

kallisti presents

Dryad

Susan Narucki, artistic director

Tuesday, March 15, 2022 - 7:00 p.m.
Conrad Prebys Concert Hall

Madrigals, Book III (1969)

George Crumb

Mariana Flores Bucio, soprano
Tasha Smith Godinez, harp
Rebecca Lloyd-Jones, percussion
Yifan Guo, conductor

Three Auden Songs

Hans Werner Henze

Miguel Zazueta, tenor
Kyle Adam Blair, piano

From: Stimme im Wald (2002)

Grete von Zieritz

Stefanie Quintin-Avila, soprano
Alexander Ishov, flute

From a Grammar of Dreams (1988)

Kaija Saariaho

Stefanie Quintin-Avila and Mariana Flores Bucio, sopranos

Intermission

Dryad (World Premiere - 2022)

Alex Taylor

- I. Oread*
- II. Moonrise*
- III. To H.D.*
- IV. Ortus*
- V. Flute Song*
- VI. Garden*
- VII. Wild Rose*
- VIII. April*
- IX. We Two*

Stefanie Quintin-Avila and Mariana Flores Bucio, sopranos
Miguel Zazueta, tenor
Yifan Guo, conductor

Kyle Adam Blair, piano
Alexander Ishov, flute
Rebecca Lloyd-Jones, percussion
Tasha Smith Godinez, harp

About the Program:

We begin tonight's program with tribute to the late George Crumb, with a performance of *Madrigals, Book III*, written in 1969. The eight-minute work is the third of four in a series; all four books of *Madrigals* are set to texts by Federico Garcia Lorca, a poet who was a significant source of inspiration for Crumb's earlier works of vocal chamber music including the iconic *Ancient Voices of Children*. *Madrigals, Book III* is scored for soprano, harp, and percussion, and consists of three short movements.

The work begins with an invocation, set to an incisive 5/8 dance rhythm; it is followed by a brief episode of aching beauty and stillness, and ends with a fantastical lullaby. Throughout the work, Crumb's exquisite sensitivity to instrumental and vocal color creates a unique sound world, one which is fresh and unexpected, almost a half century after its premiere.

Hans Werner Henze's *Three Auden Songs* (1983) written for tenor and piano, are examples of the composer's remarkable ability to illuminate even the most intricate poetic forms through the prism of the human voice. The set opens with a bittersweet ode to a deceased pet, and is followed by Auden's homage to, and celebration of, the French poet Arthur Rimbaud. The final love song is an intricate portrait of love and betrayal, all tempered by the passage of time. Henze's compositional language is densely chromatic for both voice and piano, yet both the vocal line and surrounding accompaniment are never at odds with one another; rather, they are fused in service of the poetry in distinctive musical forms.

Although Grete von Zieritz (1899-2001) met with critical acclaim during her life, her music has rarely, if ever been heard in the United States. A student of Franz Schreker, she was born in Vienna, Austria, and lived and worked in Berlin. This evening's piece for coloratura soprano and flute, "*Zuruf*" is the first section of "*Stimmen im Walde*", written in 1993. "*Zuruf*" is an exploration of color, timbre, and virtuosity, with a series of repeated modules and recognizable themes that alternate between voice and flute. The composer's compositional palette is conservative, particularly considering developments taking place in Europe in the decade before the turn of this century. However, a close reading of the score, shows the high degree skill she possessed in writing for the flute and for the voice, along with an unerring sense of drama, fueled by spontaneity of expression and an absolute delight in the exploration of extremes - of range, of tempo, and of articulation.

From a Grammar of Dreams, written by Finnish composer Kaija Saariaho in 1988, is another exploration of virtuosity, albeit of a quite different sort. Using poetry by Sylvia Plath, the ten-minute, five movement work utilizes extended vocal techniques alongside traditional classical singing to create a kaleidoscope of sound; the two unaccompanied female voices are asked to explore a range of musical and emotional expression that mirrors the intensity of Plath's poetry, creating brief vignettes that convey sensuality, struggles, triumphs, and joy. It is a tour de force.

It has been two years since *kallisti* has been able to present a program for a live audience in the extraordinary setting of the Conrad Prebys Concert Hall, and our program celebrates vocal chamber music of the late 20th century, and of the current moment, with the world premiere of *Dryad*, a new work for voices and ensemble by Alex Taylor, pursuing his DMA in Composition at UC San Diego. We are so pleased to be able to resume what give us so much joy, as we bring new and extraordinary music for voice to life once more.

-Susan Narucki

Composer's Note - *Dryad*:

Dryad is scored for three vocal soloists, flute, harp, percussion, and piano, and has nine movements.

H.D. (Hilda Doolittle) is a hugely important literary and cultural figure whose influence is only now beginning to be appreciated, not only as a poet but also as a queer and feminist icon. *Dryad* combines poems written by, to and about H.D. and her lovers and literary collaborators Ezra Pound, Frances Gregg and Bryher. The cycle imagines a coded poetic dialogue between these literary figures, whose personal and professional lives intersected dramatically in the early decades of the twentieth century. Drawing on Classical Greek literary forms and mythological figures (among which, Narcissus and Echo, Artemis, Orpheus, Pygmalion, Dryads, Maenads), these texts call to one another in supplication, desire, possession, contempt, jealousy, struggle and resilience.

Dryad was a name with which other poets referred to H.D. – especially as it appears in the very late Ezra Pound Cantos:

*Dryad, your eyes are like the clouds over Taishan
When some of the rain has fallen
And half remains yet to fall
Dryad, thy peace is like water*

I am extremely grateful to all involved, but especially to Susan Narucki for commissioning this work and supporting the music of our time, and to Kyle Adam Blair for his special role in bringing the piece to life.

-Alex Taylor

Artist Bios:



Alex Taylor (b. 1988) has been commissioned and performed by prominent artists in his native New Zealand and abroad, including Orchestra Wellington (NZ), Enso Quartet (US), Ensemble U (EE), Ensemble Proton Bern (CH) and the Tanglewood Music Center (US). After studying English Literature and Music, he completed a Masters in Composition with First Class Honours under the supervision of Eve de Castro-Robinson and John Elmsly in 2011, and is currently a PhD student at the University of California, San Diego, studying with Lei Liang. Alex's compositional work often explores interactions between seemingly disparate materials, especially between ideas of the 'canon' and the avant-garde. As well as composing, he is also a multi-instrumentalist, poet, critic and music educator. His violin-piano duo *Three Endings* is featured on Sarah Watkins and Andrew Beer's 2019 Rattle release *11 Frames*.



Soprano Stefanie Quintin-Avila graduated from the University of the Philippines College of Music with a bachelor's degree in Vocal Pedagogy and Performance (cum laude). She attended the Vielklang Akademie für Alte Musik in Germany and the Modern Academy in Hong Kong; specializing in the performance of early music and contemporary music, respectively. As a soloist, she has performed in various international festivals such as the Asia-Europe New Music Festival (Vietnam), International Arts Festival (Taiwan), soundSCAPE Festival (Italy), International Bamboo Organ Festival (Philippines), and many others. She was featured in concerts with orchestras such as the Singapore Symphony Orchestra, Singapore Lyric Opera Orchestra, Philippine Philharmonic Orchestra, Manila Symphony Orchestra, Hong Kong Bach Choir and Orchestra, and the Asia Traditional Orchestra.

Stefanie is a recipient of the Delphic Lyra Award for Traditional Music at the 3rd International Junior Delphic Games (2007), PGMA Presidential Award for Culture and the Arts (2008), and the Rey Paguio Scholarship (2009-2014). She is a prize winner (Opera-Professional Category) at the 2nd ASEAN Vocal Competition (2018) She is currently pursuing a Master of Arts degree in Contemporary Music Performance at the University of California San Diego, under the tutelage of Prof. Susan Narucki.



Mariana Flores Bucio is a Mexican singer and actress who specializes in the performance of Opera and Mexican Vernacular Music. She has studied and collaborated with artists such as Wilfrido Terrazas, Carmina Escobar, as well as artistic groups like the Orquesta of Baja California, Teatro en el Incendio, 9Spiral Project and the Italo-American Institute of International Cooperation. She has performed leading roles in classical and contemporary operas, in addition to performing on important stages as a vernacular Mexican music singer. She obtained her Bachelor degree in Music at the Autonomous University of Baja California, and she is currently pursuing the DMA degree in Music Performance at UC San Diego under the tutelage of soprano Susan Narucki.



Tenor Miguel Zazueta is an interdisciplinary voice artist from Tijuana, México. He is currently pursuing his DMA degree in music performance at UC San Diego. Miguel earned his Bachelor degree in Music at the Autonomous University of Baja California, Ensenada. He is the founder and director of Radical: Vocal Ensemble, an artistic group focused in the interpretation of new music and interdisciplinary vocal art. In 2020, Miguel was awarded one of five Community Connections Fellowships from the Arts and Community Engagement Initiative for his project “Voices for Playas de Tijuana”. The projects goal is to create a dialog between the artistic group Radical: Vocal Ensemble and the Committee of Citizen Security of Playas de Tijuana in order to develop an artistic product that helps this community to reach their goal of making Playas de Tijuana a safe place to live.



Lyricism, complexity, and dissonance characterize the musical interests of pianist **Kyle Adam Blair**. His artistic focuses include the creation of new musical works in collaboration with living composers, as well as the American art music repertoire post-1900, particularly the music of Stuart Saunders Smith, Elliott Carter, George Crumb, and Charles Ives.

Blair's curiosities regarding text and theatre spark frequent collaborations with singers, actors, and dancers. Most recently, he has worked closely with Grammy-winning soprano Susan Narucki as the vocal coach and pianist for kallisti, and as repetiteur for operatic premieres of Lei Liang's *Inheritance* and Stephen Lewis's *Noon at Dusk*. Blair also currently serves as singing coach and lecturer in UC San Diego's Department of Theatre and Dance.

Blair can be heard on New World Records and Edgetone Records. He received his D.M.A. in Contemporary Music Performance in 2018 from the University of California, San Diego, under the mentorship of Aleck Karis.



Alexander Ishov is a flutist, music educator, and researcher currently pursuing a Doctorate in Contemporary Music Performance at UC San Diego. New music performances include the Ojai Music Festival, SoundSCAPE, June at Buffalo, and Renga ensemble.

Alexander is deeply interested in the intersection between human-centric interface design, accessible and inclusive pedagogy, and electronics. His research explores the communicative function of design within the music studio. He recently released his first chamber music album, "Crippled Symmetry: Live in La Jolla," a recording of Morton Feldman's evening-length minimalist work for flute/bass flute, vibraphone/glockenspiel, and piano/celeste, featuring Ashley Zhang and Michael Jones.

Alexander holds degrees from UC San Diego, the Eastman School of Music, and Interlochen Arts Academy. Primary flute mentors include Wilfrido Terrazas, Bonita Boyd, Anne Lindblom Harrow, Nancy Stagnitta, Dr. Kristen Stoner, and Christine Alicot. Alexander is a Miyazawa Emerging Artist.



Australian-born percussionist **Rebecca Lloyd-Jones** has performed professionally across Asia, Europe, North American, and Oceania, presenting at several focus days for the Percussive Arts Society International Convention and attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. Rebecca has presented at the Transplanted Roots Research Symposium and was a guest artist at the VI Semana Internacional de Improvisación 2019 in Ensenada, Mexico.

Rebecca graduated from the Victorian College of the Arts and is an alumnus of the Higher Degree Research Department at Queensland Conservatorium. Rebecca is currently a doctoral candidate at University of California San Diego under the tutelage of Steven Schick.



Tasha Smith Godinez is a performer, composer and music teacher based in San Diego, California. Ms. Smith Godinez is passionate about augmenting the repertoire for her instrument and has dedicated much of her career to commissioning, performing, and recording new music for the harp. It is also a goal of Tasha's to help change the common stereotypes of the harp and its musical capabilities. Tasha holds both a BM and MM in music performance from San Diego State University as well as a performance diploma from the Ecole Normale de Musique de Paris, Alfred Cortot in Paris, France. Ms. Smith Godinez is the harp professor at the University of San Diego and Palomar College as well as director of the San Diego Harp Academy.



The Chinese composer and conductor **Yifan Guo** was born in Guangzhou in 1995. His compositional language is inspired by humanity, society, nature, architecture, literature, and western classical music. Guo holds a bachelor's degree from Mannes School of Music where he was offered a full scholarship for both composition and conducting and a master's degree from the New England Conservatory of Music. He is currently a visiting scholar at UC San Diego. His primary composition mentors include Huang Ruo, Stratis Minakakis and John Maillia, and conducting mentors include Daye Lin, David Hayes and Bill Drury. He also has studied with Lei Liang, Marcos Balter, Chaya Czernowin and Jean-Baptiste Barrière. Mr. Guo has performed and collaborated with JACK Quartet, Arditti Quartet, Quatuor Diotima, Ensemble l'Itinéraire, PinkNoise Ensemble, Alinéa Ensemble, Ensemble Paramaribo, Guangzhou Symphony Orchestra, International Chamber Orchestra of America and many others. He has performed at venues such as David Geffen Hall of Lincoln Center, Carnegie Hall, National Sawdust, Jordan Hall, Château de Fontainebleau, Le Domaine Forget de Charlevoix, Xinghai Concert Hall, and the Guangzhou Opera House. As a contemporary music advocate and music theorist, Mr. Guo has given lectures and workshops at Sichuan Conservatory, South China Normal University, Xinghai Conservatory, Guangzhou Opera House and Guangzhou DaoHe Institute.

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