

kallisti

Queen of the Ether

Saturday, April 21, 2018 – 7:00 p.m.
Conrad Prebys Concert Hall

Vive faville (2012)

Katharina Rosenberger

Sequenza III

Luciano Berio

Lauren Jones, soprano

Puksånger/Lockrop (1989)

Karin Rehnqvist

Kirsten Ashley Wiest and Hillary Jean Young, sopranos

Sean Dowgray, percussion

Intermission

Vishentens lov (In Praise of Wisdom) (1996)

Karin Rehnqvist

Six Songs for Sirens (2000)

Ana Sokolović

KALLISTI

Lauren Jones

Susan Narucki, artistic director

Kirsten Wiest

Hillary Jean Young

Sharon Chohi Kim, guest artist

Katie Walders, guest artist

Sean Dowgray, percussion, guest artist

About the program

“Queen of the Ether” is an evening that celebrates the female voice with a program that features powerful works written for women’s voices by extraordinary composers from across the globe: Karin Rehnqvist (Sweden), Katharina Rosenberger (Switzerland/U.S) and Ana Sokolovic (Canada), in addition to Luciano Berio’s iconic *Sequenza* for solo female voice. Each composer’s compositional language is distinctive; the works contain an astonishing range of musical and vocal expression, utilizing traditional bel-canto singing alongside, extended vocal techniques, and particular styles of folk singing.

Katharina Rosenberger’s *Vive faville* is excerpted from a larger 2012 work written for the Neue Vokalsolisten Stuttgart, and which makes full use of the range of virtuosity of the ensemble. Rosenberger’s compositional language explores the knife-edge between silence and sound, as well as subtle variations between speech and singing and reference the virtuosic style of singing found in the music of the Baroque and Renaissance.

Luciano Berio (1925-2003) composed *Sequenza III* in 1965 as part of a series of virtuosic solo instrumental works. Diving into technical proficiency, emotional undulations, and at times utter madness, Berio’s spoke of work’s sheer audaciousness as “[a] potentially never-ending process of comment and elaboration which continues and proliferates from one piece to the next.”

Swedish composer Karin Rehnqvist is a much-admired master, whose work is seldom heard outside of Europe. Our program presents two of her best-known works. *Puksånger/Lockrop (Herding Calls)* is an extended work for two voices and percussion; it utilizes ‘kulning’, form of folk singing used to communicate over long distances which has a piercing, savage and almost unearthly sound. The work’s text vacillates between a Swedish folk poem and Finnish proverbs about women, all derogatory in nature. Rehnqvist’s musical setting conveys her dim view of these proverbs through its assertion of the power and strength of a woman’s voice.

Rehnqvist’s masterwork *Vishentens lov (In Praise of Wisdom)* is a dialogue between two solo voices that pose questions, and the subsequent answers voiced by the full ensemble. The texts, which are drawn from the Book of Proverbs, from poets Werner Aspenstrom and Stig Dagerman and the composer herself, speaks to broad issues that concern humanity: *What is love? Who is poor? Who knows what is right or wrong?* Rehnqvist’s beautiful and straightforward work asserts the need for universal community on earth:

*You cannot remake the world
Calm your turbulent spirit
There is only one thing you can do:
be good to one another.*

*But this in itself is so much
that even the stars will smile.
One hungry person less
means one brother more.*

Ana Sokolović's *Six Songs for Sirens* is an exuberant, (at times, raucous) celebration of the female singing voice, utilizing iconic female Balkan choral sounds as an integral part of the fifteen minute work. According to the composer, the work "pays homage to the ancient tradition of the beauty of the Sirens voice" but also incorporates fascinating and humorous wordplay, which gives renewed meaning to the word "diva".

kallisti

Established by Grammy award-winning soprano Susan Narucki at the University of California, San Diego in 2009, *kallisti* vocal ensemble features singers from UC San Diego's graduate program in Contemporary Music Performance in collaboration with guest artists and offers San Diego and Baja California audiences exceptional performances of rarely heard works for voice in an intimate setting. *kallisti* has been featured with the La Jolla Symphony, on the Green Umbrella Series at the Los Angeles Philharmonic and in the San Diego Symphony's 2018 *It's About Time Festival* at Copley Symphony Hall, conducted by Steven Schick.

kallisti chamber operas bring masterworks and world premieres to the San Diego community, including Viktor Ullman's 1943 chamber opera *Der Kaiser von Atlantis* (2012), American composer Anthony Davis' *Lear on the Second Floor* (2013), Tom Johnson's *Drawer* and Francis Poulenc's *La Voix Humaine* (2017) and the West Coast premiere of Pascal Dusapin's *To Be Sung* (2009) led by Jullian Pellicano. In addition, innovative stagings of concert works directed by Susan Narucki have presented pairings of masterworks by Erik Satie and Morton Feldman, Barbara Strozzi and Salvatore Sciarrino. In addition, *kallisti* has toured to Stanford University in a unique collaboration of three world premiere operas: *The Voice Machine* (2016)

For more information: www.kallisti-ensemble.com

Acknowledgements:

We are grateful to have two superb vocalists join us for this program: Sharon Chohi Kim, mezzo soprano and Katie Walders, soprano, and the excellent Sean Dowgray, percussionist. Our thanks to you all!

Upcoming Concerts

CEMEC

Saturday, April 21, 2018 – 8:00 p.m.

Conrad Prebys Music Center Experimental Theater

Arefnameh

Sunday, April 22, 2018 – 7:00 p.m.

Conrad Prebys Music Center Experimental Theater

WEDS@7 Palimpsest, curated by Steven Schick

Wednesday, April 25, 2018 – 7:00 p.m.

Conrad Prebys Concert Hall

Asher Tobin Chodos - Graduate Recital

Friday, April 27, 2018 – 7:00 p.m.

Conrad Prebys Concert Hall

Kartik Seshadri, sitar

Saturday, April 28, 2018 – 7:30 p.m.

Conrad Prebys Concert Hall

Contact us for information on upcoming concerts:

Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.