

Sound of Ages

Presents Andrew Maxfield's

Bones of the Man



Monday, November 6, 2023 | 7:30pm
Thompson Chamber Hall, University of Utah, Salt Lake City, UT

Tuesday, November 7, 2023 | 7:30pm
Springville Museum of Art, Springville, UT



SCHOOL OF MUSIC

COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

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Book of the Way

Kameron Kavanaugh, conductor

Sound of Ages Choir
Music and Text by Andrew Maxfield

This recital is presented in partial fulfillment for the requirements for the
Doctoral of Musical Arts degree.



Sound *of* Ages

We believe in the timeless power and beauty of the human voice.

We believe that time – the ultimate denominator of our human experience – is meant for more than Netflix and doom scrolling.

We believe that we discover, renew, and grow our humanity through the arts of singing and storytelling- and that matters more now than ever before. Since our founding in 2017, we have explored the timeless power of the human voice through performance, teaching, and recording, seeking to create experience of transcendent human connection. In addition to offering conventional choral music concerts, Sound of Ages has innovated “narrative concerts” that combine world-class ensemble singing with inventive storytelling to draw new audiences to the art form while simultaneously challenging its boundaries. Sound of Ages has performed at State, Regional, and National conference of the American Choral Directors Association as well as at Carnegie Hall.



BOOK OF THE WAY

Music and Text by Andrew Maxfield
Presented by Sound of Ages
Conducted by Kameron Kavanaugh

Program

I. this

- i. this / that
- ii. north / star
- iii. love / is

II. sidetrack A

**Applause after solos is appropriate (if so moved upon!)*

III. that

- i. tiger / rhino
- ii. planted / here
- iii. war / horses
- ii. any / price

IV. sidetrack B

V. choose

- i. ravel / unravel
- ii. go / don't
- iii. this

Please hold applause until the conclusion of the entire program.

Texts

I. this

I. this / that
this?
that?

let go of that and
choose *this*

ii. north / star

north star
before we had words like *north, star*
we had our north star
before we had words like *darkness, folly*
we had our north star

ocean
greater than a thousand streams
because it lies beneath them
swelling like ten thousand streams
among the ten thousand things
beneath our

north star
before we had words for *mercy, restraint, meekness*
our moon, stars, and sun

above the
ocean

below our
north star

constant lights
above the darkness, folly

not the Way
but pointing to it

iii. love / is

so modern
so self
so take
so feel
so do
so me
sounding brass
clashing cymbals
teams of horses
gifts of clattering jade

love stillness
love virtue
love constancy
love *this*
and love will be
timeless
selfless

village
nation
boundless
love is

II. sidetrack A

the Way is easy
but we love to be sidetracked

III. that

iv. tiger / rhino

those who know

tiger

how to live

rhino

walk abroad

serpent

without fear of,

tiger

find no room for,

rhino

claws or horn

or arrows or death itself

to enter in

ii. planted / here

pruned with a sword

plowed with a spear

look at the garden

we planted here

plowed with a spear

carrots and peas

we planted here

tended by trees

carrots and peas

plenty to spare

tended by trees

water and air

plenty to spare

sign of a dove

water and air

tended in love

sign of a dove
look at the garden
tended in love
pruned with a sword

iii. war / horses
long, loamy lines in
fine, furrowed fields hold
inklings of seedlings,
all green and gold,
in the wake of draft horses

past city gates,
beyond field and fold,
forever, the Clever,
all green for gold
are breeding war horses

ii. any / price
mill the seed corn
kill the calves
cut inheritances
in halves and halves

melt the plows
raid the mines
send it for grapeshot
to enemy lines

*in for a penny, in for a pound
do it once, do it twice
victory at any price*

burn the boats and
kiss the sand
turn a profit
on a promised land

rush to heaven
run to the stars
buy your place in a
superrace of avatars

IV. sidetrack B

want to tip? stand on tiptoe

want to trip? run—but more so
want to fade? burn that much brighter
brag, boast, lift
me
higher and higher

want to flail? flap your wings
want to fold? be the star
want to fall? cut the kite strings
oh, the Way is easy,
but we love to be sidetracked

want to flail? flap your wings
want to fold? be the star
want to fall? cut the kite strings
oh, the Way is easy,
but we love to be sidetracked

V. choose

i. ravel / unravel

beneath the glossary
nameless in mystery
lies the beginning of heaven and earth

before the fantasy
before the threnody
before the fever
a melody lay
in our dust from birth

the Way—
—does not compete, yet overcomes
—does not command, yet is obeyed
—does not demand, and yet receives
—will not be rushed, yet has arrived

unravel the knots
but pull the threads together
hope is the thing with tethers

though heaven's net is wide,
nothing can slip through
even the wise cannot say why

ii. go / don't

go
don't go

without purse or scrip
without provisions or map
without so much as
touching the latch on the door
you may know
the whole world

go
don't go
without lamp or wick
without candle flickering
without a window
brokering light for the eye
you may see

*the more you go
the less you know*

the wise
arrive without leaving
without doing, achieving
without looking, they're seeing
don't
go

iii. this
so much color blinds the eye
so much sound dulls the ear
so much taste numbs the tongue
so much frenzy slows the mind
so much wanting stops the heart

so—
let go of that
and choose *this*

Program Notes

I bought my copy of *Tao Te Ching* (which translates to *Book of the Way*) back in December of 2007, when I was living in Boston for the first time. I guess I'm the type of person who reads deep books for fun, and so it seemed pretty natural to spend my commuter time on the Red Line train reading the 81 micro chapters of Eastern philosophy that make up the *Tao* (pronounced "Dow"). You could probably argue that it would be a little more normal just to listen to Red Sox games...

In any case, I felt like these holistic and quiet Eastern ideas were a useful counterpoint (and complement) to the Western ideas with which I had grown up. As I read, the composer part of me wanted to respond to the texts and ideas too, but the translations I read didn't seem very singable or inherently musical. By 2017, though, I had created my own index of key ideas in the *Tao* and had begun writing my own "lyrical riffs" or "responses" to the source material. And by 2021, I had, finally, settled on the idea of writing a "big" work that is based on a person encountering the *Tao*, rather than a setting of exact, actual translated passages of the source.

One reason for writing a "big" piece (rather than a standalone choral octavo or cycle) is that the ideas in the *Tao*, while packaged in pithy, small containers, are really big. Like existentially big, particularly as we see how human nature plays out in the post-Industrial Revolution world. I wanted to create a work that would hold people in a longer span of time and create a reflective, immersive experience with both the music and the key ideas of the *Tao*. It's a little like how Mark Rothko painted his color fields on such large canvases and hoped that the viewers would stand close enough to not be aware of the edges of the artwork, to get completely into the experience of the color itself.



The compositions of **Andrew Maxfield**—hailed as “rhythmically vital ... superbly judged ... [and] tender” by *Fanfare Magazine*—have been performed throughout the U.S. and Europe. A recent winner of the King’s Singer’s New Music Prize (Jury Special Commendation), Andrew has been a Composer Fellow of the National Collegiate Choral Organization and Composer-in-Residence for Newburyport Choral Society and Southern Virginia University. Recent commissions include choral works for the Barlow Endowment for Music Composition, Hillsdale College, and Salem Hills High School; an orchestral adaptation of the Caldecott honor book, *They All Saw A Cat*, for the Center for Latter-day Saint Arts in New York City; and a concert-length score for SALT Contemporary Dance, showcased at Lincoln Center. His album, *Celebrating Wendell Berry in Music*, was released by Tantara Records and his “well-crafted, approachable” works (Dr. George Case,

The Boston Cecilia) are published by Walton, Santa Barbara, and Yalecrest. Ensembles which have performed Andrew’s music recently include The Gesualdo Six, USC Thornton Chamber Singers, Emporia Symphony Orchestra, Carroll University Symphonic Band and Choir, Wingate University Singers, Utah Philharmonic, The Piedmont Singers, University of Pennsylvania Chamber Choir, and Choral Arts Initiative.

Andrew studied music at Brigham Young University, where he was valedictorian and where he occasionally teaches. He has pursued advanced studies in counterpoint and harmony at the EAMA–Nadia Boulanger Institute in Paris, France, graduate composition studies at Boston Conservatory at Berklee, and doctoral studies at the University of Bristol (UK). His primary teachers include Philip Lasser (Juilliard), John Pickard, Jonathan Bailey Holland, and Marti Epstein, and he has also studied with Aaron Jay Kernis and Steven Sametz through the ACDA Choral Composers Forum. He also holds an MBA in Arts Administration from the University of Wisconsin–Madison.

Andrew lives with his wife Liz Davis Maxfield—a professional cellist, expert in Irish traditional music, and rock climber—and their two handsome, high-octane boys (plus a hyper puppy) just downhill from Sundance in Provo, Utah.

Sound of Ages

Sopranos



Clare Brussel



Grace Hancock



Kiersten Honaker



Sam Gordon

Altos



Anthony Ray



Caroline Hagedorn



Kelly Nelson

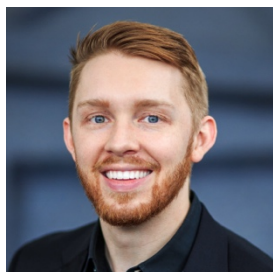


Dacia Gray

Tenors



Dalan Guthrie



Karl White



Stevie Dugdale



Blake Wayment

Basses



Mike Carter



Spencer Baldwin



Brian Pappal



Matt Robertson

Artistic Director **Kameron Kavanaugh** founded Sound of Ages in 2016. Under his direction, Sound of Ages has performed in concert venues across Utah; at state, regional, and national conferences of the American Choral Directors Association; and at Carnegie Hall. In addition to being a frequent choral guest conductor and clinician, Kavanaugh has conducted the Utah Symphony Brass. He has championed early music in the concert hall and the classroom and has innovated narrative and other concert forms to help broad audiences connect with the infinite power of the human voice. AS a director and educator, Kavanaugh trained with Ronald Staheli, Rosalind Hall, and Andrew Crane at BYU and through doctoral studies with Barlow Bradford at the University of Utah. His passion for music is dwarfed only slightly by his passion for ice hockey. He and his wife Liz enjoy the home they built near the orchards of Santaquin, Utah.



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