Humanities Seminar Program
Daniel Asia, Composer
Tuesdays 1PM-4PM (AZ Time)
July 12, 19, 26, August 2, and 2, 2022

This course will look at the development of my music from the 70s to the present. It will be placed in the context and development of (mostly) classical art music through those decades in relation to other prominent composers of the times. Therefore, I might have you listen to various pieces by other composers in our sessions, as well as that of my own. You will learn a lot about the life and development of a composer and listen to lots of my music. We will chart and follow the progression of my compositional style. You will learn how to listen deeply and critically, and to make your own judgements. This will be a journey of about fifty years of creation. Let’s all buckle up, as it will be an exciting ride, I can assure you.

Texts for this seminar will be CDs of my music and my most recent book *Observations on Music, Culture and Politics*. I encourage the purchase of the available set of 12 CDs only because this will yield the best fidelity. However, most of the music we will listen to is available on YouTube.

Session 1: Background and the 70s

Hour 1: Background/Hampshire College and the Five College Area Explorations, and the task of finding a Voice:

- Biography/The Art of Listening/ Musical Terminology/A Gateway (30’)
- Gateways (5’)
- Alex Set Movement I (5’)
- Sound Shapes (Oliveros, Sound Patterns) (8’)
- On the Surface (Crumb, Madrigals) (26’)

Hour 2: Years at the Yale School of Music
Exploration and synthesis:
- Piano Set I (Ligeti, continuum; Crumb, Makrokosmos) (14’)
- Miles Mix, (Stockhausen, Gesange; Davis, Bitches Brew, On the Corner) (10’)
- String Quartet No. 1 (Lutoslawski String Quartet; Brown String Quartet) (13’)

Hour 3: Exploration and Synthesis (continued)
- Dream Sequence I (Berio Sequenza/trombone) (13’)
- Piano Set II (Boulez, Structures) (25’)
- PLUM-DS II (Berio, Sequenza; Debussy, Syrinx) (8’)

Session II: Finishing the 70s, Entering The 80s

Hour 1: New York/Musical Elements/MacDowell Colony/Berlin 1977-80
- New Environments, New People, New Ventures, New Music:
  - Why (?) Jacob for chorus (Berio Sinfonia; Glass Einstein on the Beach) (13’)
  - Sand II (Gary Snyder, Druckman, Incenters; Berio, Circles) (20’)
Rivalries (Boulez/Carter and their groups of instruments)
(Ossabaw Island Dream (discuss and mention))

Hour 2: The Oberlin Years (1980-6)
Chamber Music and the Voice:
Why Jacob (?) piano version
Pines Songs (Stephen Albert, To Wake the Dead)
She

Hour 3: The Oberlin Years (part II)
Chamber Music and the Voice, and the Sacred:
String Quartet No. 2 (Marimba Music)
Psalm 30
Songs From the Page of Swords

Session III:
Chamber Music and the Orchestra:
Hour 1: The London Years 1986-88
Piano Quartet (Copland Piano Quartet) Mvmtw 1,2
Sacred Songs (Bernstein Jeremiah Symphony)
Symphony No. 1

Hour 2: 1988 and into the 90s Tucson/UA
Orchestral Music
Black Light
Symphony No. 2
Gateways

Hour 3: 1991-4 Meet the Composer, Composer-In-Residence Phoenix SO
The Orchestra (cont.) and the chorus
Symphony No. 3 (Copland 3)
Purer than Purest Pure

Session IV: Finishing the PSO years and the 90s
Hour 1: Concertos and song cycles
Piano Concerto

Hour 2: Finishing the 90s: chamber music, songs, and electro-acoustic music
Piano Trio
An E.E. Cummings Songbook
Sacred and Profane (The Mad Hatters)

Hour 3: The 2000-5
Chamber Music, short piano music, and something fun!
Woodwind Quintet
Bear Down Arizona
Violin Sonata (26”)
No Time (5’)
Ragflections (4’)

Session V: The 2005-10
Hour 1: Large and Small

Symphony No. 5 (38’)
The Jane Set (8’)

Hour 2: 2010+
The Tin Angel Opera (30’)
Amichai Songs (15’)

Hour 3: The end of the teens and into the 20s
IRIS, for two pianos (15’)
Divine Madness, The Secular Oratorio (15’)
Closing Up