

kallisti ensemble/uc san diego department of music

TO BE SUNG

A CHAMBER OPERA
by PASCAL DUSAPIN

May 26-28, 7 p.m.
Conrad Prebys Music Center
Experimental Theater

CONDUCTED by Julian Pellicano
DIRECTED by Susan Narucki
LIGHTING DESIGN by Nick Patin

Featuring
PHILIP LARSON, bass-baritone
KALLISTI ENSEMBLE
PALIMPSEST

DIRECTOR'S NOTE

TO BE SUNG, Pascal Dusapin's third opera, was produced at Theatre et Musique in Paris in the autumn of 1994. The original production was a collaboration with renowned American artist James Turrell, whose ability to control and shape the density and color of light was as prominent an element in Dusapin's music. I was one of the opera's original cast members, and reveled in this extraordinary synthesis of sound and visual art. Dusapin's setting of Gertrude Stein's text (*A Lyrical Opera Made By Two To Be Sung*) seemed at the time to be of less importance. It had no clear narrative, Dusapin's choices of text setting appeared arbitrary, and it was almost impossible to memorize (or so it seemed.)

Now, sixteen years later, I see the genius in Dusapin's choices and his setting of Stein's lovely, poignant text. **TO BE SUNG** is about relationships: the relationships of the women to each other and to the lone male voice, which is interjected and interspersed throughout the piece. The composer's extraordinary sensitivity to timbre and color, and the sensuality of the sounds of the words, creates moments of heightened emotional expression, which gather energy and disperse. A single word, or series of words, can set the scene in motion: whimsical, aggressive, placid, turbulent, but constantly transforming.

What happens in **TO BE SUNG**, in this "large and lofty room cut by rows of pictures" to which the male speaker refers at the beginning and end of the piece? The women fall in love with colors, the women are imprisoned by a series of words, and the women sit under the stars and sing about singing. They ask to be kissed and they pant in the heat of the sun, they lose themselves, they find themselves, over and over again.

This is the first staged production of a modern chamber opera that I have done at UCSD. It could never have happened without the help and support of many people. I would like to thank the former

Chair of the Department of Music, Rand Steiger, and our MSO Barbara Jackson; without their initial support of this project, it would have never gotten off the ground. I thank Miller Puckette, our current Chair, and our fine production staff – Jenn Stauffer, Alison Holman Dirk Sutro, Brady Baker, and Neal Bociek– for their patience and help. Special thanks must go to Nick Patin, who generously contributed his time and talent to create the beautiful lighting for the show.

I am also grateful to my distinguished colleagues Philip Larson and guest conductor, Julian Pellicano, to pianist Katalin Lukacs, assistant conductor Bryan Christian, and the fine instrumentalists of Palimpsest, all of whom have contributed in more ways than I can say to help this piece come alive. Finally, I have to express my admiration and unending gratitude for the four ladies of the cast – Stephanie Aston, Tiffany Du Mouchelle, Leslie Ann Leytham and Meghann Welsh – for their extraordinary commitment and artistry. As Gertrude Stein wrote:

“Be polite. Give with all your might. Let her delight you.”

And ladies, you have.

- Susan Narucki

GUEST ARTISTS

JULIAN PELLICANO, conductor, was born in Garden City, New York, and earned double Bachelor's degrees in percussion and philosophy from the Peabody Conservatory and Johns Hopkins University and a Graduate Performance Diploma in percussion from the Royal College of Music in Stockholm, Sweden. Mr. Pellicano then entered the Yale School of Music as a major in percussion and was simultaneously appointed Assistant Conductor of the Yale Philharmonia. Upon earning his Master of Music degree in percussion, Pellicano was became an orchestral conducting fellow, leading the Philharmonia in several concerts and teaching conducting at the School of Music and Yale College; his teachers at Yale have included Shinik Hahm, Joan Panetti and Robert van Sice.

Julian Pellicano's additional training includes a Fellowship in Conducting at the Centre Acanthes, where he studied with conductors Peter Eötvös and Zsolt Nagy. His honors include the 2008 Presser Music Award and the Yale School of Music's Philip F. Nelson Prize. Pellicano has also participated in the Kurt Masur Conducting Seminar hosted by the Manhattan School of Music, as one of thirteen conductors selected from around the world.

Pellicano has served as conductor of the Norfolk New Music Ensemble, assistant conductor of the Daejeon Philharmonic Orchestra of South Korea, assistant conductor of the New Britain (CT) Symphony, conducted the American premiere of Hans Werner Henze's *Drei Geistliche Konzerte*, and appeared as guest conductor of the Tuscaloosa Symphony Orchestra. He has also toured with New Paths, New Music, a New York based organization promoting cultural exchange through new music.

PHILIP LARSON, bass-baritone, studied at the University of Illinois and received a degree in vocal performance. While there, he worked with world-renowned coach-accompanists Paul Ulinowski and John Wustman. At that time, he also began

collaborating with resident contemporary composers Kenneth Gaburo, Salvatore Martirano, Roger Reynolds, and Gunther Schuller. He performed "The Visitation" by Schuller with members of the original Hamburg Opera production. He went on to premiere several new operas in Boston, Cleveland, San Diego, and Munich.

He was a founding member of the "Extended Vocal Techniques Ensemble," one of the first groups dedicated to the performance of vocal music featuring extended techniques. The quartet performed throughout the United States, Europe and Canada, appearing at festivals in Chicago, Montreal, Vancouver, Amsterdam, Stockholm, Bourges and Toronto. They performed works by Joan La Barbara, Joji Yuasa, and recorded works by Roger Reynolds, among others.

In 1977 Larson, with Edwin Harkins founded [THE], a composing/performing duo that performed at Music Today in Tokyo, Paris Autumn Festival, the Darmstadt Ferienkurse, the Inter-Society for the Electronic Arts in Rotterdam, the Suzuki Theater Festival in Japan, the New Music America Festival in Chicago and PICA in Perth, Australia. They have collaborated with John Cage, Toru Takemitsu, Anthony Braxton and media artist Vibeke Sorenson. Their award winning video, made with Vibeke Sorenson, has been shown at the SIGGRAPH conference in Los Angeles and festivals in Copenhagen, Rio de Janeiro, Seattle, Souillac France and Madrid.

As a concert soloist Larson has performed in New York, Boston, Chicago, Los Angeles, Paris, Tokyo, Munich, Lisbon, Cleveland, Bukarest and Warsaw appearing with Ensemble Intercontemporain, Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, red fish blue fish percussion ensemble, and Speculum Musicae under the direction of such conductors as David Atherton, James Levine, and David Robertson.

In addition Mr. Larson has, for many years, sung early music, beginning his work with George Hunter at the University of Illinois, recording "Masses of Josquin" for Nonesuch Records. He

performed in New York with Pomerium Musices singing on their Ockegham Masses for Nonesuch. In recent decades he has performed with the Early Music Ensemble of San Diego. This quintet of singers has toured the East and West Coast of the United States and performed extensively in Switzerland, Germany, and France.

NICK PATIN, lighting design, has the working title of 'Public Events Manager' with the Department of Music at UC San Diego, and has held that title with both the Department of Mandeville and now the Department of Music. He has been working to set up and run events with UCSD since April of 2005, both as a student under the guidance of Maureen Fahey and as a staff member. He has been active in theater since 1998, having taken part in all facets: acting, design, directing, stage management, administration, and most of the technical side of theater (i.e. building, setting up, running, and tearing down event/theatrical productions). His drive in theater has been due to his educational, professional, and personal desires, whereas his drive in music has been more personal. He has two BA degrees received from UCSD, one in History and the other in Theater. He would like to thank all of the members involved in the production for the opportunity to experiment and have collaborative fun. Further, he would be truly remiss not to thank the crew for all of their labour and laughter, without whom no things would be possible...so, 'thank you'. He adds an addendum: 'hello'.

KALLISTI ENSEMBLE

Susan Narucki, director

With a passion for discovery, wide-ranging interests and exceptional musicianship, soprano Susan Narucki has enjoyed extraordinary collaborations, earning special recognition as a champion of the music of our time. In a career that spans over twenty years, she has presented over one hundred world premieres in opera, concert and recording.

Highlights of recent seasons include: works of Carter with James Levine and MET Chamber Ensemble at Carnegie Hall, Stravinsky's *Les Noces* with Esa-Pekka Salonen and the Los Angeles Philharmonic, music of Grisey with the Orchestra of Radio France at the Cite de la Musique and Vivier's *Trois Airs* with Reinbert de Leeuw and the Asko/Schoenberg Ensemble at the Concertgebouw in Amsterdam. Her portrayal of "Mama" in Carter's *What Next?* (directed by Christopher Alden) was praised by the New York Times as "compelling and luminous".

Ms. Narucki has appeared with numerous orchestras including the Cleveland Orchestra, San Francisco Symphony (both in San Francisco and at Carnegie Hall), Residentie Orchestra of the Hague, Rotterdam Philharmonic, Concentus Musicus Wien and New World Symphony, with conductors such as Pierre Boulez, Michael Tilson Thomas, Herbert Blomstedt, Nikolaus Harnoncourt, Vladimir Ashkenazy and Oliver Knussen.

Ms. Narucki made her Netherlands Opera debut creating the role of Catherina Bolnes in Louis Andriessens' *Writing to Vermeer*, and traveled with the production to the Adelaide and Lincoln Center Festivals. She was featured in the world premiere of Claude Vivier's *Rêves d'un Marco Polo*. Of her performance, Vrij Nederland wrote "...one name we will never forget: Susan Narucki, the American soprano, who gave us all goosebumps and moved us to tears." The Netherlands Opera production, directed by Pierre Audi, was filmed for European broadcast and Opus Arte DVD. With T&M of Paris, Ms. Narucki gave the premiere of *To Be Sung* (the collaboration of composer Pascal Dusapin and American artist James Turrell), which had over fifty performances throughout Europe.

Susan Narucki earned both Grammy and Cannes awards (music of George Crumb) and a Grammy nomination (Best Classical Vocal Performance) for Elliott Carter's *Tempo e Tempi*, all on Bridge Records. The soprano's extensive discography ranges from operas of Andreissen (Nonesuch), works of Schoenberg and

Zemlinsky (Chandos), Tavener (Angel/EMI), Davidovsky (Bridge) and song cycles of Aaron Jay Kernis on Koch. Ms. Narucki's most recent release, *The Light that Is Felt: Songs of Charles Ives*, with pianist Donald Berman (New World), was an Editor's Choice of BBC Music Magazine.

STEPHANIE ASTON, soprano, is a committed performer of contemporary music. She has participated in several American and world premieres, including Luigi Nono's *Guai ai gelidi mostri* and Michael Gordon's *What To Wear* (both at REDCAT), as well as Georges Aperghis's *Sextuor: L'origine des espèces*. She has appeared on the CalArts Creative Music Festival, in John Zorn's *Rituals*, as well as the UCSD Spring Festival of New Music, which has included performances of Jason Eckardt's *Tongues* and Phillipe Manoury's *Cruel Spirals*. Ms. Aston has also performed with the CalArts New Century Players, and 18-squared, Los Angeles' resident Steve Reich ensemble. Past projects include the performance of Ginastera's *Cantata para America Magica* at the Walt Disney Concert Hall with RedFishBlueFish, UCSD's resident percussion ensemble, as well as the performance of Varèse's *Offrandes* and Kueiju Lin's *Snow in June* with the La Jolla Symphony and Chorus. More recent projects include performances at the Norfolk Chamber Music Festival with the Norfolk Contemporary Ensemble and pianists Lisa Moore and J.J. Penna. Ms. Aston holds an M.F.A. from California Institute of the Arts and a B.M. from University of North Texas, and she is currently pursuing a Doctorate of Musical Arts degree in Contemporary Performance at the University of California, San Diego.

TIFFANY DU MOUCHELLE, soprano, is "a passionate performer who holds nothing back." Recognized for her fearlessness in exploring new and challenging repertoire, she performs a wide-range of musical styles in over 15 different languages. As the grand-prize winner of the 2006 Mannes College of Music Concerto Competition, she made her Lincoln Center

debut at Alice Tully Hall, performing Joseph Schwantner's "Two Poems of Agueda Pizarro." As a soloist, chamber musician, and opera singer, Ms. Du Mouchelle has performed for such notable organizations as the Chamber Music Society of Lincoln Center, Center for Contemporary Opera and American Composer's Alliance, and in such prestigious NYC venues as the New York Historical Society, The Center for Jewish History, The Polish Consulate, The Ukrainian Institute, The Spanish Institute, and Merkin Hall. In 2005, she co-founded Aurora Borealis, a duo with percussionist Stephen Solook. Their primary focus being composer-performer collaboration, they frequently commission, premiere and collaborate on new works with composers from all over the world. Ms. Du Mouchelle is a member of Cultures in Harmony, a musical diplomacy organization whose aim is to promote cultural dialogue through music. Recent trips have included workshops with youth in Egypt, musical collaborations and concerts with musicians from Alexandria, and musical workshops for youth in the Yoro Village of Papua New Guinea.

LESLIE ANN LEYTHAM, mezzo-soprano, is native of Las Vegas, NV, and is an active performer of contemporary dramatic works as a singer, mover, joyful noise-maker, director and actor. As an opera singer, Ms. Leytham has performed the roles of Zita in Puccini's *Gianni Schicchi*, Prince Orlofsky in Johann Strauss's *Die Fledermaus*, Elizabeth Proctor in Robert Ward's *The Crucible* and Bianca in *The Rape of Lucretia*, by Benjamin Britten, among others. As a founding company member of Guerilla Opera in Boston, Ms. Leytham premiered the roles of Marfa in *The Heart of a Dog* and Delores MacAvoy in *We are Sons*, both by Rudolf Rojahn, Gretchen in *Rumpelstiltskin* by Marti Epstein, and Inez in Andy Vores' operatic adaptation of Jean Paul Sartre's *No Exit* which "rocked the local opera scene" (Sarah Faith Alterman, the Boston Phoenix). Lloyd Schwartz of the Boston Phoenix wrote of *No Exit*, "I can't imagine anyone left the theater unshaken." In addition to her work with Guerilla Opera, Ms. Leytham has also worked with local composers extensively in

premiering concert repertoire both in Boston and now in San Diego. As an actor, Ms. Leytham performed with the Boston Stage Company as Mrs. van Daan in the company's inaugural production of *The Diary of Anne Frank*, Puck and Helena in *A Midsummer Night's Dream* and Viola in *12th Night* both by William Shakespeare. Leslie Ann received her B.M. from the University of Nevada, Las Vegas in 2005 as a student of author and teacher Dr. Carol Kimball, and an M.M. from The Boston Conservatory in 2007 where she studied with Dr. Rebecca Folsom. Ms. Leytham is currently pursuing a Doctorate of Musical Arts degree in Contemporary Performance at the University of California, San Diego, under the tutelage of renown soprano, Susan Narucki, where she continues her work in the promotion and performance of dramatic vocal works, contemporary music and sound art.

MEGHANN WELSH, soprano, is originally from the San Francisco Bay Area where she completed a Bachelor of Music degree at the University of California, Santa Cruz in 2002 and received her Master of Music degree from San Francisco State University in 2009. During her time at UCSC, Ms. Welsh worked with composer Lou Harrison and conductor Nicole Paimaent on the recording, *Lou Harrison: Works 1939-2000*, and performed the role of Micäela in Bizet's *Carmen*. At SFSU, Ms. Welsh performed the role of Elmire in Kirk Meecham's *Tartuffe*, and developed a love for chamber music through her performances and close work with the Alexander String Quartet. While living in the Bay Area, Ms. Welsh worked to present multi-media art projects in public spaces, collaborating extensively with dancers, video artists, poets, and computer and acoustic musicians. She also collaborated with local composers', premiering numerous chamber works including the role of Nina in Kevin Caulfield's musical drama, *A Rose For Nina*. Although her heart remains in San Francisco, Ms. Welsh is currently pursuing the Doctorate of Musical Arts degree in Contemporary Performance at the University of California, San Diego, studying under the inimitable soprano, Susan Narucki. Her own enterprises include Art and

Meat, a work-in-progress chamber opera based on Bill Griffith's comic strip "Zippy The Pinhead", and her solo improvisation project, The Meghann Welsh Experience.

PALIMPSEST

SUSAN BARRETT, oboe/english horn
IAN CARROLL, trombone
OMAR FIRESTONE, cello
FRANK GLASSON, trumpet
ARIANA LAMON-ANDERSON, clarinets
BERGLIND MARÍA TÓMASDÓTTIR, flute/piccolo
SCOTT WORTHINGTON, double bass

MUSICAL PREPARATION

BRYAN CHRISTIAN, assistant conductor
KATALIN LUKACS, coach/accompanist

PRODUCTION STAFF

BRADY BAKER, facilities assistant
NEAL BOCIEK, facilities manager
TREVOR HENTHORN, audio computing
manager/webmaster
ALISON HOLMAN, house manager
NICK PATIN, public events manager
JENN STAUFFER, production manager
DIRK SUTRO, program promotion manager

AMERICAN SIGN LANGUAGE

We are very happy to be part of the Capita Foundation's SOUND + VISION PROJECT, and are grateful to have Billeanne McLellan and Amy Hart with us to provide American Sign Language interpretation for all three performances this week.

