57
3. **BACCHANALE-PHANTASMAGORIA** 7:40

NOTES

Capriccio began as a response to the work of Hans Hofmann, the influential German-American artist and teacher. Hofmann's best-known work is abstract, with great slabs of paint or simple shapes and lines that seldom represent anything directly, and the finest of these paintings are charged with intense emotion that is difficult to describe. Hofmann was clearly aware of the expressivity of his abstract art, giving his paintings evocative titles that demonstrate a poetic sensibility I found as irresistible as the images themselves. As much as I responded to Hofmann's visual art when composing *Capriccio*, I also responded to the titles; I began to think of them as verbal frames to my musical canvas.

Capriccio is in three movements, borrowing their titles from Hofmann's paintings. The first movement, *Lonely Journey*, begins as a ponderous funeral march and is transformed as it traverses an imagined landscape. The second movement, *Pénombre du soir* (Evening Twilight), is, like Hofmann's painting, all about transitions between states. It begins with a shimmering, fragile texture and a sort of grotesque aria before transitioning into a scherzo – a flight of fancy that could have arisen in the space between waking and sleeping, between light and darkness. The final movement, *Bacchanale-Phantasmagoria*, takes its title from two paintings.

The *Bacchanale* is a scene of wild revelry, loosely drawn from Balkan dance music (with the exception of a brief quotation of a traditional *kopanitsa*, the music is original material). The music gets wilder and wilder leading to the brief *Phantasmagoria* that concludes the piece; in the final moments the music becomes a fever dream of all the images in the piece, finally collapsing in ecstatic exhaustion.

HUB NEW MUSIC

Called “contemporary chamber trailblazers” by the *Boston Globe*, Hub New Music – composed of flute, clarinet, violin, and cello – is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (*New Yorker*) celebrate the rich diversity of today’s classical music landscape, and its performances have been described as on the “the cutting edge of new classical music” (*Taos News*). Founded in 2013, the group has commissioned dozens of works for its non-standard combination by today’s most celebrated composers, and maintains an active performance schedule alongside its many educational endeavors.

MICHAEL IPPOLITO

Praised by the New York Times for his “polished orchestration” that “glitters, from big-shoulders brass to eerily floating strings,” Michael Ippolito’s music has been performed by leading musicians in venues around the world. Drawing on a rich musical background of classical and folk music, and taking inspiration from visual art, literature and other art forms, he has forged a distinctive musical voice in a body of work spanning orchestral, chamber and vocal music.

His orchestral music has been conducted by Edo de Waart, Marin Alsop, Michael Francis, David Alan Miller, and Jeffrey Milarsky in performances by the Chicago Symphony Orchestra, Dallas Symphony Orchestra, San Diego Symphony Orchestra, Milwaukee Symphony Orchestra, Nashville Symphony, The Florida Orchestra, Cabrillo Festival Orchestra, Albany Symphony Orchestra, and Juilliard Orchestra. His chamber music has been performed by the Attacca Quartet, Miro Quartet, Hub New Music, and Altius Quartet, among others, and his vocal music has been championed by sopranos Joëlle Harvey and Lindsay Kesselman.

He has received commissions from numerous organizations, including Carnegie Hall and The ASCAP Foundation, Chamber Music America, University of Georgia Wind

Ensemble, Staatstheater Darmstadt, and the New York Choreographic Institute.

He has received numerous awards, from the American Academy of Arts and Letters (Charles Ives Scholarship), The Juilliard School (Palmer Dixon Prize) and ASCAP (multiple ASCAP Plus Awards). Recently, his wind ensemble work *West of the Sun* was given an honorable mention in the 2014 Frederick Fennell Prize and his String Quartet No. 3 “Songlines” was selected 2019 Call for Scores winner by the Tesla Quartet.

Currently Associate Professor of Composition at Texas State University, he studied with John Corigliano at The Juilliard School and with Joel Hoffman and Michael Fiday at the Cincinnati College-Conservatory of Music.

Producer: Shauna Barravecchio
Recording Engineer: Christopher Moretti
Assistant Engineer: John Weston
Editing: Shauna Barravecchio
Mixing: Christopher Moretti
Mastering: Jesse Lewis

Recorded at Futura Productions, Roslindale, MA
on June 28–29, 2021

This recording was made possible through funding from
the Research Enhancement Program, Texas State University

CAPRICCIO

2019

Michael Ippolito
Hub New Music

1. **LONELY JOURNEY** 6:38
2. **PÉNOMBRE DU SOIR** (Evening Twilight) 10:57
3. **BACCHANALE-PHANTASMAGORIA** 7:40