



Ashley Walters, cello

January 29<sup>th</sup>

8pm

Conrad Prebys Concert Hall  
University of California, San Diego

Plainsound Litany for violoncello solo op. 46a (2004)

Wolfgang von Schweinitz

For Stephanie (on our Wedding Day) (2009)

Nicholas Deyoe

-pause-

Solo Sonata for Cello Op. 25 No. 3 (1923)

Paul Hindemith

Still and Moving Lines of Silence in Families  
of Hyperbola for cello and pure wave oscillator (1984)

Alvin Lucier

-intermission-

Domina Domina (for Amplified Dancer)\* (2009/10)

Lisa R. Coons

\*World Premiere

## Program Notes

### **Plainsound Litany for violoncello solo op. 46a (2004)**

This virtuoso solo piece is an intonation study exploring some appropriate microtonal non-vibrato tuning and playing techniques which may serve to optimize the sonority of precisely tuned double stops, focusing the ear on particular partials and combination tones within their compound sound spectra. The composition features the consonance of various just intervals derived from the first eleven notes of the overtone series. Its first part begins with familiar intervals like fifths and thirds, and it ends with the microtonal sound of the “Lesser Diesis”, which is the difference between an octave and the sum of three pure major thirds, with a size of about  $1/5$  of a whole tone (41 cents). The middle section presents the peculiar timbre of septimal harmonies, i.e. sounds employing the natural seventh (like the consonant diminished fifth with a frequency ratio of  $7/5$ , the narrow minor third  $7/6$ , or the large septimal whole tone  $8/7$ , which is only a sixtenth smaller); and the final section highlights some of the most euphonious quartertone harmonies which are based on the eleventh note of the harmonic series, namely the interval  $11/4$  (a fourth augmented by a quartertone plus an octave) and the neutral seventh  $11/6$ . Most of these tuned diads are connected by very small melodic steps (semitones, quartertones, and sixtenth tones of several different sizes) forming a slow expressive flow of sound. (WvS)

**Wolfgang von Schweinitz** composer, born in Hamburg (Germany) in 1953. He studied in 1968-76 with Esther Ballou, Ernst Gernot Klussmann, György Ligeti, and John Chowning. Since 2007 he is living in southern California, on the western edge of the Mojave Desert, about thirty miles north of CalArts, where he was invited to assume the succession of James Tenney (Roy E. Disney Family Chair in Musical Composition). His compositions are concerned with developing new microtonal tuning and ensemble playing techniques based on non-tempered just intonation. (WvS)

### **For Stephanie (on our Wedding Day)**

This piece, a surprise for Stephanie during our wedding ceremony, was written in close collaboration with Ashley Walters. We met secretly, emailed score fragments and recordings back and forth, and told Stephanie that Ashley would be playing Schubert during the ceremony. It was very meaningful for us both to have Ashley involved in the ceremony. She is a wonderful friend to both of us, and her playing is driven by the same warmth, care, excitement, and attention to detail that I find in Stephanie's personality. Rather than being descriptive of our relationship or of my love for Stephanie, this is simply a piece in celebration of each other, our marriage, and our friendship with Ashley. (ND)

**Nicholas Deyoe** was born in 1981 in Boulder, Colorado and attended the University of Northern Colorado from 1999 – 2006, receiving a B.M. in Music Theory/Composition and an M.M. in

Orchestral conducting. In Colorado, Nicholas studied composition with John McLaird, conducting with Russell Guyver, and guitar with Jonathan Leathwood. In 2004, Nicholas spent four months in Oldenburg, Germany studying composition with Violeta Dinescu. He now lives in San Diego where, after completing an M.A. in 2008, he is pursuing a Ph.D. in Composition from UCSD, studying with Roger Reynolds. At UCSD, Nicholas has also studied conducting with Rand Steiger and Harvey Sollberger and is currently acting as an assistant conductor for the La Jolla Symphony under Steve Schick. In 2008, Nicholas was a winner in the 56<sup>th</sup> annual BMI student composer awards for his piece fifteen players. Also in 2008 Nicholas received a conducting scholarship to the 44th Internationale Ferienkurse für Neue Musik in Darmstadt, Germany where he studied with Lucas Vis and conducted world premieres by Marta Gentilucci and Marco Momi (a recipient of the Kranichsteiner Prize). Nicholas has conducted Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble; The University of Northern Colorado Symphony, Chamber, and Sinfonietta Orchestras, and several ad hoc ensembles in Colorado, California, and Germany. (ND)

### **Still and Moving Lines of Silence in Families of Hyperbola for cello and pure wave oscillator**

The score:

Oscillator Tuning and Placement: 82.4 HZ, Right Channel.

Start a few cycles above the pure wave; then step down slightly below it; then up to a pitch just below the first one; then down slightly below the second one, and so on, until, by the 15th tone, unison with the pure wave is reached. Stop a few cycles below it by the 16th tone.

This piece investigates beating. Beating occurs when two tones of different frequencies interact with each other causing the sound to be alternately loud and soft. The rate of beating is equal to the difference between the frequency of the pitches. It may possible that you will be seated in an area of the hall where you will not be able to hear beating. If this is the case, once the piece begins I encourage you to move through the hall until you find a rich spot where the piece can come alive. (AMW)

**Alvin Lucier** was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close

tunings with pure tones, sound waves are caused to spin through space. (AL)

### **Solo Sonata for Cello Op. 25 No. 3**

The Solo Sonata for Cello Op. 25 No. 3 was composed late in Hindemith's first period of sonata writing, during the abysmal aftermath of World War I. Over the course of his life, Hindemith went on to write a Sonata for almost every instrument. In the Solo Sonata for Cello, the five short movements act as a collection of miniatures, each with its own personality. (AMW)

**Paul Hindemith** was born in 1895 in Hanau, Germany. His early musical studies were as a violinist. By 1915 he was the second violinist in the Rebner Quartet, concertmaster of the Frankfurt Opera Orchestra and later was a member of the Amar Quartet (as their violist) and enjoyed a career as a violin and viola soloist. He gained attention with his compositions in 1922 when they were heard at the International Society for Contemporary Music in Salzburg. After a complicated relationship with the Nazis (some declaring his music as degenerate), he moved with his Jewish wife to Switzerland. In 1940, Hindemith moved to the United States, where he continued to compose and teach composition, primarily at Yale University. Before his death in 1968, Hindemith returned to Switzerland living and teaching in Zurich for ten years. (AMW)

### **Domina Domina**

Domina Domina is a piece that plays with social constructions of gender and the performance of identity. It is the result of extensive collaboration with Ashley Walters and represents an attempt to redefine the role of the dancer from unheard "interpreter of music" to autonomous creator of aural art. As she is both an accomplished musician and dancer, she is uniquely suited to this work, constantly engaged with concepts of movement and sound. Her physical gestures create simultaneously the visual and musical material of the work.

A loose narrative of personal awareness describes the overall form of the piece. The opening focuses on the performed character's discovery of her body and the exaggerated feminine costume. The middle sections explore manipulations of 'self' and deconstruction/frustration with the constraints imposed on the persona. In the final section, Ashley begins to improvise more fluid and personal realizations of her own identity; this portion of the piece allows for individual autonomy to replace the earlier imposed ideals of femininity. She slowly discards some of the elements of the costume, moving from the original caricature of feminine identity to something that she shapes, controls and defines. My sincere thanks to Ashley for providing the energy, insights and patience that made this work possible. (LRC)

**Lisa R. Coons** studied composition at the University of Missouri-Kansas City during her undergraduate degree and received her Master's from SUNY Stony Brook. Presently a graduate student at Princeton University, her portfolio includes music for acoustic and electronic

instruments, turntables, traditional ensembles and even amplified percussion sculptures. She received an ASCAP Morton Gould Young Composer Award in 2005 for her string quartet *Awkward Music* and an Honorable mention in 2009 for *Cross Sections*, her electric guitar quartet. Lisa lives in New York and is a member of the composers collective called, simply, *The Collected*. (LRC)

And many thanks...

To my teacher Charles Curtis for all your wisdom, creativity, compassion, and insight.

To Wolfgang for delightful meetings over tea and intervals.

To Nick D. for writing a wonderful piece and being an awesome neighbor/friend.

To Lisa for an innovative project and a beautiful journey.

To Scott W. and Scott C. for the help with *Super Collider*.

To Clint for loaning me the loop pedal.

To Andrew for loaning me the amp.

To Ross for the video and lighting.

To Nick P. for giving *Domina Domina* sound and light.

To the tech crew for making my life much easier.

To my family for your constant support.

To Luke for your love.

Ashley Walters, cello, is a native of Oak Hill, Virginia. She is currently pursuing her doctoral degree in Contemporary Cello Performance as a fellow at the University of California, San Diego. She graduated from California Institute of the Arts with a Master of Fine Arts in Cello Performance. In 2005, Ashley graduated from Vanderbilt University, Magna Cum Laude. She had her solo debut in 2006 performing Sciarrino's 'Melencolia' at the REDCAT hall in Los Angeles. In the summer of 2008, Ashley worked with the great Finnish composer Kaija Saariaho performing her work 'Spins and Spells' as part of the Santa Fe Chamber Music Festival. Ashley is a founding member of the Formalist Quartet, a new music based string quartet that tours in the U.S. and internationally. The Formalists are the Ensemble-in-Residence at the Villa Aurora in Pacific Palisades, CA. Upcoming events include performances at the Eagle Rock Center for the Arts and the REDCAT hall in Los Angeles and the Reykjavik Arts Festival in Iceland. She is also a member of *inauthenita*, a Los Angeles based new music ensemble. Ashley serves on the cello faculty of the Oakwood School, the Academy of Creative Education, and the California State Summer School. Ashley can also be seen performing as a modern dancer and focuses on works that incorporate music and dance. She has worked with choreographers such as Bennett Savage, Ivan Pulinkala, Kelvin Amburgey, Marsha Barsky, Mary Arwen, Blythe Barton, Alicia Peterson Baskel, and Allyson Greene.