

UC San Diego | Division of Arts and Humanities | Department of Music
presents

musicians from soundSCAPE



Conrad Prebys Music Center Concert Hall
Wednesday @7 November 14, 2012

Musicians from **soundSCAPE** features the core faculty ensemble of the **soundSCAPE** Composition And Performance Exchange, a festival for new music held annually in Italy. The organization is active in the commissioning and performance of new works by both established and emerging composers. Recent commissions have resulted in works by Patricia Alessandrini, Mark Applebaum, Lansing McLoskey, and Josh Levine.

soundSCAPE facilitates the exchange of new music, ideas, and culture between musicians of tomorrow's generation, providing an international platform for performances of new music. Now in its ninth season, the festival attracts composers and performers from around the world for two weeks of inspiring concerts, lectures, master classes, and workshops. **soundSCAPE** takes place in Maccagno, Italy annually.

For more information, please visit <http://soundscapefestival.org>

The University of California San Diego
Division of Arts and Humanities
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musicians from soundSCAPE

Lakescape (2012)

Lei Liang (b. 1972)

Tony Arnold, Thomas Rosenkranz, Aiyun Huang

Sequenza III for Solo Voice (1966)

Luciano Berio (1925-2003)

Tony Arnold

Danse d'été (Inflorescence III) (2010)

Josh Levine (b. 1959)

Lisa Cella, Thomas Rosenkranz

Piano Piece no. 4 (1979)

Frederic Rzewski (b. 1938)

Thomas Rosenkranz

Aphasia (2011)

Mark Applebaum (b. 1967)

Aiyun Huang

Breathing ritual (Inflorescence V)* (2012)

Josh Levine (b. 1959)

Tony Arnold, Aiyun Huang, Thomas Rosenkranz

Thirteen Ways of Looking at a Blackbird (1978)

Lukas Foss (1922-2009)

Tony Arnold, Lisa Cella, Aiyun Huang, Thomas Rosenkranz

Lakescape (Lei Liang)

Having been interested in Mahayana Buddhism for a number of years, I went to a Buddhist monastery in upstate New York to study meditation in 1999. One evening, while walking alone by the side of the lake, I caught the sight of a “V” shape floating and extending on the surface of the water. It was a beaver taking a swim under the moon. This image gave me insight into my relationship with silence: underneath the music I write is a profoundly deep silence upon which I seek to inscribe my signature through sound. It inspired me to compose a number of works.

Lakescape was commissioned by the SoundSCAPE Festival and written for Tony Arnold, Aiyun Huang and Thomas Rosenkranz who gave its world premiere on July 11, 2012 at Auditorium Città di Maccagno, in Maccagno, Italy.

Sequenza III for voice

(Note by Berio)

The voice carries always an excess of connotations, whatever it is doing. From the grossest of noises to the most delicate of singing, the voice always means something, always refers beyond itself and creates a huge range of associations. In *Sequenza III* I tried to assimilate many aspects of everyday vocal life, including trivial ones, without losing intermediate levels or indeed normal singing. In order to control such a wide range of vocal behaviour, I felt I had to break up the text in an apparently devastating way, so as to be able to recuperate fragments from it on different expressive planes, and to reshape them into units that were not discursive but musical. The text had to be homogeneous, in order to lend itself to a project that consisted essentially of exorcising the excessive connotations and composing them into musical units. This is the “modular” text written by Markus Kutter for *Sequenza III*.

Give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes

In *Sequenza III* the emphasis is given to the sound symbolism of vocal and sometimes visual gestures, with their accompanying “shadows of meaning”, and the associations and conflicts suggested by them. For this reason *Sequenza III* can also be considered as a dramatic essay whose story, so to speak, is the relationship between the soloist and her own voice. *Sequenza III* was written in 1965 for Cathy Berberian. (LB)

Aphasia (Mark Applebaum)

Aphasia is essentially a choreographed danced work. As such the role of the “singer” may be taken by any performer of suitably enthusiastic inclination and conviction. Performed in the context of a solo voice recital (as intended in the premiere but not required beyond), the piece is intentionally notable for its absence of live singing. The tape part consists exclusively of transformed vocal samples sung by Nicholas Isherwood. A variant of the work—in which hand gestures are improvised to the tape—should be presented under the title *Aphasia—Dialect*.

Danse d’été (Josh Levine)

Danse d’été (Inflorescence III) is the third piece in a series of five whose title, “Inflorescence,” signifies the process of flowering. The pieces share two particular attributes. One of these characteristics is that their identities emerge through the compositional process itself, which is to say, I do not have a clear idea where the pieces are going or what they are “about” before embarking on them. The other commonality is that they incorporate borrowed musical material. The present miniature for flute and piano, written in 2010 for the Calliope Duo, weaves pitch class collections from the opening of Varèse’s solo flute piece, *Density 21.5*, through the harmonic fabric while the temporal structure of the Varèse, much dilated, guides the harmonic rhythm.

Breathing ritual (Josh Levine)

Breathing ritual (Inflorescence V), for soprano voice, percussion, and piano, is the last piece in the “Inflorescence” series. The four preceding works assimilated material, respectively, from an anonymous twelve-note series, the harmony of a piano miniature written many years earlier, the initial pitch class collections and dilated temporal structure of Varèse’s *Density 21.5*, and the melody of a twentieth-century popular tune with its descending minor-scale accompaniment. The present piece incorporates elements from all four of its antecedents, as well as fragments of ideas for an unfinished composition that used the same original French-language text heard here. This poem, “Respiration,” permeates both the vocal part of *Breathing ritual* and the instrumental writing, where its rhythms reverberate and the sounds of its whispered, ‘breathing’ elocution on one level guide both melodic motion and harmonic quality.

Breathing ritual (Inflorescence V) was commissioned by the 2012 soundSCAPE Festival. It is dedicated in friendship and admiration to Tony Arnold, Aiyun Huang, and Thomas Rosenkranz.

Thirteen Ways of Looking at a Blackbird (Lukas Foss)

(Note by Robert Kirzinger)

In 1978 the Chicago radio station WFMT commissioned Lukas Foss to write a song cycle. His choice of text was Wallace Stevens's poem *Thirteen Ways of Looking at a Blackbird*, a series of extraordinary, oblique, and evocative vignettes that Foss had long wished to set to music. *Thirteen Ways* is one of Foss's most important pieces and one of his most successful in integrating his musical concerns with as direct as possible an expression of musical and poetic meaning.

Foss chose a delicate, exotic ensemble to accompany the voice (soprano or mezzo-soprano): a distant but visible flute to represent the blackbird, pianist playing both traditionally and inside the strings of the instrument, and percussionist playing almost exclusively inside the piano, with cowbells and Japanese bowls placed on its strings. Foss draws on the wealth of timbral potential in his ensemble, as well as on different vocal styles, to delineate the different sections of the poem, using no approach twice. Subtle kinds of tone-painting are found throughout, such as the flute's "sampling" technique of tremolos at the end of the first verse, representing (as indicated in the score) "the moving eye of the blackbird." The glassy sounds of a cowbell's glissando on the piano strings reflect the cold, jagged icicles of the sixth verse.

Along with these pictorial gestures, the composer taps into the eclectic nature of Stevens's poem for more complex interpretive gambits. An extended, semi-improvised flute and percussion duo—flute pitches are suggested, percussion pitches free, and rhythm is indicated graphically—prepares us for "the sight of the blackbirds/Flying in a green light" in no. 10. No. 11 brings pastiche, a barroom piano accompanying the ride "over Connecticut in a glass coach." Some non-traditional sounds, such as the rubbing of a hard silicon ball on the wood soundboard of the piano (no. 7, "O thin men of Haddam"), are hard to interpret— humorously? Ominously? Foss relished, and sought out, this kind of ambiguity, which parallels that of the text itself, telling the conductor Richard Dufallo, "When a text is mysterious and visual, then it attracts my music." In *Thirteen Ways of Looking at a Blackbird*, Foss was moved to create one of his most unique and enduring masterworks.

Thirteen Ways of Looking at a Blackbird

Poem by Wallace Stevens

- I
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.
- II
I was of three minds,
Like a tree
In which there are three blackbirds.
- III
The blackbird whirled in the autumn winds.
It was a small part of the pantomime.
- IV
A man and a woman
Are one.
A man and a woman and a blackbird
Are one.
- V
I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.
- VI
Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.
- VII
O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?
- VIII
I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.
- IX
When the blackbird flew out of sight,
It marked the edge
Of one of many circles.
- X
At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.
- XI
He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.
- XII
The river is moving.
The blackbird must be flying.
- XIII
It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

Tony Arnold

John von Rhein of the Chicago Tribune writes, “anything sung by soprano Tony Arnold is worth hearing.” Hailed by the New York Times as “a bold and powerful interpreter,” she has gained international acclaim for sparkling and insightful performances of the most daunting contemporary scores. In 2001, Ms. Arnold was thrust into the international spotlight when she became the only vocalist ever to be awarded first prize in the Gaudeamus Interpreters Competition. On the heels of that triumph, she claimed first prize in the 15th Louise D. McMahon International Music Competition. Since that time, Ms. Arnold has established a reputation as a leading specialist in new vocal repertoire, receiving consistent critical accolades for her many recordings, as well as performances with groups such as the International Contemporary Ensemble (ICE), Chicago Symphony Orchestra’s MusicNOW, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Ensemble 21, eighth blackbird, Contempo, Orchestra of St. Lukes, Boston Modern Orchestra Project, Fulcrum Point, and many others.

Ms. Arnold has been a frequent guest at international festivals in the USA, Mexico, Germany, Armenia, Finland, Switzerland, Italy, and Korea. She was a featured artist at the 2008 Darmstadt International Music Festival, the premier contemporary music venue of Europe. She tours regularly as a member of the George Crumb Ensemble. With violin virtuoso Movses Pogossian, she has taken György Kurtág’s Kafka Fragments to more than 30 venues across the United States, Canada, Europe, and Asia. A DVD/CD set of their performance was released in 2009 on Bridge Records, to great critical acclaim.

In addition to Kafka Fragments, Ms. Arnold’s many recordings include a 2006 Grammy Nominated performance of George Crumb’s Ancient Voices of Children on Bridge Records. Released in 2009 was a DVD of the music of Crumb with the composer. She collaborated with conductor Robert Craft on two CDs of vocal works by Anton Webern on the Naxos label. She has also recorded music of Carter, Babbitt, Wolpe and Tania León for Bridge; Berio’s Sequenza III for Naxos; and music of Kaija Saariaho, Jason Eckardt, Schubert, and Messiaen on New Focus Records.

Ms. Arnold is an active participant in the creation and commissioning of new music. As the 2009 Howard Hanson Distinguished Professor of American Music at the Eastman School, Ms. Arnold shepherded the creation and premiere performances of new vocal music by 15 Eastman composers. Recent premieres have included works by Georges Aperghis, David Lang, Philippe Manoury, Pamela Madsen, David Liptak, and Ricardo Zohn-Muldoon. During the summers, Ms. Arnold engages composers and singers in music written by the participants of the SoundSCAPE Festival in Maccagno, Italy. Since 2003 she has served on the faculty of the University at Buffalo, where she founded the extended vocal techniques ensemble, BABEL.

Ms. Arnold is a graduate of Oberlin College and Northwestern University. Among her many mentors, she is greatly indebted to her study with sopranos Carmen Mehta and Carol Webber, and conductors Robert Spano and Victor Yampolsky.

Read more about Tony Arnold at www.screecher.com

Lisa Cella

As a champion of contemporary music, Lisa Cella has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE. With NOISE she has performed the works of young composers all around the world including at the Acousmania Festival in Bucharest, Romania in May of 2004, the Pacific Rim Festival at the University of California, Santa Cruz in May of 2005 and as ensemble-in-residence at the University of Wisconsin, Milwaukee, 2007. NOISE also presents a three day festival of modern music entitled soundON. Lisa also performs with Jane Rigler in the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for two flutes. inHale was an invited ensemble at the National Flute Association Convention in San Diego in August of 2005. She, along with Franklin Cox, is a founding member of C2, a touring flute and cello duo. C2 has commissioned and premiered many new works in their short history. As a soloist, she has performed around the world and is a faculty member of the Soundscape Festival of Contemporary Music in Maccagno, Italy. She is an associate professor of music at the University of Maryland, Baltimore County and a founding member of its faculty contemporary music ensemble, Ruckus. Her undergraduate work was completed at Syracuse University under the tutelage of John Oberbrunner and she received a Master of Music degree and a Graduate Performance Diploma from Peabody Conservatory where she studied with Robert Willoughby. Lisa received a Doctor of Musical Arts degree in contemporary flute performance under John Fonville at the University of California, San Diego.

Aiyun Huang

The ever-evolving Aiyun Huang enjoys a musical life as soloist, chamber musician, researcher and teacher. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Her past highlights include performances at the Weill Recital Hall, Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Victoria Hall in Geneva, Agora Festival in Paris, Banff Arts Festival, 7^{ème} Biennale d'Art Contemporaine de Lyon, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Scotia Festival, Cool Drumming, Montreal New Music Festival, Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei. She is a founding member of Canadian trio Toca Loca with pianists Gregory Oh and Simon Docking. Aiyun has commissioned and championed over 100 works in the last two decades working with composers internationally.

She is a researcher at the Centre for Interdisciplinary Research in Music Media and Technology in Montreal. In May 2012, Mode Records released Save Percussion Theater featuring Aiyun Huang and friends documenting the important theatrical works in the percussion repertoire. Currently she leads research project Memory in Motion to study memory in percussion ensemble playing.

Born in Kaohsiung, a southern city of Taiwan, Aiyun holds a DMA degree from the University of California, San Diego. Between 2004 and 2006, she was a Faculty Fellow at UCSD. Currently she is the Chair of the Percussion Area as well as director of the McGill Percussion Ensemble at the Schulich School of Music of McGill University in Montreal, Canada.

Thomas Rosenkranz

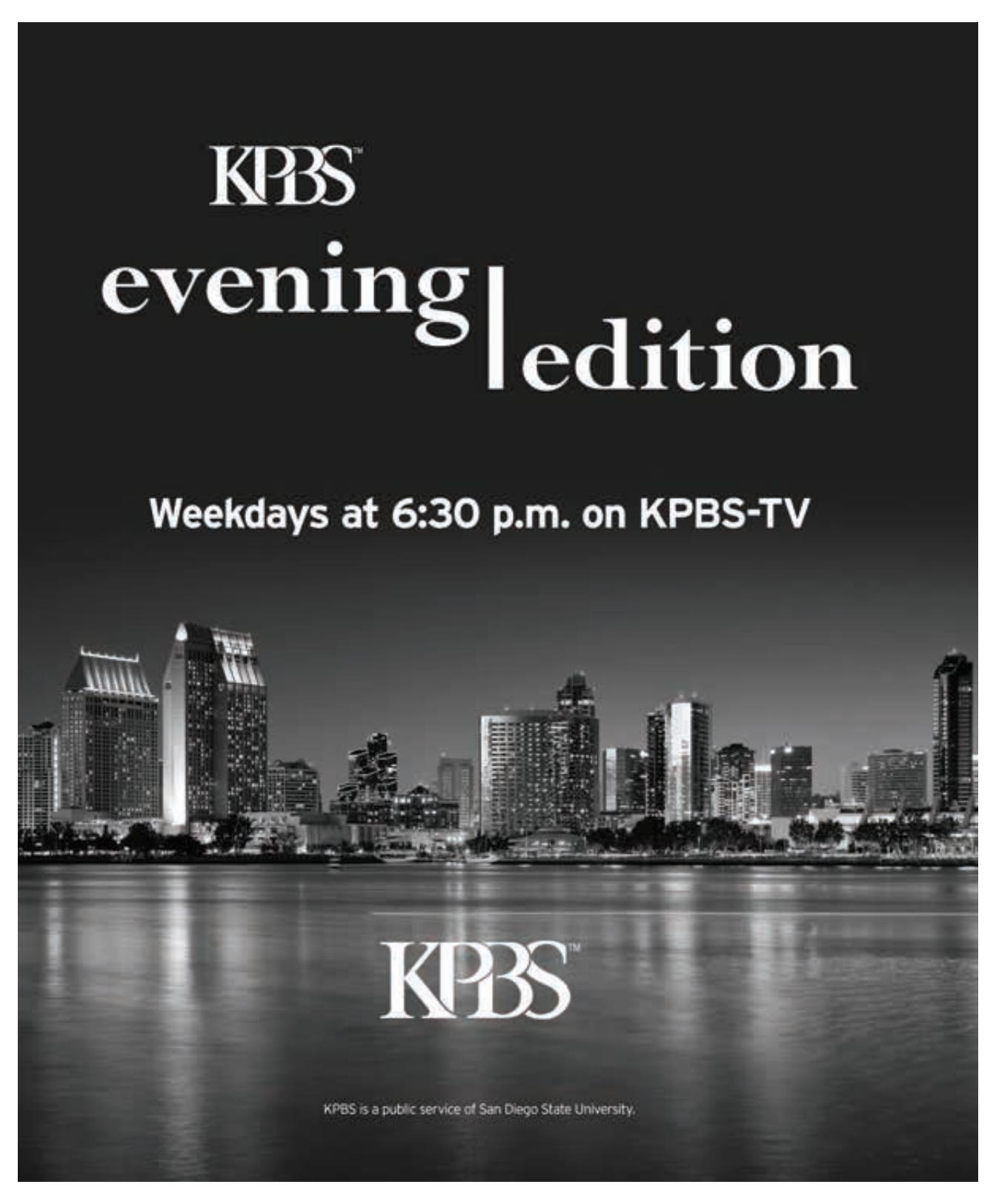
Thomas Rosenkranz has performed on four continents and is in demand nationally and internationally as a soloist, chamber musician, and artist teacher. He is a recipient of the Classical Music Fellowship Award from the American Pianists Association. As a Cultural Ambassador sponsored by the U.S. Department of State, he often travels to North Africa and the Middle East promoting goodwill through his performances both in traditional classical music settings and with his longstanding collaborations with musicians from other cultures. In recent years he has performed in many of the major cities of Asia, including Bangkok, Beijing, Chengdu, Dalian, Hong Kong, Jakarta, Shanghai and Tokyo. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, and the Northwest Chamber Orchestra of Seattle. He enjoys performing in remote regions of the world such as Inner Mongolia, Tunisia and the islands of Bali and Boreno in Indonesia where piano concerts are rare.

In addition to his position as a member of the piano faculty at the College of Musical Arts at Bowling Green State University, he is in demand as a artist teacher. He has been presented in master classes and extended residencies at the Shanghai Conservatory, Xinhai Conservatory, Hong Kong Baptist University, Tunghai University of Taiwan, Higher Institute of Musique Tunis, and the Oberlin Conservatory of Music. He is a member of the summer faculty at the Soundscape Festival in Italy which celebrates the work of emerging composers through commissions and premiere performances. He is also a faculty member at the Vianden Festival in Luxembourg where he teaches Chamber music. He is a former faculty member at the University of Hawaii at Manoa where he founded the Hawaii Institute for Contemporary Music. He was recently a visiting professor of piano at the Sichuan Conservatory of Music in China where he was presented in a series of masterclasses, lectures, and concerts and was invited to serve as a jury member for the Shanghai Young Artist Competition.

Dr. Rosenkranz completed an undergraduate degree at the Oberlin Conservatory of Music where he studied with Robert Shannon and earned graduate degrees at the Eastman School of Music (MM, DMA), where he studied with and was a teaching assistant to Nelita True. On behalf of the Presser Foundation of Music, he studied with Yvonne Loriod-Messiaen in Paris as one of her last students.

Audience members are reminded to please silence all phones and noise generating devices before the performance.

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A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the overall scene is serene and urban.

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