

# Two Monodramas

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Scenic Design by Micki Davis and Meghann Welsh

Staging by Meghann Welsh

Sound Design by Jason Ponce

Lighting by Nick Patin

## Endangered Banana #4: Waywards

by Robert Pierzak

Leslie Ann Leytham, woman

Kyle Johnson, male voice

Intermission

## Erwartung und Traumverlust

by Martin Hiendl

Leslie Ann Leytham as Kesa

Conducted by Nicholas Deyoe

Adam Goodwin, double bass

Batya Macadam Somer, violin

Bonnie Whiting Smith, percussion

Dustin Donahue, percussion

Eric Derr, percussion

Paul Hembree, trumpet

Rachel Beetz, flutes

Sam Dunscomb, clarinets

Stephanie Aston, soprano

## Endangered Banana #4: Waywards by Robert Pierzak

### THE STORY

*Endangered Banana* is a cycle of primarily voice-based works whose unifying theme is the exploration of the process of how an idea can come to have meaning in a system of perception. *Waywards* is the fourth work in the cycle and is a tale of societal belonging and destruction, with a woman slowly coming to realize her relationship to time and space, and ultimately, the annihilation of both. In *Waywards*, society can only exist when all perform a ritual (“pre-dict”) simultaneously upon their hills. The woman unwittingly performs the ritual alone, and through dialogue with disembodied voices, comes to realize her role in the destruction of her existence.

“Why I feel nothing but the reach for still

While I steal noways but the scream for untamed hills

Why my wills sleep in untamed whites

Why my still screaming eyes behind the dream see wayswise the

un maned beast stealing my mean

I miss the feel of this place

I miss the feel of this space”

SCENE 1 A girl is woken up by voices who tell her that she doesn’t exist, which she refuses to accept.

SCENE 2 The voices accuse the girl of annihilating her community because she individually went on her hill and tried to pre-dict.

SCENE 3 The girl struggles to accept her non-existence.

## Erwartung und Traumverlust by Martin Hiendl

### THE STORY

Kesa and Morito, who were in love years ago, are meeting up again.

The man rapes the woman, overwhelmed by suppressed lust. Whispering into her ear, he subsequently proposes to jointly kill her husband Wataru. Reluctantly Kesa agrees. However, while thinking about the proposal, Morito realizes that he does not love this woman nor does he want to kill the man.

The story is told in two separate monologues: one by Morito and one by Kesa. The account from two different perspectives suggests that there is no objective truth.

### THE AUTHOR

Ryunosuke Akutagawa (1892–1927) wrote *Kesa and Morito* in 1918. He is considered the creator of the Japanese short story and with *Rashomon*, a collection of short stories, he wrote one of the cornerstones in Japanese literature.

### THE OPERA

*Erwartung und Traumverlust* tells the story of a loss:

Hope for a different life.

Promise of another world.

Faith in the other person —

Oneself — Getting lost

In the moment.

#### 1 Echo yard (1)

2 "all my visions and dreams!"

3 "putting my face on his chest" — "Or, rather, I violated her."

4 "like on a rainy morning"

#### 5 Echo yard (2)

*Hiendl's visit to San Diego was made possible by the Goethe Institut, Los Angeles*

MARTIN HIENDL was born in the Bavarian Forest in 1986. He studied at the University of Music and Performing Arts in Frankfurt/Main from 2005-2009 with Catherine Vickers (piano), Wojciech Rajski (conducting), and Beat Furrer (composition). He received stipends from the Ritter-Stiftung and the Dr. Bernhard Scheuble-Stipend. From 2009-2011 he studied composition at the University of California San Diego with Roger Reynolds. In various workshops he met Peter Ablinger, Mark Andre, Pierluigi Billone, Orm Finnendahl, Heiner Goebbels, Klaus Lang, Brice Pauset, Enno Poppe, Vladimir Tarnopolski, and others.

ROBERT PIERZAK is an active composer and conductor who has written vocal, electronic and instrumental music. He has studied composition at Ithaca College and the Eastman School of Music, and is currently in the PhD program in composition at UC San Diego. His composition teachers include Robert Morris, Katharina Rosenberger, Dana Wilson and Gregory Woodward. Mr. Pierzak has been the recipient of the BMI Student Composer Award, the Howard Hanson Large Ensemble Prize, the Smadbeck Composition Award, and the Yale College Composer's Group High School Composition Award. His music has been performed in Norway, New York City, New Haven, Aspen, San Diego, Ithaca and Rochester. Recently, Mr. Pierzak has been interested in the potential musical applications of phonetics, absurdity, theater, phonetics and repetition.

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