

# *Caballito Negro - "Songlines" Tour Program*

## **Tessa Brinckman**

*flute, alto flute, piccolo, contrabass flute, bottles, misc. percussion, vocals*

## **Terry Longshore**

*marimba, vibraphone, almglocken, bongos, 2 snare drums, field drum, tenor drum, bass drum, suspended cymbal, tam-tam, tabla, handsonic, misc. flutes, vocals*

### **Howard Hersh - *Braided River Nights* - alto flute & marimba**

This piece is an essay on the sensuous beauty of the alto flute and large marimba. Like the river after which the work is named, the two instruments are continually intertwined. One aspect of the piece suggests an exotic, romantic atmosphere; another - with its fleeting tunes - is reminiscent of traditional American riverside celebrations, especially near the end, with its quotation of Robert Lowry's famous hymn, "Shall We Gather at the River."

### **David P Jones - *Music For South Africa* - alto flute & marimba/vibraphone**

A tribute to the anti-apartheid movement in South Africa, this work in three movements was originally written for alto saxophone and marimba/vibraphone. Caballito Negro arranged the work for alto flute and added vocal effects inspired by the Zulu and Xhosa languages and music.

### **Ivan Trevino - *This Is Like Jazz* - contrabass flute & percussion/vocals (new commission - 2016)**

Trevino's groove-heavy piece will mirror Turkmen music's rhythmic and metric complexity. It will feature percussive contrabass flute (think bass "riffs", lyricism and amplification) in conversation with marimba, hand drums, and spoken word, creating a musical narrative of the composer's time in Turkmenistan.

### **Erik Griswold - *Timbuktu Stories* (new commission - 2016) - flute/piccolo/alto flute/perc/vocals & percussion/flute/vocals**

The inspiration for this commission comes from a fascination with the centuries-old libraries in Timbuktu, which have been, and are, under siege from geo-political unrest (including burning them down). They are largely un-cared and a nightmare for conservators to protect from the ravages of time. The existence of the Timbuktu manuscripts loudly contradicts a Western trope that all African language transmission is only oral. Musically, the composition will incorporate elements of the incredibly diverse cultures that have traversed and resided within Timbuktu for centuries, for example, including those of Mali, Morocco, France, Egypt, Greece, and Sufism itself.

### **Mark Applebaum - *The Metaphysics of Notation* - flute/piccolo & handsonic**

Composer, sound-sculpture inventor and Stanford professor, Mark Applebaum,

refuses to be fenced in. His cryptic, fastidious, wildly elaborate, and unreasonably behemoth pictographic score, consists of 70 linear feet of highly detailed, hand-drawn glyphs, two hanging mobiles of score fragments, and absolutely no written or verbal instructions. Caballito Negro performs this score with flutes and electronic percussion, while a scrolling DVD is projected for the audience's edification and enjoyment.

**Tessa Brinckman & Terry Longshore - *That Which Colors The Soul* - (new work - 2015) flute/bottles & tabla/handsonic/singing bowl**

Drawing on their collective experience in Hindustani music, the duo melds those traditions with Western inflections that are restless in modal and rhythmic changes, seeking a contemporary language for flute and tabla.

**William Kraft - *Encounters XVI* - flute & marimba/vibraphone/bongos/2 snare drums/field drum/tenor drum/bass drum/suspended cymbal/tam-tam**

Caballito Negro premiered this piece in 2012 and recorded for the composer in 2014. Heralded as an "American Impressionist", Kraft marries the sexiness of LA studio jazz with the impressionistic colors of Debussy and Ravel. The flute is balanced, blended, and even rebuked by Kraft's percussive palette including marimba, vibraphone, multiple drums, and metals.