

Terzina - Niccolò Castiglioni

Text by Gerhard Tersteegen (1697-1769) - "Geistliches Blumengärtlein inniger Seelen" (1768)

- Gott ist ein Herzens-Gott; drum, wenn du ihm willst finden, so blende die Vernunft, sie wird ihm nie ergründen! Senk dich aus deinem Kopf in's Herzens Grund hinein sanft, liebeich, wie ein Kind, so wird er dir gemein.*
- Kleinheit, Reinheit, Einfaltswesen hat mein Seelenfreund erlesen; Kinderherzen müssen's sein, denen er sich macht gemein.*
- Wie selig ist, wer sich im Glauben nur mit Leib und Seel in Gottes Meer verliert, der sanft entsinkt Zeit Ort und Kreatur im Seelengrund, da ihn kein Sturm berührt!*

Auf der Suche nach einem frischen - Niccolò Castiglioni

Text by Maria Riebl and Josef Salmen

Manchmal genügt eine Blume – und ich entdecke den Himmel. Manchmal genügt ein Sonnenstrahl – und ich fürchte mich nicht mehr vor der Nacht. Manchmal genügt ein Tautropfen – und ich erlebe das Meer der Gnade. Manchmal genügt ein Regenbogen – und ich weiss mich im Bunde mit Gott.

Manchmal genügt ein Baum – und ich erfahre die Wurzel meines Lebens. Manchmal genügen ein paar Takte Music – und ich bein in einer anderen Welt. Manchmal genügt ein Glockenschlag – und ich weiss mich eingeladen zum ewigen Festmahl. Manchmal genügt ein Gedanke – und ich erfahre Gottes Geist in mir. Manchmal genügt eine Berührung – und ich stammele: Mein Herr und mein Gott.

Manchmal genügt ein Blick – und Himmel und Erde geben ineinander über. Manchmal genügt ein Du – und ich begegne dem lebendigen Gott. Manchmal genügt eine Stille – und ich ahne die Fülle und Herrlichkeit der Verheissung. Manchmal genügt eine Träne – und ich beginne zu jubeln in Gott, meinem Heill.

Manchmal genügt eine Blume – und ich entdecke die Erde und dem Himmel....

Cantus Planus - Prima Pars - Niccolò Castiglioni

Text by Angelus Silesius (1624 –1677) - *Cherubinischer Wandersmann* (1675)

- Ihr Menschen, lernet doch vom Wiesenblümelein, wie ihr Kömnet Gott gefäll'n und gleichwohl schöne sein.*
- Der nächste Weg zu Gott ist durch der Liebe Tür, der Weg der Wissenschaft bringt dich gar langsam für.*
- Der Trank, den Gott, der Herr am allerliebsten trinkt, ist Wasser, das vor Lieb', aus meinen Augen dringt.*
- Gar unausmesslich ist der Höchste, wie wir wissen, und demach Kann ihm ganz ein menschlich Herz ungeschien.*
- Die grösste Seligkeit, die ich mich Kann ersinnen, ist, dass man Gott, wie süss er ist, wird schmecken Können.*
- Die Morgenrot ist schön noch schöner eine Seele, die Gottes Strahl durchleuch in ihres Leibes Höhle.*

- God is a loving God; seeking to find him, with focused reason, one can never fathom his greatness! Bring your mind into the depths of your heart lowered gently, lovingly, like a child and he will be there.
- Smallness, purity and simplicity have been my exquisite soulmates. Children's hearts must be, that which he makes the same.
- How blessed is he who loses himself with body and soul into the sea of God, who gently sinks away from time, place and body into the holy ground, where he is safe from storms.

Sometimes a flower is enough for me to discover the sky. Sometimes a sunbeam makes me unafraid of the night. Sometimes a dewdrop embodies a sea of grace. Sometimes a rainbow reminds me I am with God.

Sometimes a tree is enough to connect me to the root of life. Sometimes a few bars of music takes me to another world. Sometimes I hear a chime and I feel an invitation to the eternal feast. Sometimes a thought is enough, and I experience the spirit of God in me. Sometimes a touch is enough for me to stammer: My Lord and my God.

Sometimes, one glance, and Heaven and Earth merge. Sometimes it is you – and I encounter the living God. Sometimes silence shows the fullness and glory of the promise. Sometimes a teardrop is enough to rejoice in God, my refuge.

Sometimes a flower is enough for me to discover the earth and sky....

- Humanity, learn from the blooming meadow, how to please God and still be beautiful.
- The quickest way to God is through the door of love the path of science brings you there more slowly.
- The potion that the Lord God drinks with greatest pleasure, are the tears of love which fall from my eyes.
- We cannot measure the Highest, yet we know he can be wholly surrounded by the human heart.
- The greatest bliss, I can conceive, is to taste how sweet God is.
- The dawn is beautiful, more beautiful a soul, that has been penetrated by the light of God.
- God touches a heart grown mute, tenderly, and lo! It answers him and becomes his lute.
- We pray: Thy Will be done! and lo! He hath no Will: God in His changelessness eternally is still.
- The Rose because she is Rose Doth blossom, never asketh Why; She eyeth not herself, nor cares If she is seen of other eye.
- Man, if paradise is has no place within your being, then believe me, you will never reach it.
- Man, do not climb too high, as if to imagine there's nothing else. The fairest wisdom is not to be too wise.
- There can be no sound in eternity So lovely as when the heart of man resounds in unison with God.

Cantus Planus - Secunda Pars - Niccolò Castiglioni

Text by Angelus Silesius (1624 –1677) - *Cherubinischer Wandersmann* (1675)

- Versänffige dein Hertz: Gott ist in starken Winden, in Erdbewegungen und Feuer nicht zufinden.*
- Der allemächste Weg zur wahren Heiligkeit ist Demut auf dem Pfad der Keuschen Reinigkeit.*
- Ich bin so gross als Gott Er ist als ich so Klein: Er Kan nicht über mich ich unter Ihm nicht seyn.*
- Wie selig ist der Mensch der weder will noch weiss! Der Gott (versteh mich recht) nicht gibet Lob noch Preis.*
- Wie thöricht thut der Mann der aus der Pfütze trinkt und die Fonteine läst die Ihm im Haus entspringt*
- Die Weisheit find sich gern wo ihre Kinder sind Warum? O wunder ding! sie selber ist ein Kind.*
- Der süsse Jesus Nahm ist Hönig auf der Zung Im Ohr ein Brautgesang Im Herz ein Freundensprung*
- Ist deine Seele Magd und wie Maria rein So muss sie Augenblicks von Gott schwanger seyn.*
- Gott ist ein lauter nichts Ihn rührt Kein Nhon noch Hier: je mehr du nach Ihm greiffst je mehr entwid Er dir.*
- Ich muss Maria seyn und Gott aus mir gebähren soll Er mich Ewiglich der Seeligkeit gewehren*
- Nichts ist als Ich und Du: und wenn wir zwey nicht seyn so ist Gott nicht mehr Gott und fällt der Himmel ein.*
- Mit Gott vereiniget seyn und seinen Kuss geniessen ist besser als viel Ding ohn seine Liebe wissen.*

- Soften your hearts God is not to be found in strong winds, earthquakes or fire.
- The closest path of all to true holiness Is humility on the path of chaste purity.
- I am as great as God He is as small as I : He cannot be over me I cannot be under him.
- How happy is the man who neither wants nor knows God (do understand me) gives neither praise nor prize.
- How stupid is man who drinks from a puddle and ignores the fountain that springs up within.
- Knowledge is happy where her children are. Why? Wonder of wonders! She herself is a child.
- The sweet name of Jesus is honey upon the tongue to the ear, a wedding song to the heart, a leap of joy.
- If your soul is a maiden and pure like Mary's then you will instantly become pregnant with God.
- God is a great void Neither now nor here disturbed The more you clutch at him the more He escapes you.
- I must be Mary and carry God within me If he is to grant me glory unto eternity.
- There is no "you" and "I", and if we two are not, then God is no longer God and Heaven has collapsed.
- To be in union with God and enjoy his kiss is better than knowing many things without his Love.

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- Audience Services Manager: Chelsea Largoza
- Box Office: Sarah Schwartz
- Stage Crew: Alex Fung, Peter Ko, Jennifer Kim, Omar Ahmad, Nhuxuan Ho, Kimberly Vazquez
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PALIMPSEST
 KALLISTI VOCAL ENSEMBLE
 PICCOLA MUSICA NOTTURNA
A LITTLE NIGHT MUSIC

JONATHAN HEFFER, GUEST CONDUCTOR
 SUSAN NARUCKI AND JONATHAN HEFFER, CO-CURATORS

PRESENTS

PICCOLA MUSICA NOTTURNA / A LITTLE NIGHT MUSIC

PROGRAM

Conducted by Jonathan Hepfer

Luigi Dallapiccola
Divertimento in Quattro Esercizi (1934)
 I. Introduzione, II. Arietta, III. Bourrée, IV. Siciliana

Alice Teyssier, soprano

Kyle Rowan
Despite The Shadows (world premiere)(2014)

Niccolò Castiglioni
Terzina (1992/93)

Tiffany Du Mouchelle, soprano

Luigi Dallapiccola
Piccola musica notturna (1954)

Intermission

Niccolò Castiglioni
Auf der Suche nach einem frischen Wind (1988)

Kirsten Wiest, soprano; Michael Matsuno, flute; Siu Hei Lee, piano

Aldo Clementi
Madrigale (1979)

Aleck Karis and Brendan Nguyen, pianos

Niccolò Castiglioni
Cantus Planus (1994)

Bonnie Lander and Sara Perez, sopranos

kallisti vocal ensemble:

Tiffany Du Mouchelle, Bonnie Lander, Sara Perez, Alice Teyssier, Kirsten Wiest, sopranos

Palimpsest:

Steven Lewis and Siu Hei Lee, piano; Kim Haines, violin; Shayla James, viola;
 Jennifer Bewerse and Judith Hamann, cellos; Ryan Nestor, percussion;
 Sam Dunscombe and Curt Miller, clarinets; Ine Vanoeveren, Michael Matsuno, flute;
 Electra Reed O'Mara, oboe; Brendan Nguyen, celeste; Tasha Smith Godinez, harp

NOTES

Tonight's program is an exploration of the music of three composers of the Italian modernist movement, and focuses on vocal chamber music, yet it is Luigi Dallapiccola's *Piccola Musica Notturna* that serves as our point of departure. Written in 1954, the work is inspired by "Noche de verrano" by Antonio Machado, a poet Dallapiccola turned to for several settings of vocal music.

"Noche de verrano"

*Es una hermosa noche de verano.
 Tienen las altas casas
 abiertos los balcones
 del viejo pueblo a la anchurosa plaza.
 En el amplio rectángulo desierto,
 bancos de piedra, evónimos y acacias
 simétricos dibujan
 sus negras sombras en la arena blanca.
 En el cenit, la luna, y en la torre,
 la esfera del reloj iluminada.
 Yo en este viejo pueblo paseando
 solo, como un fantasma.*

It is a beautiful summer's night.
 The high houses
 have their windows open
 to the wide square of the old town.
 In the spacious deserted square
 stone benches, hedges and acacias
 Sketch out symmetrically
 their black shadows in the white sand.
 In the zenith, the moon, and in the tower,
 the sphere of the illuminated clock.
 I walk through this old town,
 alone, like a ghost.

The poet describes a magical summer night, one that compels us to stay awake, because it is far too beautiful to be missed. These brief hours bend our notion of time and place; they heighten our senses and reveal a mysterious landscape - one that we have lived in, but which we have never before seen. So it may be for the music which we present to you this evening.

We begin with an early work of Luigi Dallapiccola (1904 – 1975) *Divertimento in quattro essercizi* for soprano and five instruments on a 12th-century Italian text. Dallapiccola's early works can seem to be an exploration of incongruent styles, and this work is no exception. In 1934, Dallapiccola did not yet adhere strictly to the principles of the twelve tone system; but in these four songs we hear the hallmarks of his mature compositional practice: gleaming orchestration, unforced, natural lyricism and a gift for melodic expression. Twenty years later, when *Piccola Music Notturna* was written, Dallapiccola had completely incorporated the twelve tone system into his music. Dallapiccola's consistent use of these principles liberated his imagination even further. The music is meticulously crafted, effortlessly balanced and is exquisitely beautiful.

The second composer whom we feature, Niccolò Castiglioni, (1932-1996) also has lyricism at the core of his compositional language and was similarly influenced by the composers of the Second Viennese School. But Castiglioni's music also embodies his broad interest in visual art, nature, philosophy and religion. He had a particular affection for medieval Platonism. The major work of his that we present tonight (*Cantus Planus*) is a setting of twenty four epigrams from Angelus Silesius' *Cherubinischer Wandersmann*, dating from 1675. Set for two sopranos and small ensemble, the short fragments are an exploration of the ecstatic vision of Silesius, and his journey (akin to that of other mystics) to merge with God, and to connect with God through form, space and time through Love. The other two vocal works of Castiglioni on tonight's program speak to the same theme. Listening to the music, I find it full of interesting musical tensions. Castiglioni is particularly fond of placing vocalists and instrumentalists in semi-tone relationships (sometimes, in the same register), playing cruel tricks on the ears of those executing the score. Yet the result is music is full of space, light and joy. Castiglioni's music, never widely known during his lifetime, is enjoying a renaissance, thanks to the advocacy of British composer Oliver Knussen. We ought to know his music well; Castiglioni served as Regents Scholar at the Department of Music, University of California, San Diego in 1968.

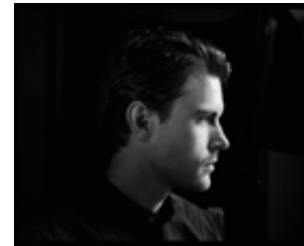
In its obituary of Aldo Clementi (1925 – 2011), The Guardian's Ivan Hewitt wrote "Clementi was the last survivor of the great generation of Italian postwar musical avant-gardists. He was also its quietest and most self-effacing member, both personally and musically. After a hesitant start, he developed a technique that allowed him to produce works as calmly consistent in sound and technique as a Renaissance motet, and some would say just as beautiful." Clementi's *Madrigale* for piano four hands and tape, featured on tonight's program, reflects his interest in creating music that was self-generating. Hewitt describes Clementi's mature works as a "slowly circling tangle of mutually imitating contrapuntal lines. Each one is like a cut from a process that could continue circling indefinitely..."

And finally, we are pleased to present the world premiere of Kyle Rowan's *Despite The Shadows*, written as a companion piece for *Piccola Musica Notturna*.

I wish to thank Jonathan Hepfer the superlative singers of kallisti, my colleague Aleck Karis, and the excellent musicians of Palimpsest for making this program possible. My deepest gratitude to you all.

- Susan Narucki

NOTES



Jonathan Hepfer (b. 1983) is a percussionist and conductor focused upon repertoire of the avant-garde and experimental traditions. He began studying and performing classical music at age 17 after discovering the music and philosophy of John Cage. Subsequently, Jonathan attended Oberlin Conservatory, UC – San Diego and the Musikhochschule Freiburg (with the support of a two-year DAAD fellowship), where he studied with Michael Rosen, Steven Schick and Bernhard Wulff, respectively.

As a conductor, Jonathan has worked with such ensembles as Echoi and asamisimasa, performing at the MehrKlang (Freiburg) and Other Minds (San Francisco) festivals, as well as the Monday Evening Concert Series (Los Angeles). This season on the Monday Evening Concerts, he has led the US premiere of Jo Kondo's *Sight Rhythmics*, as well as Morton Feldman's rarely performed version of Samuel Beckett's radio play *Words and Music*.

kallisti was established by soprano Susan Narucki at UC San Diego in 2009 to perform significant and distinctive music for voice, including contemporary chamber opera, vocal chamber music and newly commissioned works. The ensemble draws its singers from the graduate program in Contemporary Music Performance at UC San Diego and distinguished guest artists.

kallisti made its debut in May 2010 in the West Coast premiere of *To Be Sung* by French composer Pascal Dusapin, led by conductor Jullian Pellicano in a production directed by Susan Narucki. *To Be Sung* was presented in conjunction with the Capita Foundation's Sound and Vision Project, bringing the arts to partial-hearing, deaf and partially sighted community. During season 2010-11, kallisti projects included Instant Operas, world premieres of short operas written by UCSD graduate student composers and 'a sound, vast and summerlike', staged concert works of Erik Satie and Morton Feldman, including Satie's masterwork *Socrate*. During 2011-12 kallisti projects included concert performances of Steve Reich's *Music for 18 Musicians*, in collaboration with Bang on a Can, redfishbluefish, and conductor Steven Schick, both at Disney Hall, and at the Conrad Prebys Music Center in San Diego and the critically acclaimed San Diego premiere of Viktor Ullmann's *The Kaiser of Atlantis*, directed by Susan Narucki and conducted by Steven Schick. In 2012-13, kallisti gave the world premiere of distinguished American composer Anthony Davis' critically acclaimed opera *Lear on the Second Floor*.

During the current season, the group will focus on the repertoire of the Italian modernists Dallapiccola and Castiglioni and will present a staged version of Sciarrino's *Le Donne di Trachis* and works of Barbara Strozzi in the Black Box Theater of the Conrad Prebys Music Center on May 7, 9 and 10, 2014.

TEXTS AND TRANSLATIONS

Divertimento in Quattro Esercizi - Luigi Dallapiccola
 12th Century Italian text

I. *Non mi mandar messaggi, chè son falsi.
 Non mi mandar messaggi, chè son rei.
 Messaggio sieno gli occhi quando gli alsi.
 Messaggio sieno gli occhi chi tuoi a miei.
 Riguardami le labbra mie rosse,
 Ch'aggio marito che non le conosco.*

I. Do not send me messages: they are false.
 Do not send me messages: they are evil.
 Eyes may be a message when you raise them.
 Eyes may be a message - from yours to mine.
 Look closely at my red lips,
 for I have a husband who does not know them.

II. *E per il bel cantar d'un merlo
 La bella non può dormire;
 E quando dorme e quando vegghia
 E quando trae di gran sospiri.
 E la si leva nida nudella
 Fuor del suo letto puli;
 E poi ne già nel suo giardino
 Sotto 'lmandorlo fiori!
 E li si calza e li si veste,
 E li aspetta el suo dolce amor ti.*

II. And because of the fine singing of the blackbird
 the lovely girl is unable to sleep.
 And sometimes she sleeps
 and sometimes stirs and utters great sighs
 and rises, stark naked,
 from her tiny bed.
 And then she is in the garden,
 under the flowering almond tree.
 And there she puts on her stockings,
 dresses herself and awaits her sweet beloved.

III. *L'acqua corre alla borrana,
 E l'uva e già vermiglia;
 El mio amor mi vuol gran bene,
 E datemi quella figlia.
 Questo ballo non sta bene,
 E potrebbe stare meglio.
 E tu, compagno mio, vanne a lato al tuo desio,
 E quivi ti sta fermo.*

III. The water runs in the ditch
 and the grapes are already ripening.
 My love is very fond of me:
 then give me that girl.
 This dance is not going well;
 it could be better.
 And you, my partner, go to your love's side
 and remain there.

IV. *Mamma, lo temp'è venuto
 Ch'eo me voria maritare,
 D'un fante che m'e si piazzuto
 Nol te podri a contare.
 Tanto me piازه l' so fatto,
 Li soi portamenti e i sembiani,
 Che ben te lo dico entr'afatto,
 Sempre 'l coria aver davanti.
 El drudo meo ad omne patto
 Del meo amor voi' che se vanti.
 Matre, lo cor te se sclanti
 Si tu me lo voi contrariare!*

IV. Mamma, the time has come
 when I wish to marry a soldier
 who pleases me more
 than you could understand.
 So much about him delights me,
 his bearing and his looks,
 that I tell you in truth
 that I should like to have him with me always.
 My lover meets every condition of love:
 I want him to be proud.
 May your heart be plucked out,
 Mother, if you come between us!