HYBRID #3 -->
DANCE and NOISE

MA thesis recital by
Tomek Arnold

Apr. 17, 9 pm.
Memorial Chapel
Wesleyan University
"...each sip of beer is inextricably linked with memories of past sips and of the expectation of future sips to come". Andrew Hill

Each of the Hybrid Recitals is my attempt to connect various musical cultures, traditions, contexts and expressions into one large meta-piece. Hybrid Recitals merge the musical forms of the past with the ones of the present and explore the boundaries of genre in attempt to reduce the impact of context and encourage purely sonic and kinesthetic musical perception.

Hybrid#3--> DanceandNoise is the third Hybrid Recital from the set. The previous two (Hybrid Recital#1 and HappyHybrid) were both premiered at Wesleyan in May and November 2016 consecutively. Each recital presents its own unique set of works that are hand-picked in accordance with the available instrumentation, specificity of the performance space, and contextual environment of the event.
PROGRAM:

Dance and Noise                    Tomek Arnold (1990)
Lady Hunsdon's Puffe               John Dowland (1563)
Melancholy Galliard
Come Away
The Most Sacred Queen Elizabeth, Her Galliard

A Study After                     Tomek Arnold, Omar Fraire
Sam Pluta's SWITCHES

featuring Omar Fraire on cello

--- Intermission with music ---
relax, dance and enjoy the festivities

Child of Tree                     John Cage (1912)

Sonata K. 1 in D-minor            Domenico Scarlatti (1685)
Sonata K. 3 in A-minor
Sonata K. 402 in E-minor
Sonata K. 198 in E-minor

Birds                             Tomek Arnold

One of These Days                 Tomek Arnold

featuring
Sam Anschell – Sax, Johnnie Gilmore – Bass,
Becket Cerny – Drums
I would like to thank everyone who contributed to the creation of this concert as it is:

Ron Kuivila, Paula Matthusen, Jin Hi Kim and Liz Philips for your great insights and inspiration.

Omar Fraire, Sam Anschell, Johnnie Gilmore, Becket Cerny for performing with me.

Warren Enström for sitting behind the mixer and being an extremely reliable sound guy.

Matt Wellins for operating lights and being OK with standing backstage for the entire concert.

Dush for your great artwork in making my drums look like I'm a cool person.

Hallie Blejewski for being yourself in giving the best concert introductions on the East Coast.

Jordan Dykstra for making the fine quality recordings.

and

Paula Matthusen for lending me the cactus.