



EXCURSIONS

A Recital by Composers
Frank S. Li and
Daniel Andress Sanchez

May 7th, 2011

Conrad Prebys Music Center Recital Hall

University of California, San Diego

EXCURSIONS

by Frank S. Li and Daniel Address Sanchez

May 7th, 2011

Conrad Prebys Music Center Recital Hall

Duet for Two Composers

Daniel Address Sanchez

Daniel Address Sanchez, Frank S. Li, composers; Tyler Eaton, Mariya Kaganskaya, performers

Piano Etude no. 1

Daniel Address Sanchez

Patricia Wang, piano

Vinculum, *String Quartet no. 1*

Daniel Address Sanchez

Phillip Wu, Wendell Su, violins; Jasmine Yu, viola; Tim Kang, violoncello

Portioned for Piano

Frank S. Li

Patricia Wang, piano

Safe for Work: Completely Serious and Appropriate for Children

Frank S. Li

Mariya Kaganskaya, Eugene M. Joseph, actors; Jonathan Piper, tuba

--- Intermission ---

A Splintered Whole

Frank S. Li

Dustin Donahue, Ayaka Ozaki, Eric Derr, Daniel Pate, percussion

Rhapsody no. 2

Daniel Address Sanchez

Saki Chan, piano; Tyler Eaton, contrabass; Eric Derr, vibraphone; Ayaka Ozaki, marimba; Dustin Donahue, drumset; Russell White, percussion; Ian Adams, Kelly Styger, alto saxophones; Evan Adams, Steven Carter, tenor saxophones; Kevin Flowers, conductor

Sailing

Frank S. Li

Mariya Kaganskaya, soprano; Johnny Hwang, clarinet; Phillip Wu, piano; Ayaka Ozaki, marimba

Daniel Andress Sanchez

Daniel Andress Sanchez was born in El Paso, Texas (1987). He is a Mexican-American composer and pianist.

During 2008, he toured with Latin Grammy nominated artist Luz Rios. As an arranger, he worked on the album Geunjin's Place for singer/songwriter Sam Kang, and collaborated on an extended piece for jazz chamber ensemble, electronics, and video with Sweedish composer Viktor Sjoberg's New Jazz Ensemble. In 2009 he was awarded The Jazz Society of Lower Southern California Award for contribution to the University of California San Diego Jazz Department, and in 2010 he received The Cheatham Prize for jazz performance, theory, and composition. He has twice been awarded the acclaimed Stout Merit Scholarship for outstanding academic performance. John Muir College at UCSD has conferred upon him The Caldendonian Society of John Muir College for distinguished scholarly achievement, and Provost's Honor, and he is a member of the prestigious Phi Beta Kappa National Honors Society. In 2011, he was awarded the President's Washington Scholarship for an internship at the Library of Congress, Division of Music. He has since collaborated with artists in dance, film, computer music, and pop from Los Angeles, San Diego, Boston, Mexico City, Sidney and Rio de Janeiro among others.

Having studied from renowned faculty including Kamau Kenyatta, Anthony Davis, Mark Dresser, Lei Liang, Roger Reynolds, and Chinary Ung, he will graduate with honors in jazz studies and composition from UCSD's music department in the spring of 2011.

<http://danielandressanchez.tumblr.com/>

Frank S. Li

Frank S. Li is a Chinese-American composer, conductor, and writer currently pursuing a double major in Music Composition and Urban Planning at the University of California, San Diego. He will graduate in 2011 and then focus on composition in a graduate program.

Frank has a wide range of musical interests. He has performed violin, saxophone, voice, and piano in a wide variety of contexts ranging from symphony orchestra to marching band. He grew up in a home full of classical CDs as he learned to play the violin, and has since expanded his musical tastes to jazz, musical theater, and experimental music amongst others.

Generally agreed by others to have no knowledge of his own limits, Frank is also an aspiring author interested in poetry and novel writing. He spends his free time studying and working in architectural design, painting, and graphic design.

Recent and current major projects (besides this one) include performing as the conductor in the 2011 season's Muir Musical, a 6-month research project regarding street musicians and urban design, a full-length novel, and further research on music history in the context of urbanization and social aspects of urban spaces.

<http://www.franksli.com>

Program Notes

Piano Etude No. 1

(Daniel Andress Sanchez)

for David

my brother in everything

Vinculum, String Quartet no. 1

(Daniel Andress Sanchez)

Vinculum: (mathematics) – a bar drawn over two or more algebraic terms to indicate that they are treated as a single term. (anatomy) – a ligament that limits the movement of an organ or part. – a bond or tie.

The totality of the piece explores a series of 10 emotional experiences that I felt were linked with the word vinculum. Obsession, enthrallment, consumption, fusion, enslavement (constitute movement I), symbiosis, pain, attachment, delusion, hysteria (constitute movement II). Today's concert will feature only the first movement.

Portioned for Piano

(Frank S. Li)

Portioned for piano will probably be published without program notes, and may one day get a real title. Any seemingly profound results from numerical analysis of this piece – by means of the golden ratio, Fibonacci numbers, or others – is completely coincidental and inconsequential.

Safe for Work: Completely Serious and Appropriate for Children*

(Frank S. Li)

*not actually safe for work or appropriate for children. **

** but it is completely serious.

All joking aside, if you are faint of heart or sensitive to the lewd or profane, I would advise you to step out for a moment and miss one of the greatest laugh-fests of your life. Seriously. Completely.

A Splintered Whole

(Frank S. Li)

This piece began as a thought experiment and text-painting exercise examining the personal-level interactions between people through four phases of a day: rush hour, dinnertime, late-night partying, and a post-party romance. From there it evolved into an exploration of the relations and oppositions in interpersonal interactions and the humanizing capacities of music.

A Splintered Whole explores the chaos found in the density of the modern day as opposed to the intimacy of self, and the melancholy of solitude as opposed to the passion of relations. Structured over large-scale rhythmic cycles that only meet twice in the entire work, the piece moves from combative and impersonal to solitary and melancholic, to chaotic and gregarious, and finally to intimate and passionate expressions of human relationships.

Rhapsody no. 2

(Daniel Andress Sanchez)

The kernels of this piece were planted in the Spring of 2010, as I finished composing my Rhapsody No. 1, for chamber ensemble. At that time, I felt that using an improvisational form for the basis of my harmonic foundation provided me an open musical sea of material.

For me, the process of composing not only includes the act of writing music down, but also the stage in which a composer is preparing to write music down. That is, the stage in which the composer is searching for musical material in a conceptual manner. In the case of my second rhapsody, I began imagining landscapes of music months before I started writing, while I was staying in Washington D.C. for an internship with the Library of Congress.

That experience was an adventure, and a great learning of patience and sacrifice. I am certain that this piece represents a conclusion to that adventure. It is an outlet for explosion of my artistic frustrations during that winter. The sweeping transitions, static ostinatos, and collapsing portions in the piece are at times desperate in nature, aggressive, lost, or even resigned at times. Rhapsodical by design, the work integrates my improvisational desires with a formal, imposing structure, as components that reflect my experiences during the months prior to the composition. Even now as I look over the work, I feel that the regular, rectangular architecture beneath the piece may be an imprint from my stay in the capitol, walking across that city in straight, rectangular segments.

Rhapsody No. 2 is a continuation of my exploration into rhapsodic form and mixed ensemble composition. In this piece, I continue to experiment with instrument combinations, formal structure, harmony and timbre. With this work, as with any other work, I am pursuing a deeper understanding of the musical significance presented here, and searching for a purpose.

Sailing

(Frank S. Li)

Russian text omitted from these notes. For full details, please visit www.franksli.com.

The Sail

Mikhail Lermontov

A lonely sail is flashing white
Amidst the blue mist of the sea!...
What does it seek in foreign lands?
What did it leave behind at home?..

Waves heave, wind whistles,
The mast, it bends and creaks...
Alas, it seeks not happiness
Nor happiness does it escape!

Below, a current azure bright,
Above, a golden ray of sun...
Rebellious, it seeks out a storm
As if in storms it could find peace!
(An excellent English translation from Northwestern University's online
Multimedia Learning Center)

This text is from Russian Romantic poet and writer Mikhail Lermontov (1814-1841), who wrote this poem in 1832. Lermontov is perhaps best known for his novel A Hero of Our Time. The poem is a metaphorical description of a person who, contrary to the norm, appears to self-destructively seek the most chaotic and dangerous situations life can offer. Given Lermontov's stormy life, one could argue that this poem is a sort of self-reflection and quirky self-description.

In writing for a soprano, however, I chose to instead cast the text as a narrator telling the audience a story, describing this curiously self-destructive individual. But without context, we inevitably wonder why it is this person acts this way. And what does this woman, this singer, have to do with this story?

This is a story of a young man who, after wronging his family, flees in his intractable guilt and shame. His mother, having forgiven him, is distraught in her own guilt that he has fled. But her son hasn't forgiven himself. He runs farther and farther away, trying to forget, trying to lose himself in the chaos of self-destruction. Perhaps then the guilt and shame would recede. She knows, of course, and sings this song to him in her own heart-wrenching despair, in the hopes that he might understand forgiveness and realize that the quiet he seeks is in peace, not oblivion. Though she had hoped to hide the message from all but her son, her emotions overwhelm her and we see a moment of vulnerability as we realize how deeply she herself is tied into this all.

It is worth noting, however, that this piece is definitely not for Mariya Kaganskaya, the soprano who commissioned and premiered the work. Clearly she could not have had anything to do with this.

Special Thanks

Before anything else, we would like to thank all of the performers today, who put up with us and our pieces throughout the course of this year.

In particular, we would like to thank Ayaka Ozaki and Patricia Wang for how significant of a role they have had in performing tonight, along with Mariya Kaganskaya, Phillip Wu, Dustin Donahue, and Eric Derr.

We would like to, of course, thank our teachers who have guided us throughout the year. Daniel studied with Roger Reynolds, Frank studied with Philippe Manoury, and both of us studied extensively with Lei Liang. We could not have asked for better teachers. Without them, the music you heard today would probably be significantly more boring.

And finally, we would like to thank the staff of the Music Department, the stage crew tonight, and all those other behind-the-scenes people, including Jenn Stauffer, Neal Bociek, Barbara Jackson, Alison Holman, Dirk Sutro, Steve Solook, and all the others who helped make this project a possibility.

If we are successful, it is because of all of these people – and more.

And of course, we thank you, our lovely audience tonight.

Thank you all!

--Frank S. Li and Daniel Andress Sanchez

