

VOICE

Alexander “Sasha” Ishov, Flutes

June 3 – 5:00PM • Conrad Prebys Music Center, Experimental Theater

Voice (1971) (7')

Tōru Takemitsu (1930-1996)

Dolce Tormento (2004) (6')

Kaija Saariaho (1952-2023)

Brief Pause

is.nova.in? (2022) (8')

Wang Ziyu (b.1993)

*second performance

Emergent (2014) (12')

George Lewis (b.1952)

Intermission

Morphés II (2023) (30')

Theocharis Papatrechas (b.1988)
and Alexander Ishov (b.1994)

**world premiere

“Voice” is a recital delving into the nuanced relationships between performer, instrument, and composer, with technology and notation as critical intermediaries. Figuratively and literally, my voice is embedded in every piece I perform. This interaction, a dance of ideas with the composer, gives rise to performances steeped in collective influence, memory, and expectation. A distilled representation of my ongoing exploration and evolution within the creative process, this program reflects facets of my identity as an interpreter and co-creator of musical compositions.

Written for Swiss flutist Aurèle Nicolet on April 8, 1971, Takemitsu’s *Voice* invites me to use the flute as an extension of my voice, featuring a recitation from Suzo Takiguchi’s poem, “Handmade Proverbs,” delivered in French and English. Toru Takemitsu’s combination of Eastern and Western forms create a delicate sense of balance that is timbrally rich and technically demanding.

The piccolo holds a special place in my heart; its soaring melodies is what first drew me towards the flute. Intensely emotional and evoking a sense of “sweet torment,” Saariaho’s ***Dolce Tormento*** (written for Camilla Hoitenga) calls forth a diverse palette of sounds which encourage the exploration of the piccolo’s full range, extending beyond the bright and energetic passages it is typically associated with in orchestral music. The work features text by Francesco Petrarca (1304-1374).

Is.nova.in? reflects on the internal struggles of individuals living in censored societies. An interplay of live flutist, recorded flute, and voices, the composition uses letters from the title (a, i, i, n, n, o, s, v) to generate words and musical gestures. There is one banned permutation of letters, symbolizing the censored truth.

Amid the ongoing Russian invasion of Ukraine in Spring 2022, I responded to Russia’s prohibition on referring to the war as an ***invasion*** by bringing the initial concept of self-censorship to Ziyu. This work is a snapshot into my early reaction to the war, and an experiment in creating a musical puzzle.

In ***Emergent*** by George Lewis, real-time electronics modify my performance, creating doppelgängers that blur the distinction between original and copy (liner notes). This work, part of *The Recombinant Trilogy* and written for Claire Chase’s *Density 2036* project, creates interactive scenarios between an AI collaborator and me. This human-machine dialogue blurs the border between my instrumental voice and Lewis’s composition.

Morphés II is the current iteration of a project by PrismaSonus, a performer-composer duo composed of myself and Theocharis. By placing microphones inside my instruments, our work highlights timbres and microtechniques that are otherwise hidden to performers and listeners. Revealing the inner acoustic world of the flute allows listeners to inhabit otherwise inaccessible sonic landscapes.

This work for live and recorded flute, processing, and spatialization is the live performance version of ***Morphés I***, a 20-channel fixed media work presented in February 2023 at the Audio Spatialization Lab at Calit2. ***Morphés III*** will be an interactive version hosted online, mixed binaurally for headphones. You can learn more about our project at [prismasonus\(dot\)com](http://prismasonus(dot)com).

