

TAN-ÁW

Stefanie Quintin, voice

May 12, 2022
7:00 PM
Conrad Prebys Music Center
Concert Hall

*Pintig**
solo voice and remote audio processing

Chaitanya Tamayo

du:a:ta
solo voice

Feliz Anne Macahis

*kaLIKHASan**
voice, piano, cello, and flute
featuring Dr. Kyle Blair, Alexander Ishov, and Peter Ko

Jonathan Domingo

*Amahan Namó**
voice, piano, violin, cello, clarinet, flute, percussion
featuring Dr. Kyle Blair, Mitchell Carlstrom, Myra Hinrichs,
Alexander Ishov, Peter Ko, Kosuke Matsuda,
Grace Talaski, and Alex Taylor

Jimuel Dave Dagta

*world premiere

TAN-ÁW

Ilocano, Hiligaynon, Cebuano

(v. to see, to look at, to view, to mind, to contemplate, to be vigilant)

“*Con el recuerdo del pasado, entro en el porvenir.*”

“I enter the future with a memory of the past”

- Dr. Jose Rizal

“*Ang taong hindi marunong lumingon sa pinanggalingan*

ay hindi makararating sa paroroonan.”

“He who does not know how to look back at where he came from

will never get to his destination.”

Filipino proverb

In a time where we find ourselves in a place of disillusionment, in a state of flux – with differing energies and a wavering sense of stability, it is necessary to take a step back and find resolve within ourselves. In Chaitanya Tamayo’s *Pintig* (pulse), written for solo voice and remote audio processing, we seek to address the agony caused by the tribulations we constantly face. As our strengths are reduced by the persistent and increasing throbbing in our veins, we learn to counter the pain by reflecting on our past and conditioning our souls to be at peace with the present.

In Feliz Anne Macahis’ *d:ua:ta* (derived from the word *Diwata* – spirit/guide, written as a study for solo mezzo soprano), we look back on the rich culture and tradition of the T’bolis of South Cotabato. As a people who were insulated from Spanish and American colonial influences, they were able to retain their customs – enabling them to preserve a distinct way of life, language, music, and material culture. Known for generating intricate weaving patterns through dreams that they believe are gifts from the gods, the T’bolis’ epics and music culture similarly exhibit complexity and fluidity in delivery. Macahis’ *d:ua:ta* explores this intricacy by studying the capabilities of the voice, thereby creating a sound world that is evocative of the T’boli ethos and environment - suspended in time and space. Through the re-creation and reimagination of our collective past, we realize our full potential and propel toward a future with endless possibilities.

But as we move forward, we must constantly remind ourselves that we are finite beings - all fighting against time to an inevitable end. In Jonathan Domingo’s musical setting of Ralph Fonte’s set of Tagalog poems entitled *Ecopoetry*, Domingo echoes a challenge for all of us to become vigilant stewards of our bodies and of the earth. Written as a song cycle for coloratura soprano, piano, flute, and cello, Domingo’s *kaLIKHA*san addresses our role in the cycle of creation and death in our ecosystem. Our failure to recognize our responsibilities as custodians of the earth leads us to a place of disillusionment, devoid of motivation and purpose. If we learn to see the limits of time and affect change in our ways and acknowledge stewardship, we can move to a position of hope and fully begin to live in the present.

Yet in our struggle for existence, most of us long for a spiritual connection within and without. In Dave Dagta’s setting of the Lord’s Prayer in Cebuano, written for voice, pierrot ensemble and

percussion, *Amahan Namo* transports us to a time and place of reflection that mirrors Filipino animist and Catholic rituals. As ancestor worshippers and colonized Christians, we ask deities for protection and sustenance, yet simultaneously ask guidance from our forefathers to direct us to a place of righteousness. In this concurrence of beliefs, we bridge the past and the present and find peace in the differences between both realms.

In light of recent political events in the Philippines, the impending return of the Marcos family to the Presidential Palace tramples upon the thousands of Filipino people who resisted Ferdinand Marcos' tyrannic rule for 21 years. 36 years have passed since the fall of the Marcos regime, yet we seem to have forgotten our history and the People Power Revolution that led to the freedom that we now experience and enjoy. By electing the former dictator's son who has neither acknowledged nor apologized for his family's mistakes, we have imperiled ourselves to accepting injustice as a way of life.

As we continue to mold our consciousness as a people, may we never forget our past, for it is in retrospection that we learn to ground ourselves to remember who we were, and evaluate what we have become. Tonight's prayer (*Amahan Namo*) is for the Filipino children's future and is dedicated to those who lost their lives in the struggle for democracy.

TAN-ÁW, tonight's recital program, is an appeal for all of us to look deeper into ourselves and find our inner purpose. Easily eclipsed by the noise of voices in and out of our heads, it is challenging to see clearly and be illuminated by our verity. But as the Persian poet Rumi says, "What you seek is seeking you," may we remember to find solace within ourselves, yet learn from our past, and gain the strength and courage to pave a better future not just for ourselves, but for humanity.

- Stefanie Quintin-Avila

The pieces in the recital program are written and derived from various languages: Cebuano, Ilocano, Ibaloi, Kalanguya, T'boli, and Tagalog as part of the WIKÁWIT initiative of revitalizing Filipino languages through music.

Support the project through this link:

<https://www.kickstarter.com/projects/wikawit/wikawit-revitalization-of-filipino-languages-through-music>

PROGRAM NOTES

PINTIG

Tagalog, Ilocano, Ibaloi, Kalanguya
by Chaitanya Tamayo

PINTIG (pulse) is a co-incidence of Stefanie broaching a collaboration in the winter of 2021 and my readings on 19th and early 20th century literature on headaches around the same time. I was fascinated with the notion of pattern and rhythm in the descriptions of headaches - its disruption, instigation, amplification, and in the case of Johannes Schultz's formulation of biofeedback techniques in the 1930s - its slowing down. I explored these speculations about rhythm or more broadly, vibration patterns, as the basis for our project.

PINTIG starts with the smallest unit of this vibration pattern - the pulse - and from there the multimedia score describes the passage of sound and light from one end of a spectrum to the other. i.e. darkness to brightness, noise to organized pitch, phatic speech to words, phrases to sentences.

PINTIG's score's open-ended architecture is designed for the performer and composer to "upload" their sounds, words, dialects, morphemes, and thoughts into a container that refracts them into a sequence of myriad textures. A tapestry from simple shapes and gestures. The collage component of the piece (recordings of rehearsals, conversations and voice memos) and the signal flow straddling San Diego and Brooklyn are embraced in this sonorous accounting of the ensembling between Stefanie and I.

PINTIG is part of an_isolation hymnal. - Chaitanya Tamayo

d:ua:ta

T'boli
by Feliz Anne Macahis

d:ua:ta is a collection of study pieces dedicated to exploring the potential of Philippine epic in redefining the notion of narratives, of roles, and of the environment in contemporary music. The title reflects the direction I am taking in highlighting the voice as the focus of my research. *Diwata*, a word shared by many languages in the Philippines, refers to a (spirit) guide.

The piece for voice is a result of my attempt in approaching both the text and music transcription from an excerpt of T'boli's Tudbulul. (2019) - Feliz Macahis

kaLIKHA^san

Tagalog

by Jonathan Domingo

This work was conceived in collaboration with a friend of mine, Ralph Lorenz Fonte, (M.D., b. 1993) whose works have been awarded at the Maningning Miclat Poetry Awards (2017 & 2019), CCP Performatura Poetry Slam (2019) and the Palanca Memorial Awards for Literature (2019).

When one lives, one must also die. I chose the idea of creation on the title and opposed it to the notion of death as the centrality of this work. I played around with the word death and used it as the main rhetorical and structural anchor of the cycle - spelling it out as the *finalis* of each movement. The recurring quintuplets throughout the entire cycle remind us that death is inevitable, something that cannot be severed from us.

The texts I have used are from three poems that speak about environmental degradation and its correlations to humanity. As the texts are in free-verse settings and unmetered, I restructured these poems in a way that tells a story and creates drama. There are 7 “movements” in the cycle, of which six of them are sung and one is entirely spoken, as per the poet’s request.

This work is my interpretation of the poet’s intentions of expressing his feelings toward the reality of the environmental crisis that we are in. And in the light of what’s currently happening in the world, my hope is that through this work, everyone would realize that nothing (and no one) in this world would last forever. – Jonathan Domingo

ECOPOETRY

by Ralph Fonte

I. Larawan ng mag-inang osong puti sa Laot ng Artiko
Photo of polar bear mother and cub in the Arctic Sea

Ipinapanganak tayong
mga alipato na nagsakatawan:
usok ang hininga, paso ang haplos.
Likas sa apoy ang mang-ubos,
agad lumalaganap ng alab,
ang ngumangatang latang,
ngiping muli’t muling naghahanap ng mangangasab.

Walang-hanggan ang gutom:
kinainging gubat,
pinakulong putik,



gintong tinunaw,
bulubunduking sumisiklab.

Ang mga katawan natin ang bagang
sumasaid sa lahat ng nasa paligid:
tubig, lupa, kahit hangin.



*We were borne of embers:
with smoldering breath
and scalding touch.
Fire consumes and permeates
with its crackling and gnashing sound
constantly searching for something to devour.*

*Hunger never ends:
gnawed forests,
boiled mud,
molten gold,
burning mountains.*

*Our bodies are flames
exhausting everything that surrounds us:
water, earth, air.*

II. Glasyar *Glacier*

Ikaw na nagbinyag sa akin,
maaalaala mo pa ba kung sino ako
ngayong ako'y naglaho na
sa landas ng niyebe, at ng selyiska,
ng mga glasyar at ng puso ng gubat?

Naglaho na tayo sa isa't isa.

Ang pangalan ko:
alingawngaw na hindi ko na mabigkas.



Ito ang panganib ng mga pangalan
— ako ay nagiging ako
ayon sa pagbihag mo.

Niyebe, glasyar, yelong itim
ang bawat isa’y bagay na kasing tiyak ng buto.
At ikaw, nasa layong halos isang mundo.
Naglaho na rin ako maging sa sarili.
Iusal mo ang aking pag-iral.

Ako ay glasyar sa bingit ng paglipad.

*You who baptized me,
will you remember me
now that I have vanished in the snow,
the chaff,
glaciers, and in the heart of the forest?*

We have ceased to exist from each other.

*My name:
echoes that are bereft of sound.*

*It is the danger of names
— I have become who I am
as you have desired me to be.*

*Snow, glacier, black ice
to each certain as a bone.
And you, are at a world’s distance.*

I have disappeared within myself.

*Tell of my existence.
I am a glacier
on the brink of flight.*

III.

Sinabi sa akin ng hanging habagat:
“Putangina mo ka! H’wag ka nang magsulat tungkol sa kalikasan.”
Hindi marunong magpigil ang hangin
kaya narinig ko ang bawat pantig ng mura
na parang pag-ingit ng preno ng tren

na dumarausdos sa paling na daangbakal.

Bakit ko nga ba aagawin ang boses
ng mga bagay na kayang magsalita para sa kanilang mga sarili?
'Hayaan mong ipakita ko sa iyo kung paano tumula,'
sabi sa akin ng lunop
na biglang iniunat ang kamay ng dagat sa lungsod.

*The southwest wind tells me:
"Fuck you, stop writing
about nature!"*

*The wind knew nothing of restraint
I heard each and every syllable
of its swearing
like the snivel of a train's halting
slipping from the sides of the tracks.*

*How dare I steal the voices
of things able to speak
for themselves?*

*Allow me to show you
how to write a poem,
says the surging flood
suddenly stretching the hand of the sea
to the city.*

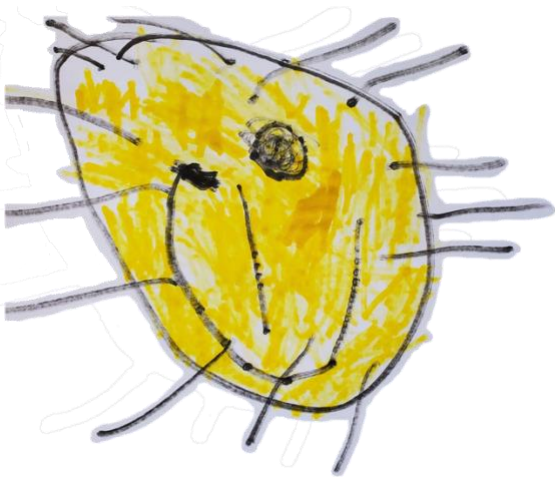


IV.

Sa bawat taong isisilang,
may kawan ng paruparong napupunitan ng mga pakpak.

Sa bawat sanggol na iiyak,
may angkan nalampaso't
lulunurin ng multong lambat.

Sa bawat paslit
na matututong magsalita,
may isang buong kalawakang nababasag:



isang bayan ng walrus
na lulundag sa bangin.
isang batis
ng mga itlog ng palakang maluluto sa araw.

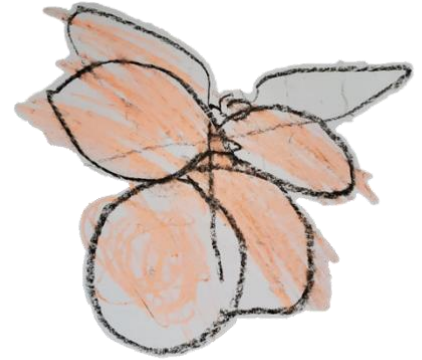
*For each person born,
multitudes of butterflies are torn*

*For each crying infant,
a generation drowns*

*For each child learning to speak,
a galaxy shatters*

*A horde of walruses
plunge into a deep ravine*

*A spring of frogspawn
cooking under the sun*



V.

Pagagalitan ako ng lindol:
“Sino bang gago ang hindi nakauunawa sa aking talinghaga?”

At noon ko nalaman
na hindi nga kailangan ng lupa ng tagasalin
ng mga tulang nasusulat sa wika ng sakuna.

Itinanong ng sinag ng araw sa balat ko,
‘paano ba nakikipagbalagtasang tao
sa mga supling ng tábano na umuuka sa balat,
sa mga uod na nanginginain sa bukas na sugat,
at sa matalim na halik ng lintang?’

*The quake scolds me,
what asshole fails to understand my metaphor?*

*It was then I realized there was no need
of the earth
for any translator of poems
written in the language of calamity.*



*And sunlight asked my skin,
how can people joust in verse
with the offspring of ox-flies
carving their bodies in hide, with worms
feasting on open wounds,
with the sharp kisses of leeches?*

VI.

Ang bawat batang iluluwal,
ay isang kalawakan ng pinsala:
guwantes sa paanakan, heringga,
dayaper at tsupon, bote ng gatas,
ang araw-araw na paglamon sa mundo,
at ang malaong pag-angkin sa luwad.

Magtitindig ng bahay, bibili ng kotse,
magtatapon ng basura
mulit muli hanggang maging bundok ng sakuna.

Ang bawat tao ay malalim na galos sa balat ng lupa.

Nanganganak.

*Every child born
is a galaxy of harm:
gloves at the midwifery, syringe,
diaper and pacifier, a bottle of milk,
devouring the world every day,
claiming the land.*

*Builds a house, buys a car,
throws the trash over and over
until it becomes a mountain of disaster.*

Every man is a deep scar on the surface of the earth.

Spawning.



VII.



Kahapon, may dumaang bagong bagyo.
Tinulaan ng mga makata
ang mga nabuwal na bahay,
ang mga pamilyang nabaon sa putik,
ang gobyernong taksil,
ang nalulunod na sanggol.

At saka muling nanaghoy sa taludtod.
Hindi nila nakita na kinaumagahan
nakangiti ang abot-tanaw,
isinusulat ang mga susunod na saknong
ng epikong aanod sa pugad ng langgam

ngunit muli't muli pa ring pamumutiktikan.

*Yesterday, a new storm passed.
The poets wrote poems
about houses fallen and upturned,
about families buried in mud,
about the traitorous government,
about drowned infants.*

*To help relieve
the lives of those crippled by the catastrophe
in their poems
no one saw the next morning
how the horizon was smiling, writing
the next stanza
meant for the applause of ants.*

English translation by Alyza Taguilaso and Jonathan Domingo

Illustrations by Mira Dominique Quintin (4y/o)

AMAHAN NAMO

Cebuano, Ilocano, Ibaloi, Kalanguya
by Jimuel Dave Dagta

Amahan Namo (Our Father) is a Cebuano translation of The Lord's Prayer (with doxology at the end) found in the book of Matthew 6:5-15. Aside from Cebuano, the piece also features other Philippine languages such as Ilocano, Ibaloi, and Kalanguya. The Philippine archipelago consisting of 7,641 islands, has over 170 languages.

The music is set to describe attributes of God such as being infinite, omnipotent, and self-sufficient. The piece invokes unity in prayer, especially in these times where killings, political turmoil, pandemic, and war are in occurrence. - Dave Dagta

PROFILES

COMPOSERS



JIMUEL DAVE DAGTA

Dave is a composer, arranger, keyboardist, and a bandurria player. His works are mostly influenced by Asian music aesthetics and concepts. Dave has written works for rondalla, chamber, choir, and orchestra. He earned his Bachelor of Music degree in Composition at the University of the Philippines where he studied under the tutelage of Professor Josefino "Chino" Toledo. In February 2013, he was one of the top 15 finalists from 637 entries when he joined the International Federation for Choral Music Choral Composition Competition. In March 2015, his composition "Pulso" for Flute and Orchestra was featured in the Musik Underkonstruktion of the Metro Manila Concert Orchestra. In November 2015, the same piece was performed by the Philippine Philharmonic Orchestra at the Cultural Center of the Philippines, where it won the Yoshiro Irino Composers Prize as a featured work in the 33rd Asian Composers League Festival. In 2018, he was a finalist for the Banaue International Music Composition Competition.

Currently, he is taking his master's degree in music composition at Michigan State University College of Music under Alexis Bacon and Ricardo Lorenz.

www.jimueldavedagta.com

JONATHAN DOMINGO



Composer-conductor Jonathan Domingo graduated from the University of the Philippines College of Music with a degree in composition. He studied under esteemed Filipino musicians, namely the late National Artist for Music Dr. Francisco F. Feliciano, Josefino “Chino” Toledo, Dr. Jonas Baes (Composition), Eudenic Palaruan, Jonathan Velasco (Conducting), among others. After his graduation in 2016, he immediately occupied a position at the University of the Philippines College of Music Extension Program as a faculty member and taught Music Theory and Sight-singing. He also mentored in-service Filipino music teachers through the

Continuing Education for Music Teachers (CEMT) program, which is designed to address the need for music teachers to enhance their growth and teaching competencies. He is previously the Assistant Secretary of the Asian Composers’ League Philippines. He won several international accolades, including the Asian Composers’ League Young Composers’ Prize 2016, International A.D. Kastalsky Choral Composition Competition, Singapore International Choral Composition Competition, Syn(es)thesis International Composition Competition (based on a painting), and Fifteen Minutes of Fame (edition by Dr. Lisa Cella, Flutist). He was also a finalist at the Antonin Dvorak Composition Competition and the International Music Composers’ Forum and Competition SACRARIUM. His works have been performed around Asia, Europe, and the United States.



FELIZ ANNE REYES MACAHIS

Feliz Anne Reyes Macahis is a Filipino composer. Her music, woven with a steady hand from fine glass thread, speaks passionately through an intricate world of vocal, instrumental, and electronic resources.

Selected new works dedicated to exploring the potential of traditional epic singing in the context of contemporary music were presented in the following events: Royaumont Festival (Asnières-sur-Oise),

Concert ManiFeste (Paris), and BRUCH + XXI (Köln). These works, along with other pieces, were broadcasted afterwards in her Radio Portrait with the Ö1 (Sprache als Klangstruktur, *Zeit-Ton Porträt: Die philippinische Komponistin Feliz Anne Reyes Macahis*).

Recent awards include the *ULYSSES Co-Commission* from IRCAM and the Fondation Royaumont, the *Startstipendium* from the Austrian Federal Ministry for Arts, Culture, Civil Service and Sport, and the *Aide à l’écriture d’une œuvres musicale originale* from the Ministry of Culture/ DRAC Îles-de-France.

Macahis studied composition with Jonas Baes, Kamran Ince, Oliver Schneller, Joachim Heintz, and Beat Furrer. She is a doctoral candidate at the University of Music and Performing Arts Graz. www.felizmacahis.com



CHAITANYA TAMAYO

Born and raised in the plateau city Baguio, Chaitanya Tamayo received his diploma in classical guitar performance at the University of the Philippines in Diliman. His musical language is informed by a lifelong interaction with transducers and the malleability of recorded/ing media. As a recordist he has been involved in documenting the waning tradition of *tud-om* (enchantment song) of the Agusan Manobo in Mindanao. His work as a sound designer ranges from theater to film and instagram videos. He has been featured in The Exponential Festival, Earth Day Art Model Festival, National Black Theatre's productions Retreat and Roll Call.

He performs as one part of [an_outskirt](#). He is based in Brooklyn.

COLLABORATING ARTISTS



KYLE ADAM BLAIR

Lyricism and complexity characterize the primary musical interests of pianist Kyle Adam Blair. His artistic focuses include the American art music repertory of the 20th and 21st centuries, and the creation of new musical works in collaboration with living composers. Blair can be heard on New World Records and Edgetone Records, and has served as Staff Accompanist for the UCSD Department of Music since 2018. 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.



MITCHELL CARLSTROM

Percussionist Mitchell Carlstrom is dedicated to creating thought-provoking musical experiences. Carlstrom's performance experience ranges from solo repertoire to large ensembles. His best musicianship can be found while working in chamber groups creating intimate music with friends. As a member of red fish blue fish, a founding member of the MinusOne Percussion Quartet, and a former member of Left Edge Percussion, he has toured throughout the United States and Mexico. Currently, Mitchell is a D.M.A. student at UC San Diego studying under Steven Schick, while having earned a Masters in Percussion Performance from Southern Oregon University under the direction of Terry Longshore, and a Bachelor of Music in Theory/Composition from Concordia College in Moorhead, Minnesota.



MYRA HINRICHS

Myra Hinrichs, violinist, is currently enrolled at the University of California, San Diego in the doctoral program. Before that she lived and worked in Chicago after graduating from the Oberlin College and Conservatory and the Civic Orchestra training program. As a Suzuki violinist, she has spent her recent summers attending the teacher training courses at Chicago Suzuki Institute and has taught lessons to young and old violinists for many years. In performance, she is a member of Chartreuse, an ensemble devoted to performing contemporary music from around the world. She appears with other Chicago ensembles including Mucca Pazza, the Morton Feldman Chamber Players, and a.pe.ri.od.ic.



ALEXANDER ISHOV

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, piano, and percussion, 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.



PETER KO

As a performer, Peter Ko's training and projects have taken him across the USA, Mexico, Canada, and Europe. His collaborations with other renowned musical artists include, Mark Fewer, the Dover String Quartet, Steve Schick, Aleck Karis, and Duo Concertante. Peter has toured Atlantic Canada with the Strataphoria String Quartet, and has served as principal solo cellist of the Pacific Lyric Association Opera, Cello Bash, and San Diego City Ballet Orchestra. He has also been the cellist of the Integral String Quartet, performed with UCSD's Palimpsest Ensemble, Renga, and the soundSCAPE music festival in Italy. His musical interests span from the early renaissance, to the experimental avant garde, and is always eager to try something interesting and new. Peter has received his significant musical training from Charles Curtis, Vernon Regehr, Ashley Walters, and Mario Ramirez. Further influences include Adrian Brendel, Mark Fewer, and Nancy Dahn. He has also received coachings from many other great world-class artists, including Lynn Harrell, Felix Fan, the Gryphon Trio, the Danish String Quartet, and many others. He holds a MMus from Memorial University of Newfoundland, and a BA from University of California San Diego. He is currently working on towards his DMA in Contemporary Music Performance, at UC San Diego.



KOSUKE MATSUDA

Kosuke Matsuda is a solo percussionist born in Nagasaki, Japan, who has performed throughout Asia and North America. He graduated from Ueno Gakuen University in Tokyo with a Bachelor's degree in Percussion Performance (2015), where he studied with Masahiro Okada. He studied with Kunihiko Komori at the Aichi University of Fine Art, earning his Master's degree in Percussion and graduating at the top of his class in the wind and percussion instrumental department in 2017. He moved to the USA in 2018, and he completed a Master's degree and Artist Diploma under Svet Stoyanov's percussion studio at the Frost School of music, the University of Miami. Matsuda performed as a soloist with Lancaster Symphony in 2019 and was also given the honor of certification in the Japanese Arts and Cultural Agency Training Program by the Japanese cultural government.



GRACE TALASKI

Grace Talaski is a clarinetist and composer originally from Caro, Michigan. Grace specializes in twentieth and twenty-first century clarinet repertoire, especially pieces involving electronics and extended techniques. She enjoys free improvisation and creating clarinet based electronic music sound worlds based on her recorded improvisations. Grace also composes music for solo clarinet that focuses on exploring the vast sonic possibilities that the clarinet has to offer, especially through experimentation with multiphonics. Grace received a Bachelor of Arts degree in Music Performance and Chemistry from Albion College in Albion, Michigan in 2017. Grace received a Master of Music in Performance from Southern Illinois University, Carbondale in 2021. She is currently pursuing a D.M.A. in Contemporary Performance at UC San Diego.



ALEX TAYLOR

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, Alex 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. His compositional work often explores interactions between seemingly disparate materials, especially between ideas of the ‘canon’ and the avant-garde. As well as composing, Alex 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.



STEFANIE QUINTIN

Described by *The Straits Times* as a singer who “possesses a voice with remarkable flexibility and a truly commanding musical presence,” soprano Stefanie Quintin embraces multivocality in her practice as a performer. Her repertoire ranges from Renaissance to contemporary music – including world premieres. She attended the Vielklang Akademie für Alte Musik in Tübingen, Germany, and studied with early music specialists - lutenist Lee Santana and soprano Sybilla Rubens. She also collaborated and performed with classical guitarist Carsten Linck, specializing in the performance of English ayres and German Lied. As a proponent of contemporary music, she frequently collaborates with composers and continues to explore the capabilities of the human voice. She also attended the Modern Academy in Hong Kong as a member of the Ripieno Ensemble PH; a Pierrot ensemble based in Manila,

dedicated to the promotion and performance of contemporary music in the Philippines and Southeast Asia.

Stefanie has performed as a soloist in various international festivals such as the Asia-Europe New Music Festival (Vietnam), Yilan International Arts Festival (Taiwan), Baroque Festival (Singapore), and many others. She has been featured in concerts/performances with the Philippine Philharmonic Orchestra, Asia Traditional Orchestra, Singapore Symphony Orchestra, Hong Kong Bach Choir and Orchestra, and the Hong Kong New Music Ensemble.

Operatic credits include Domenico Cimarosa's *Il Matrimonio Segreto*, Wolfgang Amadeus Mozart's *Die Zauberflöte*, Henry Purcell's *Fairy Queen*, Samuel Barber's *A Hand of Bridge*, among others. In December 2019, *Opera Wire* described her as the "star of the show, [with] her sweet soprano soaring throughout" for her title role performance in the North American premiere of Eli Marshall's contemporary chamber opera - *MILA*.

Stefanie graduated with a Bachelor of Music degree in Vocal Pedagogy and Performance (cum laude) from the University of the Philippines. She studied with Prof. Fides Cuyugan-Asensio, Rica Nepomuceno, Ena Aldecoa, Arthur Espiritu, and Christopher Arceo. 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.

She is a recipient of the Delphic Lyra Award for Traditional Music at the 3rd International Junior Delphic Games, PGMA Presidential Award for Culture and the Arts, and the Rey Paguio Scholarship. She is a prize winner (Opera-Professional Category) at the 2nd SLO - ASEAN Vocal Competition in 2018.

As a cultural advocate, one of Stefanie's research projects delves into the linkage and interdependence of vocal music traditions and language use. She is in the process of creating a database of Filipino languages and vocal music traditions that can be made accessible to performers and students through the worldwide web. The database would include an extensive list

of Filipino vocal music – ranging from folk and traditional vocal music to innovative contemporary vocal music compositions. Her dream is for the database to serve as an educational resource for Filipino vocal music.

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Maraming salamat sa inyong lahat!

Dedication:

To my beloved friend, Kent Akmad Macacua
Wherever you are...
the waves of the seas will always remind us
of your kindness, generosity, and love

To the People's Movement,
the outcome of the presidential elections may have thwarted our dreams
of having a better country
but our dreams are not in vain
for we will fight
until justice is served to the victims of oppression
until we attain freedom from the hands of tyrants
until we attain the future that we deserve

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Department of Music, Production Team:
David Espiritu, Theatrical Production Specialist
Alexis Chin, Lighting Technician
Sherry An, Marketing & Promotions Coordinator
Jessica Flores, Production Manager

