

FALL COMPOSITION JURY CONCERT

featuring the Palimpsest Ensemble
conducted by Steven Schick

Thursday, November 4, 2021 - 5:00 p.m.
Conrad Prebys Concert Hall

Jonny Stallings Cárdenas
Double Quartet

Ioannis Mitsialis
The Angel Standing in the Sun

Rebecca Saunders
Fury II

intermission

Erin Graham
Flamma

Alex Taylor
Sea Gods

The Palimpsest Ensemble

Myra Hinrichs and Ilana Waniuk, violins
Peter Ko, cello
Kathryn Schulmeister, contrabass soloist (Saunders)
Matthew Henson, double bass
Tasha Smith Godinez, harp
Teresa Díaz de Cossio and Alexander Ishov, flutes
Juliana Gaona Villamizar, oboe
Grace Talaski, bass clarinet
David Aguila, trumpet
Mari Kawamura, piano concerto soloist (Mitsialis)
Dimitrios Paganos Koukakis and Ashley Zhang, piano
Roberto Maqueda, Kosuke Matsuda, and Yongyun Zhang, percussion
Julia Williams, accordion
Mariana Flores Bucio, mezzo soprano (Taylor)

Steven Schick, conductor

Jonny Stallings Cárdenas

Double Quartet

Quartet #1

Myra Hinrichs, violin
Juliana Gaona Villamizar, oboe/English Horn
Peter Ko, cello
Dimitrios Paganos Koukakis, prepared piano

Quartet #2

Teresa Diaz de Cossio, flute/piccolo
David Aguila, trumpet in Bb
Matthew Henson, contrabass
Kosuke Matsuda, percussion

Steven Schick, conductor

Excerpts from *Double Quartet* (2021) Performance Notes:

Double Quartet (2021) consists of quartet #1 (violin, oboe/english horn, cello, and prepared piano) and quartet #2 (flute/piccolo, trumpet, contrabass, and percussion). Both quartets mirror each other—prepared piano fills a similar role to percussion, cello to bass, etc.—and contrast with one another. This contrast, experienced right from the beginning of the piece, is most evident in the juxtaposition and exploration of different timescapes. Three main approaches to time are used throughout *Double Quartet*: ‘tock time,’ ‘flock time,’ and ‘quasi-clock’ time.

- a) ‘tock time’ derives its name from the English onomatopoeia for the relentless sound a clock makes. Unwavering and constant, metronomic precision defines the feel of the ‘tock time’ timescape.
- b) ‘flock time’ points to the flocking of birds as a metaphor for the rhythmically free, yet closeknit, pitch trajectories of Ornette Coleman’s harmolodic heads and Christian Wolff’s *Exercises*.
- c) ‘quasi-clock time’ utilizes seconds to determine the approximate length of a given bar or figure within a bar. ‘quasi-’ is used because the conductor doesn’t actually use a stopwatch or clock to time the durations indicated.

Ioannis Mitsialis

The Angel Standing in the Sun



Mari Kawamura, piano (soloist)
Alexander Ishov, flute, piccolo, bass flute
Juliana Gaona Villamizar, oboe
Yongyun Zhang, percussion
Tasha Smith Godinez, harp
Peter Ko, cello
Matthew Henson, double bass

Steven Schick, conductor

The painting *The Angel Standing in the Sun* (1846) of J. M. W. Turner has always impressed me both for its emotional power and structural use of color. More than its prominent biblical references, I am highly interested in Turner's concepts on vision -radical at that time- and in ideas parallel to these, which I investigate in my recent compositional work. One of the early examples of Western European painting that challenges the established technique of *perspective*, *The Angel* makes it difficult both to prioritize foreground/background roles with certainty and to separate a figure from its surroundings. The main reasons for this are the special use of the light and the diffuseness of the colors.

The main intention that I have in this piece is to achieve an overall sonic texture of a “melted nature”, where contrasting elements do exist, but they remain subdued. For this idea, I drew strong inspiration from the light mass of this painting, which is violently diffracted on the canvas, and is similar to a vortex-like radiation from a center.

In order to realize this intention, I worked on compositional concepts that characterize my recent work, such as creating ambiguity between foreground and background events and gradual transformation of sound objects that are rather being reordered instead of actually being developed. These objects behave in a closed space where rotations occur, quite often incomplete, hiding parts of their process. In order to achieve sonic fecundity inside this space, I based it on two main ideas: a. the development of parallel cycles applied to pitch and temporal domain, which appear shifted between each other both in the fore- and background musical events, and b. the use of the pianist as a traveler through different textures, composed for each one of the five sections of the piece. Through this travel, I intend to constantly renew the signification of its role, which otherwise remains persistent throughout the whole piece. These textures are based on characters/details extracted from Turner's painting and they are assigned to different instrumental groups with prioritized roles. To the above-described compositional goals of this project, I found strong support by the heterogeneous nature of the ensemble.

This piece is a commission by the Palimpsest Ensemble and conductor Steven Schick. I am deeply thankful to him for this wonderful opportunity.

A digital image of the painting can be accessed in the following link:
<https://www.tate.org.uk/art/artworks/turner-the-angel-standing-in-the-sun-n00550>

Rebecca Saunders

Fury II (2010)

concerto for solo double bass and ensemble

Kathryn Schulmeister, contrabass soloist

Grace Talaski, bass clarinet

Peter Ko, cello

Roberto Maqueda, percussion

Julia Williams, accordion

Ashley Zhang, piano

Steven Schick, conductor

Fury means rage. An explosion of rage. Endeavouring to release an extreme energy. In a single breath. *Fury II* depicts a single state or condition, which was inspired by the five-string double bass: fascinated with the low pulsing sounds and the extensive percussive possibilities of the instrument; with the pronounced physicality and passionate gesture of the doublebass soloist.

Also the pronounced fragility of this instrument in the delicate and expressive upper-range - providing an antithesis, a shadow-world.

The intention was to expand the original Solo *Fury*, which was written for Antonio Aguiar of the *emix Ensemble* in 2005, and to place it within a new framework. Accordion, piano, bassclarinet, violoncello and percussion merge with the solo voice creating a single timbral palette. The ensemble seeks to expand and amplify the solo line, pursuing various complex resonances and revealing new perspectives.

Despite the choleric nature of the sound material, silence is regarded as the canvas upon which all sounds surface out of, and disappear into. *Fury II* was conceived of as a melody, stretched to breaking point.

Fury:

/ˈfjuəri/ n. (pl. **-ies**)

1 a wild and passionate anger, rage. **b** a fit of rage (*in a blind fury*). **c** impetuosity in battle etc.

2 violence of a storm, disease, etc.

3 (Fury) (usu. in pl.) (in Greek mythology) each of three goddesses sent from Tartarus to avenge crime, esp. against kinship. **4** an avenging spirit. **like fury colloq.** with great force or effect.

(ME f. OF *furie* f. L *furia* f. *furere* be mad)

The Concise Oxford Dictionary

Erin Graham

Flamma

David Aguila, trumpet

Mari Kawamura, piano

Matthew Henson, contrabass

Steven Schick, conductor

Recently, I've been preoccupied with the idea of containers and fixed entities as a generative process. In *Flamma*, I wanted to take a very short, intense snapshot of simple, jagged unison gestures and then use this as the narrative basis for the work. Using this brief image as a stubborn pillar throughout the piece, I experimented with allowing its scaffolding to gradually emerge from a place of hectic overgrowth, transform and merge into a murky texture, and gradually rebuild itself into a new form of density.

Alex Taylor

Sea Gods

Mariana Flores, mezzo soprano

Alexander Ishov, flute

Juliana Gaona Villamizar, oboe

Kosuke Matsuda, percussion

Ilana Waniuk, violin

Peter Ko, cello

Matthew Henson, contrabass

Steven Schick, conductor

Sea Gods

H.D. (1886 – 1961)

I

They say there is no hope—
sand—drift—rocks—rubble of the sea—
the broken hulk of a ship,
hung with shreds of rope,
pallid under the cracked pitch.

They say there is no hope
to conjure you—
no whip of the tongue to anger you—
no hate of words
you must rise to refute.

They say you are twisted by the sea,
you are cut apart
by wave-break upon wave-break,
that you are misshapen by the sharp rocks,
broken by the rasp and after-rasp.

That you are cut, torn, mangled,
torn by the stress and beat,
no stronger than the strips of sand
along your ragged beach.

II

But we bring violets,
great masses—single, sweet,
wood-violets, stream-violets,
violets from a wet marsh.

Violets in clumps from hills,
tufts with earth at the roots,
violets tugged from rocks,
blue violets, moss, cliff, river-violets.

Yellow violets' gold,
burnt with a rare tint—
violets like red ash
among tufts of grass.

We bring deep-purple
bird-foot violets.

We bring the hyacinth-violet,
sweet, bare, chill to the touch—
and violets whiter than the in-rush
of your own white surf.

III

For you will come,
you will yet haunt men in ships,
you will trail across the fringe of strait
and circle the jagged rocks.

You will trail across the rocks
and wash them with your salt,
you will curl between sand-hills—
you will thunder along the cliff—
break—retreat—get fresh strength—
gather and pour weight upon the beach.

You will draw back,
and the ripple on the sand-shelf
will be witness of your track.
O privet-white, you will paint
the lintel of wet sand with froth.

You will bring myrrh-bark
and drift laurel-wood from hot coasts!
when you hurl high—high—
we will answer with a shout.

For you will come,
you will come,
you will answer our taut hearts,
you will break the lie of men's thoughts,
and cherish and shelter us.

(published in *Sea Garden*, 1916)

COMPOSERS:



JONNY STALLINGS CÁRDENAS

Jonny Stallings Cárdenas is an improviser, pianist, clarinetist, and composer whose works have premiered in Amsterdam, Salamanca, Salt Lake City, San Diego, and Los Angeles. His work explores a wide spectrum of rhythmically dynamic music, drawing from the cumbia- and salsa-infused grooves of Fruko y sus Tesos to the contrapuntal complexities of Henry Threadgill. Additionally, Jonny's experience as an improviser informs his experimentation with temporal structures and improvisational strategies. As a PhD student of composition at UC San Diego, his research focuses on creative strategies in the realms of rhythmic counterpoint, orchestration, and opera composition pioneered by members and close allies of the AACM (Association for the Advancement of Creative Musicians). Jonny is also the keyboardist and co-producer of the sci-fiction band Pigimichi.



IOANNIS MITSIALIS

Ioannis Mitsialis was born in 1978 in Athens, Greece. His early music studies in piano and theoretical music education were pursued at the Hellenic National Conservatory. He went on to complete his Bachelors of Music at the Ionian University, Music Department, with a dissertation in music composition.

In 2008, he was awarded a scholarship from the Hellenic State Scholarships' Foundation (IKY) and he moved to Germany, where he graduated with a Masters in Composition from the Hamburg University of Music and Theatre with Peter Michael Hamel in 2010. In 2013, he graduated from the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig, having acquired the highest title awarded by German universities, the "Meisterklassenexamen" in Composition, with Dr. Claus-Steffen Mahnkopf. Mitsialis has worked regularly with many important teachers, notably Clarence Barlow in The Hague and Anargyros Deniozos in Athens.

He has also attended seminars and workshops with the following composers: Hans-Jürgen von Bose, Gunther Schuller, Edith Canat de Chizy, Nikolaus Brass, Adriana Hölszky, Georgios Apergis, Steven Kazuo Takasugi, Anargyros Deniozos, Philippe Leroux, Raphaël Cendo, Hans Thomalla and Hilda Paredes. Mitsialis works in a number of different genres (symphonic, chamber, vocal and solo music) and his compositions have been performed repeatedly in the USA, Canada, England, France, Germany, Switzerland, the Netherlands and Greece. Ensembles and soloists, which he has collaborated with include Palimpsest, ECCE, Schallfeld, Loadbang, Greek Ensemble of Contemporary Music, Barbara Lüneburg, Paul Hübner, Mari Kawamura and Andreas-Rolandos Theodorou. Conductors such as Steven Schick, Christian Ludwig, Theodore Antoniou and Jean-Phillip Wurtz have performed Mitsialis's work. In 2009, Mitsialis won the Annemarie und Hermann Rauhe Prize for his piano trio "Interaktionen" in Hamburg.

Since September 2016, he is a PhD student in composition at the University of California, San Diego with Prof. Roger Reynolds.



REBECCA SAUNDERS

British-born Rebecca Saunders is one of the leading international composers of her generation. In her compositions, Saunders explores the sculptural and spatial properties of organised sound, which is often created in close collaborative dialogue with a variety of musicians and artists. Her music is performed by renowned ensembles, soloists, and orchestras, including Ensemble Musikfabrik, Klangforum Wien, Ensemble Modern, Diotima, Ensemble Resonanz, Ensemble Intercontemporain and numerous international orchestras. Rebecca Saunders has received numerous prizes, including the Ernst von Siemens Music Prize 2019, the Happy New Ears Prize 2015, the Hindemith Prize, the Mauricio Kagel Music Prize, as well as several Royal Philharmonic Society and BASCA British Composer Awards. Rebecca Saunders holds a professorship at the HMTM Hannover and teaches regularly at, amongst others, the Darmstadt Summer Courses. She is a member of the Academies of Arts in Berlin, Dresden and Munich.

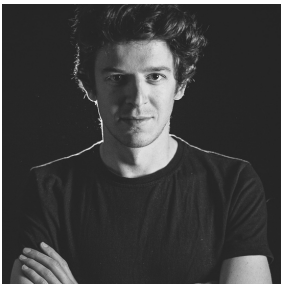


ERIN GRAHAM

Erin Graham is a composer of contemporary classical music and an active percussionist. She seeks to explore concepts of visceral energy, unconventional forms of repetition, and elements of humor by incorporating abstractions of familiar rhythmic idioms into her music.

A third-year PhD student in Composition at UC San Diego, Erin has worked with highly-regarded artists such as King Britt, Stalina Villarreal, Lee Vinson, Amy Williams, Robert Black, Nunc, Deviant Septet, Oliver Xu, the New Jersey Symphony Orchestra, and the Houston Symphony. Erin's recent projects include a collaboration with Lee Vinson as part of the Nashville-based new music ensemble Intersection's LISTEN project as well as commissions from Frozen Earth percussion duo and Rebecca Lloyd-Jones.

In 2021, Erin was a composition fellow at the New Jersey Symphony Orchestra's Edward T. Cone Composition Institute, where she worked with Steven Mackey and Ludovic Morlot. Erin received Rice University's Paul and Christiane Cooper Prize in Music Composition for her orchestra piece, *Increase* in 2019. In 2018, Erin was commissioned to write a piece for soprano Julie Moore and members of the Houston Symphony in collaboration with Interfaith Ministries Case Worker Salemu Alimasi and poet Stalina Villarreal as part of the Houston Symphony's Resilient Sounds Project. In 2015, Erin won an ASCAP Morton Gould Young Composer Award for her chamber work, *Five Poems of Edward Lear*. She was also the recipient of Eastman School of Music's Louis Lane Prize and a finalist in the BMI Student Composer Awards. Erin's composition teachers include Lei Liang, Pierre Jalbert, Karim Al-Zand, David Liptak, Ricardo Zohn-Muldoon, Robert Morris, Carlos Sanchez-Gutierrez, and Patrick Long.



ALEX TAYLOR

Alex Taylor (b. 1988) has been commissioned and performed by prominent artists and ensembles in his native New Zealand and abroad, including Orchestra Wellington (NZ), NZTrio (NZ), Enso Quartet (US), Ensemble U (EE), Ensemble Proton Bern (CH), and the Tanglewood Music Center (US). He has received a number of awards, including the 2012 SOUNZ Contemporary Award, the 2013 CANZ Trust Fund Award, and a 2016 New Zealand Arts Foundation New Generation Award. Past residencies include the NZSO National Youth Orchestra Composer-in-Residence, Caselberg Trust Creative Connections Artist-in-Residence, and Composition Fellow of the Tanglewood Music Center.

After studying English Literature and Music, Alex completed a Masters in Composition with First Class Honours under the Supervision of Eve de Castro-Robinson and John Elmsly in 2011. He is currently a PhD student at the University of California, San Diego. His compositional work often explores interactions between seemingly disparate materials, especially between ideas of the 'canon' and the avant-garde. His output includes works for orchestra, chamber music, songs, opera, music for theatre, and three concerti, for flute, bassoon, and horn.

As well as composing, Alex is also a multi-instrumentalist, poet, critic and music educator. He has written about music for the Pantograph Punch, Radio New Zealand, and Canzona. He has taught at Unitec, the University of Auckland, UC San Diego, and regularly gives pre-concert talks for the Auckland Philharmonia Orchestra. He served for six years on the committee of CANZ, the Composers' Association of New Zealand, and co-convened the Nelson Composers Workshop in 2014 and 2015. He was the artistic director of the Intrepid Music Project, and co-directed the performance group hear|say with Eve de Castro-Robinson. He has performed across a range of vocal and instrumental genres, including as lead vocalist for the Blackbird Ensemble, and as the Sorceress in his own recomposition of Purcell's *Dido and Aeneas* with Frances Moore's *Unstuck Opera*.

Alex has several forthcoming works including a trio for Theorbo, violin and cello; a song cycle for three singers and ensemble; and a new piece for NZTrio. His violin-piano duo *Three Endings* is featured on Sarah Watkins and Andrew Beer's 2019 Rattle release *11 Frames*, and his first piano trio *burlaques mecaniques* is featured on NZTrio's 2015 release *Lightbox*. With collaborator Simon Ingram he was a finalist for the 2020 SOUNZ Contemporary Award for their work for orchestra and painting machine, *Assemblage*.

SOLOISTS:



KATHRYN SCHULMEISTER, contrabass

Kathryn Schulmeister is a bassist and interdisciplinary artist praised for her “expressive and captivating performance” (GRAMMY.com). She enjoys a varied performing career as a member of several international contemporary music ensembles including the ELISION Ensemble (Australia), Fonema Consort (NYC), and the Echoi Ensemble (L.A.). Kathryn is currently pursuing a Doctor of Musical Arts degree in Contemporary Music Performance at the University of California, San Diego, studying with internationally acclaimed bassist/improviser/composer Mark Dresser.



MARI KAWAMURA, piano

Mari Kawamura is a concert pianist whose curiosity and wide-ranging interests have taken her in a variety of directions. Kawamura is drawn to music which utilizes the entirety of the piano as an expressive device, enjoying equally music which showcases its tremendous agility, and its ability to produce spacious resonances.

Her repertoire includes music by William Byrd, Scriabin, Xenakis, and several Japanese composers such as Toru Takemitsu and Michio Mamiya. Kawamura has also collaborated with a number of living composers, premiering new works by Joseph Bourdeau, Annie Hui-Hsin Hsieh, Lil Lacy, and Anthony Vine among many others.

Kawamura has presented solo recitals on concert series hosted by Carnegie Melon University, University of Northern Colorado, MONK Space in Los Angeles, and Center for New Music in San Francisco. She has also appeared in a number of major festivals, such as Tanglewood Music Center, Spoleto Festival USA, Darmstadt International Summer Course, and the SICPP in Boston, at which her 2013 performance of Xenakis’ *Dikthas* was described as “an unrelenting volcanic eruption” by NEWMUSICBOX.

Kawamura received her Bachelor’s degree at Aichi Prefectural University of Fine Arts and Music, where she studied under Emiko Kumagai and Vadim Sakharov. She went on to win the Winfred Christie Award scholarship to study at London’s Royal Academy of Music, where she earned her Master’s Degree under Tatiana Sarkissova, while achieving the prestigious DipRAM prize for her outstanding final recital.

After studying with Stephen Drury at the New England Conservatory, Kawamura is now pursuing her D.M.A. degree under Aleck Karis at the University of California San Diego.



MARIANA FLORES BUCIO, mezzo soprano

Mexican singer and actress with interest in opera, experimental improvisation, new works and Mexican vernacular music.

She has studied and collaborated with artists like 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, premiered several new works, 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 her M.F.A. degree in Music Performance at UC San Diego. She is currently pursuing the D.M.A. degree in performance at UC San Diego under the tutelage of the prestigious Soprano, Susan Narucki.

CONDUCTOR:



STEVEN SCHICK

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion.

Steven Schick is music director of the La Jolla Symphony and Chorus and the artist director Breckenridge Music Festival. He is artistic director emeritus of the San Francisco Contemporary Music Players. As conductor, Schick has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick’s publications include a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings including the 2010 “Percussion Works of Iannis Xenakis,” and its companion, “The Complete Early Percussion Works of Karlheinz Stockhausen” in 2014 (Mode). For the latter, he received the Deutscheschallplattenkritikpreis for the best new music release of 2015. He was inducted into the Percussive Arts Society Hall of Fame in 2014.

In 2020, Steven Schick won the Ditson Conductor’s Award, given by Columbia University for commitment to the performance of American music.

Steven Schick is Distinguished Professor of Music and is the inaugural holder of the Reed Family Presidential Chair at the University of California San Diego.

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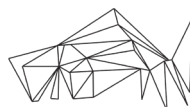
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