

October 20, 2010

Weds@7

JAMES NEWTON

*Conrad Prebys Concert Hall
UCSD Department of Music*



WEDS@7

2010-2011

NEW / EXPERIMENTAL / INTERNATIONAL

CONCERT SCHEDULE

- October 6 : Charles Curtis (cello) / Aleck Karis (piano)
- October 20: James Newton (composer, flutist)
- November 3: Steven Schick (percussionist)
- November 17 : Palimpsest (new music ensemble)
- January 12 : Wet Ink (new music)
- January 26 : Aleck Karis (piano)
- February 8 : Palimpsest (new music)
- March 9 : Kartik Seshadri (sitar)
- April 13 : Formalist Quartet / Mark Menzies (violin)
- April 27 : Telematic Concert / Mark Dresser (contrabass)
- May 18, 20, 21 : Chamber Opera

<http://music.ucsd.edu>

October 20, 2010
Wednesdays@7

JAMES NEWTON
COMPOSER

VIOLET

James Newton

Bonnie Whiting-Smith, Conductor
Kimberly Turney, Flute
Ariana Lamon-Anderson, Clarinet
Sara Ballance, Violin
Ashley Walters, Cello
Richard Thompson, Piano
Leah Bowden, Marimba
Daniel Pate, Marimba

LAS DOS FRIDAS

inspired by Frida Kahlo

James Newton

Mark Dresser, contrabass
Anthony Davis, piano

BETWEEN THE CHERUBIM (2007)

LOOKING ABOVE, THE FAITH OF JOSEPH (2008)

dedicated to Cecil Lytle

James Newton

Gloria Cheng, piano

IN A MOMENT, IN THE TWINKLING OF AN EYE (2004-2005)

James Newton

Cynthia Aaronson-Davis, Soprano
Ariana Lamon-Anderson, Clarinet
David Savage, Bassoon
Richard Thompson, Piano

VIOLET (1994-1995)

This work was commissioned by my dear friend, master bassoonist Julie Feves for the Kairos ensemble and is dedicated to my precious wife, Jo Ann Newton, and the memory of Missionary Gertrude Mills Moore.

Written following a trip to South Africa, **Violet** is dedicated to Winnie Mandela. **Violet** consists of three large sections and seven subsections. I have attempted to create a cohesive musical whole made up of elements that come from Africa itself, the African Diaspora and non-African sources. The foundation of the piece is the music of the forest people of Central Africa, particularly the musics of the Ba-Benzele, Asua and Bibayak tribes. I have also made much use of ragtime rhythms and notated inflections commonly used by Jazz musicians which I have adopted and developed by means of both symmetrical and asymmetrical permutations.

BETWEEN THE CHERUBIM (2007)

Between the Cherubim (2007) is a solo piano work comprised of three short movements inspired by the 80th Psalm. Each movement is dedicated to a different pianist: first movement - Jason Moran; second movement - Don Pullen; third movement - Emanuele Torquati. The work is focused on taught structures that explore a sense of fantasy and on lyric composition reflecting God's Love for his flock. **Between The Cherubim** was also inspired by Thelonious Monk and Toru Takemitsu's use of silence. I wanted to reverse the normal mode of composition by surrounding the silence with expressions that intensify its power instead of just using silence as a means of repose.

*Restore us, O LORD God of Hosts; Cause Your face to shine,
And we shall be saved! - Psalm 80:13*

LOOKING ABOVE, THE FAITH OF JOSEPH (2008)

One of my greatest inspirations in the Bible has come from Joseph, the son of Jacob, who kept a steady gaze on the Word of God. Despite his enslavement and imprisonment, Joseph's faith remained steadfast in the knowledge that, as the Bible states, "The Lord was with Joseph."

The music for **Looking Above, The Faith of Joseph** is partially programmatic, and reflects upon certain aspects of Joseph's life in a non-chronological manner. In writing this work I thought

about four great pianists: Yvonne Loriod; Thelonious Monk; Art Tatum; and Cecil Taylor. At particular junctures within the structure of the composition, each of these pianists is a source of inspiration. I have attempted to reflect my profound admiration for these great artists by infusing the music with a series of vignettes that augment the overall compositional palette and add to the natural sense of development within the composition. At times an imagined interaction occurred among these pianists that compelled me to approach composition in new ways. For example, Art Tatum begins a phrase that is completed by Yvonne Loriod. This “interaction” creates cultural multiplicity – what is separate suddenly becomes connected.

Looking Above, The Faith of Joseph reflects a sound world that I have been developing for many years. This sound world reflects my experiences in the Jazz, Classical and World music genres and my improvisational language that mixes all three.

Joseph is the conduit for God’s revelation to Jacob, “Fear not to go down to Egypt, for a great nation I will make you there.” As revealed by the great scholar, Robert Alter, one can get lost in the profound numerological structures within Joseph’s journey within the book of Genesis. For many years I have incorporated biblical numerology in compositional structures. In this composition, as in others, I have tried to achieve a balance between these numerical structures and holy inspiration.

In its own way, this humble offering reveals my love for Joseph’s crucial role in inspiring many others to follow his faith by his moving through life steadily gazing at God’s luminescent radiance.

In a Moment, in the Twinkling of an Eye (2008) interprets 1st Corinthians 15:34-58, wherein the Apostle Paul of Tarsus answers the question “How are the dead raised up? And with what body do they come?” Paul teaches us that the God made the first man, Adam, who was made from the dust, a living soul. The second Man is the Lord, Jesus Christ, from Heaven, who became a life-giving spirit. The incorruptible Jesus Christ had to die and be resurrected in order to give incorruption and immortality to the saved souls. As Paul says “what you sow is not made alive unless it dies.” (1st Cor. 15:36)

**IN A MOMENT, IN THE
TWINKLING OF AN EYE
(2008)**

This scripture powerfully describes God’s Garden, which includes

celestial and terrestrial bodies: the flesh of beasts, fish, and birds, the Sun, the Moon and the Stars. The scripture connects God's Garden to the resurrection, which transforms "in the Twinkling of an eye" (1st Cor. 15:52), natural bodies into spiritual bodies through the power of the Triumvirate God. As the Gospel of John states Jesus Christ (the Word) was with God in the creation of all things. (John 1:1-2) After the resurrection of Christ, the Holy Spirit was given to connect all aspects of the creation.

My music purposely ignores stylistic boundaries to rejoice in the creations of the Holy Spirit. While composing this piece I continually studied two compositions: John Coltrane's "A Love Supreme" and Olivier Messiaen's "Quartet for the End of Time". The scripture and these two monumental masterpieces inspired a world where the two languages co-exist and coalesce.

Two books helped to shed new light on these masterpieces, Ashley Kahn's A Love Supreme: The Story of John Coltrane's Signature Album and Rebecca Rischin's For the End of Time: The Story of the Messiaen Quartet.

MUSICIAN BIOS

COMPOSER/FLUTIST JAMES NEWTON is one of the world's true flute virtuosos in numerous musical idioms. His work encompasses chamber, symphonic, and electronic music genres, compositions for ballet and modern dance, and numerous jazz and world music contexts.

Mr. Newton has been the recipient of many awards, fellowships and grants, including Guggenheim and Rockefeller Fellowships, Montreux Grande Prix Du Disque and Downbeat International Critics Jazz Album of the Year, as well as being voted the top flutist for a record-breaking 23 consecutive years in Downbeat Magazine's International Critics Poll.

Described as a musician's renaissance man, Newton has performed with and composed for many notable artists in the jazz and classical fields, including Mingus Dynasty, Buddy Collette, the New York Philharmonic, Anthony Davis, David Murray, Aurèle Nicolet, Donald Mc Kayle, Vladimir Spivakov and the Moscow Virtuosi, Sir Roland Hanna, Jose Limon Dance Company, Bennie Maupin, Cecil Taylor, the Los Angeles Master Chorale, John Carter, Andrew Cyrille, Red Callender, Southwest Chamber Music, Bobby Hutcherson, Dino Saluzzi, Zakir Hussain, San Francisco Ballet, Jon Jang, Kenny Burrell, Herbie Hancock, Frank Wess, Stevie

Wonder and the Los Angeles Philharmonic New Music Group.

Newton currently holds a professorship at the University of California at Los Angeles in the Department of Ethnomusicology. He has also held professorships at University of California at Irvine, California Institute of the Arts and Cal State University Los Angeles. In May of 2005 Newton was awarded a Doctor of Arts Degree, Honoris Causa, from California Institute of the Arts.

PIANIST GLORIA CHENG is widely recognized as a colorful and communicative interpreter of contemporary music. She has garnered universal acclaim for her unassuming virtuosity and eloquence, and has premiered dozens of new compositions, including works composed for her by John Adams, Mark Applebaum, Pierre Boulez, Joan Huang, David Raksin, Terry Riley, Esa-Pekka Salonen, Stephen Andrew Taylor, Chinary Ung, and Andrew Waggoner. Cheng's passionate dedication to contemporary music has brought about close collaborations with many of the leading composers of our time: Thomas Adès, Henry Brant, Earle Brown, Elliott Carter, George Crumb, John Harbison, György Ligeti, Witold Lutoslawski, Steve Reich, and Steven Stucky.

Ms. Cheng won the Grammy in 2009 for Best Instrumental Soloist Performance (without Orchestra) for her Telarc recording of works by Esa-Pekka Salonen, Steven Stucky, and Witold Lutoslawski. On the world premiere of Salonen's *Dichotomie*, composed for and dedicated to Cheng, the Los Angeles Times described her performance as "miraculous in the sheer speed and sureness of her fingers, in the rich depth of color and sonority she obtained from the piano, and in the sheer expression of joy she brought to a demanding new work." The New York Times has praised her "commanding technique, color and imagination..."

Cheng has twice been featured with the Los Angeles Philharmonic New Music Group at Alice Tully Hall, and made her solo debut with the L.A. Philharmonic in December, 1998, performing Messiaen's *Oiseaux exotiques* and *Couleurs de la cite celeste* under the direction of Zubin Mehta. In May 2003, Cheng was personally invited by Pierre Boulez to appear with him in the L. A. Philharmonic's historic final concerts in the Dorothy Chandler Pavilion, again performing Messiaen's *Oiseaux exotiques*. Recent engagements include appearances with the Pacific Symphony, New York Philharmonic, Long Beach Symphony, Indianapolis Symphony, San Francisco Symphony, Shanghai Symphony, Pasadena Symphony,

Opus Novum (Hawaii), Composers Inc., and San Francisco Contemporary Music Players. Additional projects have brought Cheng to festivals at Ojai, Tanglewood, Aspen, Bad Gleichenberg, and Kuhmo (Finland), to the Chicago Humanities, Other Minds (San Francisco), and Composer-to-Composer (Telluride) Festivals, and to venues such as Carnegie Hall, Lincoln Center, Radio France, Kennedy Center, and the Théâtre du Châtelet.

As the 1992 winner of the League of Composers/ISCM performer competition, Cheng was sponsored in an acclaimed solo debut recital at Carnegie Hall's Weill Recital Hall. In Los Angeles she appears annually on the Piano Spheres concert series founded by Leonard Stein and collaborates with a number of chamber ensembles, most notably with the Calder Quartet and on the Jacaranda Music series. She has been featured in film scores by composers such as Don Davis, Danny Elfman, James Horner, Maurice Jarre, David Newman, and John Williams.

Cheng's solo discography includes her highly praised debut CD of music by Olivier Messiaen on Koch, and two critically acclaimed Telarc re-

leases: Piano Music of John Adams and Terry Riley and Piano Dance: A 20th-Century Portrait. In July 2008 Cheng's newest Telarc disc: Piano Music of Esa-Pekka Salonen, Steven Stucky, and Witold Lutoslawski, was released to international accolades that include Gramophone Magazine's Editor's Choice, New York Times Record of the Year, and the GRAMMY® Award.

Cheng's writings have appeared in Piano Today, Piano & Keyboard Magazine, and New Music Box, and in 2005 she was the keynote speaker at the national convention of the Music Critics Association of North America. Cheng has served as a panelist for the Minnesota Composers Forum, Coleman Chamber Music Competition, California Arts Council, the U.S. Festivals' Fund, and as a board member of the American Music Center.

Prior to post-graduate studies in Paris and Barcelona, Cheng earned her B.A. in Economics from Stanford University, and graduate degrees in Music from the University of California, Los Angeles (UCLA) and the University of Southern California. Her primary teachers were Isabelle Sant'Ambrogio, Aube Tzerko, and John Perry. She

is on the faculty at UCLA.

SOPRANO CYNTHIA AARONSON-DAVIS received critical acclaim when she created the role of CLARA in the opera ZYKLON by composer Peter King and Pulitzer Prize winning librettist, Julian Barry. The opera ZYKLON is based on the odyssey of the Jewish scientist Fritz Haber who developed the poison gas Zyklon B used by the Nazis in the Holocaust. Audiences in New York City were enthralled by her performance of the suicide aria as the scientist wife of Fritz Haber makes the fateful decision to take her own life.

She has specialized in demanding roles in contemporary opera. In 2004 she performed in the title role of LILITH in a workshop production of the Anthony Davis - Allan Havis opera LILITH. She will reprise the title role when the opera has its world premiere December 2, 2009. Cynthia Aaronson-Davis created the dual role of PATTY/TANIA in the Anthony Davis - Michael-John LaChiusa opera, TANIA, at the American Music Theater Festival in Philadelphia. In the opera, based on the story of the Patricia Hearst kidnapping, she was recognized for meeting both the vocal demands of the piece as well as the strenuous physical and psychological demands of the role. The opera, featuring Ms. Aaronson-Davis, was presented at UCSD in the spring of 1999. She received rave notices with the CD release of TANIA in October of 2001 on the KOCH Classic label.

Ms. Aaronson-Davis, a graduate of the Manhattan School of Music has performed in featured roles with the New York City Opera in ARIADNE AUF NAXOS, SUSANNAH and CARMEN. As winner of the American Opera Auditions competition, she was showcased in productions of Mozart's IMPRESSARIO, Pergolesi's LA SERVA PADRONA, and Salieri's FIRST THE MUSIC, THAN THE WORDS at the Blue Ash Festival in Cincinnati. Her other opera credits include the Serious Fun Festival at Lincoln Center, the Boston Lyric Opera and Opera Metropolitana in Caracas, Venezuela. Her voice was featured in the Broadway production of ANGELS IN AMERICA: THE MILLENNIUM APPROACHES and PERESTROIKA, as the terrifying voice of the ANGEL.

MARK DRESSER (b. 1952) has been composing and performing solo contrabass and ensemble music professionally since 1972 throughout North America, Europe and the Far East. Emerging from the L.A. "free" jazz scene of the early 70's, Dresser per-

formed with the "Black Music Infinity", led by Stanley Crouch, and included Bobby Bradford, Arthur Blythe, David Murray, and James Newton. Concurrently he was performing with the San Diego Symphony.

After completing B.A. and M.A. degrees at UCSD where he studied with contrabass virtuoso Bertram Turetzky and a 1983 Fulbright Fellowship in Italy with maestro Franco Petracchi, Dresser relocated to New York in 1986 after being invited to join the quartet of composer/saxophonist, Anthony Braxton. Dresser played with Braxton's longest performing quartet for nine years.

Once in NY, Dresser began working with a wide variety of musicians in the greater New York community including Ray Anderson, Tim Berne, Jane Ira Bloom, Anthony Davis, Fred Frith, Dave Douglas, John Zorn, and others. He focused on composing for a pair of cooperative groups, Tambastics with flutist Robert Dick, percussionist Gerry Hemingway, and pianist Denman Maroney and the string trio, ARCADO, with violinist Mark Feldman and cellist Hank Roberts. Numerous European tours, awards, six CD's, and several commissions resulted, including "For Not the Law," a composition for ARCADO and orchestra from WDR Radio of Cologne Germany, "Armadillo" for ARCADO and the WDR Big Band, and "Bosnia," a work written for the Trio du Clarinettes of France and ARCADO.

His current collaborative projects include the trio, C/D/E, master drummer Andrew Cyrille and with multi-reed player virtuoso, Marty Ehrlich, a duo, trio and quartet with hyperpianist, Denman Maroney, the Marks Brothers with fellow bassist Mark Helias, a duo with the cello virtuoso, Frances-Marie Uitti, a duo with the gifted drummer Susie Ibarra, and a duo with celebrated trombonist, Ray Anderson, .

Since 1999, Mark Dresser's trio includes flutist Matthias Ziegler and pianist Denman Maroney. Their electroacoustic performance inspired video artist, Tom Leeser to create two video works, Subtonium and Sonomatopoeia which the trio performs live in performance in addition to "Chronicles of an Asthmatic Stripper" a solo bass collaboration with animator, Sarah Jane Lapp.

Mark Dresser's Modular Ensemble performs his chamber works. Earlier projects include the mixed quintet, Force Green featuring Dave Douglas on trumpet, Theo Bleckmann on voice, Denman Maroney on hyperpiano, and Phil Haynes on drums for Soul Note.

The Mark Dresser Quartet and two different trios perform his music for silent film. He has composed and recorded original music for two silent film projects; the German expressionist silent film classic, The Cabinet of Dr. Caligari (Knitting Factory) and the French Surrealist collaboration of Luis Bunuel and Salvador Dali, Un Chien Andalou. (Knitting Factory) Solo performance is one of Dresser's specialties. He has designed custom made electronics for purposes of amplifying normally inaudible sounds. Invocation (Knitting Factory) is a solo CD documenting compositions from 1983-94. (Knitting Factory) Additional original solo bass music was composed and performed for the New York Shakespeare Festival Production of HENRY VI.

Commissions include, "Resonance" for Quarter tone flutes and String Quartet written for Matthias Ziegler (2004), "The Five Outer Planets" for amplified contrabass written for the sculptures of Robert Taplin, "Remudadero" for the saxophone quartet, Rova, "Banquet," a double concerto for various flutes, contrabass and string quartet written for Swiss flute virtuoso Matthias Ziegler.(Tzadik CD-1997), "Air to Mir," commissioned by the McKim Fund in the

Library of Congress (Marinade-Tzadik CD-2000.) Also "Althaus" for tuba virtuoso, David LeClair with bass, cello, alto sax, and clarinet is recorded on Marinade, "For Not the Law" for Arcado String trio and West Deutsch Rundfunk Orchestra.

A chapter on his extended techniques for contrabass, "A Personal Pedagogy," appears in the book, *ARCANA* (Granary Books). Other articles on this research appear in *DOWNBEAT*, *MUSICIAN MAGAZINE*, & *JAZZIZ*.

He has performed and recorded over one hundred CDs with some of the strongest personalities in contemporary music and jazz including Ray Anderson, Tim Berne, Jane Ira Bloom, Bobby Bradford, Tom Cora, Marilyn Crispell, Anthony Davis, Dave Douglas, Fred Frith, Diamanda Galas, Vinny Golia, Earl Howard, Oliver Lake, George Lewis, Misha Mengelberg, Ikue Mori, James Newton, Evan Parker, Sonny Simmons, Louis Sclavis, Vladimir Tarsov, Henry Threadgill, and John Zorn. He was nominated for a 2003 Grammy for the performance of Osvaldo Golijov's CD, *Yiddishbuk*. (EMI). He has given lecture demonstrations at the Juilliard School, Princeton, New England Conservatory, Na-

tional Superior Conservatory of Paris, Conservatory of Amsterdam, UCSD, and many others. He has been on faculty at New School University, Hampshire College, and was a 2004 Lecturer in the Council of Humanities and Department of Music at Princeton University. He is professor of music at UCSD.

OPERA NEWS HAS CALLED ANTHONY DAVIS, "A National Treasure," for his pioneering work in opera. His music has made an important contribution not only in opera, but in chamber, choral and orchestral music. He has been on the cutting edge of improvised music and Jazz for over three decades. Anthony Davis continues to explore new avenues of expression while retaining a distinctly original voice. Mr. Davis has composed five operas. *X: THE LIFE AND TIMES OF MALCOLM X* with a libretto by Thulani Davis, had its world premiere at the New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for music composition.

UNDER THE DOUBLE MOON, with a libretto by Deborah Atherton, premiered at the Opera Theatre of St. Louis in 1989 and *TANIA*, an opera based on the kidnapping of Patty Hearst with a libretto by Michael John La Chiusa, premiered at the American Music Theater Festival in 1992 was recorded and released for KOCH International in October of 2001 and received its European premiere in Vienna in November, 2003. His fourth opera, *AMISTAD* premiered at the Lyric Opera of Chicago on November 29th, 1997. *AMISTAD* was created in collaboration with librettist Thulani Davis and was directed by George C. Wolfe. *AMISTAD* was presented in a new production directed by Sam Helfrich at the Spoleto USA Festival in June, 2008. A recording of *AMISTAD* was released on New World Records in October, 2008. Anthony Davis' opera *WAKONDA'S DREAM* with a libretto by Yusef Komunyakaa debuted with Opera Omaha in March 2007.

He is also collaborating with director Robert Wilson, writers Alma Guillermoprieto and Charles Koppelman and Cuban composer-percussionist Dafnis Prieto on a new opera about the Cuban Revolution that was presented in workshop with Los Angeles Opera in September, 2008. A new chamber opera *LILITH* based on Allan Havis' play will debut later this year at UCSD's Conrad Prebys Music Center. He has two music theater works in development, *SHIMMER*, a music theater work about the McCarthy Era with Sarah Schulman and Michael Korie and *TUPELO*, a music theater work about the life of Elvis Presley written with Ar-

nold Weinstein. He has composed numerous works for orchestra and chamber ensembles commissioned by the San Francisco Symphony, Brooklyn Philharmonic, Atlanta Symphony Orchestra, St. Lukes Chamber Ensemble, Kansas City Symphony, and the Massachusetts Institute of Technology.

YOU HAVE THE RIGHT TO REMAIN SILENT, a clarinet concerto for the Perspectives Ensemble premiered at Miller Theater in New York in 2007. Most recently, the La Jolla Symphony presented the premiere of his Amistad Symphony in February of 2009. His other works include the music for the critically acclaimed Broadway production of Tony Kushner's ANGELS IN AMERICA: MILLENIUM APPROACHES, PART ONE which premiered in May, 1993 and PART TWO, PERESTROIKA which debuted in November of 1993.

He has written two choral works. The first, VOYAGE THROUGH DEATH TO LIFE UPON THESE SHORES, an a cappella work based on the poem "Middle Passage" by Robert Hayden, is a harrowing tale about the slave trade and the fateful Middle Passage. His work, RESTLESS MOURNING, is an oratorio for mixed chorus and chamber ensemble with live electronics. The work sets the poetry of Quincy Troupe and Allan Havis as well as the 102nd Psalm and addresses the 9-11 Tragedy. The piece was performed by the Carolina Chamber Chorale and premiered at the Piccolo Spoleto Festival on May 31st, 2002.

A graduate of Yale University in 1975, Mr. Davis is currently a professor of music at the University of California, San Diego. In 2008 he received the "Lift Every Voice" Legacy Award from the National Opera Association acknowledging his pioneering work in opera. In 2006 Mr. Davis was awarded a fellowship from the John Simon Guggenheim Foundation. Mr. Davis has also been honored by the American Academy of Arts and Letters, the New York Foundation of the Arts, the National Endowment of the Arts, the Massachusetts Arts Council, the Carey Trust, Chamber Music America, Meet-the-Composer Wallace Fund, the MAP fund with the Rockefeller Foundation and Opera America. He has been an artist fellow at the MacDowell Colony and at the Rockefeller Foundation's Bellagio Center in Italy.

