

UPCOMING PERFORMANCES AT REDCAT

March 10

Cointelpro 101

A film that exposes illegal surveillance, disruption, and outright murder committed by the U.S. government from the 1950s to the 1970s.

March 24

Emanuele Arciuli

This concert focuses on the *Concord Sonata* by Charles Ives and includes works by Native American composers Barbara Croall and Raven Chacon.

March 26 – April 10

REDCAT International Children's Film Festival

This year's festival highlights include a special selection of new animation from China and indigenous filmmakers from throughout the world.

April 2 – 3

Lemi Ponifasio/Mau: *Tempest: Without a Body*

This visually stunning work entwines formally precise dancing with elements of theater, ritual, and social activism.

April 5

Ostad Abbos Kosimov

A rare evening of traditional Uzbek and Tajik percussion music and dance, along with Kosimov's own original compositions.

April 28 – May 1

Pat Graney Company: *Faith*

Performed by an all-female cast, Graney's complex manipulations of composition and theatrical form allow her to explore potently re-imagined representations of history, religiosity and transcendence.

For more information visit redcat.org

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PIANO AND FEATURING DANNY HOLT

MARCH 9, 2011 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS



PIANO AND FEATURING DANNY HOLT

Wednesday, March 9, 2011, 8:30

PROGRAM

Ballad of the Mean Angry Jazz Hater Monster! (2009, world premiere) **Liza White**
Danny Holt, piano, percussion, and turntable

Synchronisms No. 6 (1970) **Mario Davidovsky**
Ingrid Lee, piano; Adeline Newmann, video

Tel jour, telle nuit (1937) **Francis Poulenc**
Richard Valitutto, piano; Argenta Walther, mezzo-soprano
Video: Nick Flessa, writer/director; Jon Mahoney, director of photography; Anahita Dehbone-hie, scenic/costume designer; The Stokastik Theatre Ensemble, cast

Tingsha (2010) **Sarah Seelig**
Danny Holt, piano and percussion

Olga the Headless Girl (2010) **David Rhodes**
David Rhodes, piano and electronics; Brian Tuthill, video
This video contains a brief incident of female nudity.

intermission

Moves (2011) **Emi Tamura**
Emi Tamura, piano and electronics; Derek Stein, cello; Evan Pritts, video

hitting things won't solve your problems...(but it might make you feel better) (2009) **Andrew Tholl**
Danny Holt, piano and percussion

8 (1986) **Randy Hostetler**
Ingrid Lee, piano and 8-ball

“Schilflied” and “Nacht” from Sieben frühe Lieder (1907) **Alban Berg**
Diane Lindsay, piano; Laura Anderson, voice; Adeline Newmann, video

An Inventory of Remnants (2009) **Oscar Bettison**
Danny Holt, piano, toy piano, melodica, percussion, and metronomes

Andrew Tholl is a violinist and composer from Phoenix, Arizona. As both a soloist and chamber musician, he is dedicated to the performance of new music as well as the collaborative process between composer and performer. Compositionally, his interest lies in the exploration of the passage of time, the physicality of making music, noise, nostalgia, and the merging of diverse musical styles. Andrew lives in Los Angeles, where he is involved with music for concert halls, art galleries, films, puppet shows, bars, garages, and bedrooms. www.andrewtholl.com

Brian Tuthill is a writer and video artist living in L.A.

Richard Valitutto is active as a piano soloist, chamber musician, accompanist, improviser, experimental musician, teacher, and performance artist. He holds a B.M. in piano performance from the University of Cincinnati's College-Conservatory of Music and will earn his M.F.A. from CalArts in May. www.richardvalitutto.com.

Argenta Walther, a native of Oakland, California, holds a B.M. from UC Santa Cruz and an M.F.A. from CalArts. She currently teaches at Renaissance Arts Academy and works with many groups in Los Angeles, including PARTCH, wild Up, and the Choir of St. James.

Liza White writes music that combines influences from all over the musical spectrum. Her work has been performed by leading ensembles such as ALEA III under the direction of Gunther Schuller, the University of Minnesota Wind Ensemble under the direction of Craig Kirchoff, the Massachusetts Youth Wind Ensemble under the direction of Eric Hewitt, and the Charlestown Symphony Orchestra Brass Quintet. Liza has won numerous awards and honors including the Craig and Janet Swan Prize, the Margaret Blackburn Biennial Composition Competition, and an Emil and Ruth Beyer Award from the National Federation of Music Clubs. She has been invited to attend the Bowdoin International Music Festival, the Norfolk Chamber Music Festival, California Summer Music, the Summer Institute for Contemporary Performance Practice, and the Composers' Conference at Wellesley College, and has held residencies at the MacDowell Colony, the Virginia Center for the Creative Arts, and the Hambidge Center for Creative Arts and Sciences. www.lizawhitemusic.com

Danny Holt wishes to thank Lauren Pratt and everyone at REDCAT, Vicki Ray, Ming Tsu, Raffaello Mazza, and all the performers, composers, and other artists for making tonight's concert possible. Also special thanks to the following individuals (and many more) who have assisted with The Piano/Percussion Project: John Gilliland, Matt Cook, Drew Jorgensen, Alan Eder, Dan Savell, Keith Aleo, Kate Conklin, Michele Longoria, LoMa Familiar, the Yvar Mikhashoff Trust for New Music, and the Steve Weiss catalog. Thanks also to Yamaha for providing excellent pianos.

albums. A Musical Arts Performance major at CalArts, she is delighted to be part of such an exciting artistic community as she explores the next chapter in her musical career.

Jon Mahoney is a third-year undergraduate student at CalArts studying in the Film/Video program with a focus in lighting and cinematography. He is currently studying abroad in Prague.

Adeline Newmann is an experimental filmmaker and collaborative media artist from the San Francisco Bay area. She seeks to create abstract and visual experiences in her work through deconstructing, reconstructing, and reworking a perceived reality. She is currently pursuing her BFA in Experimental Animation at the California Institute of the Arts.

Evan Pritts is a student in the CalArts Film Directing Program. Though dedicated to narrative cinema, he acknowledges abstraction.

Born in Redding, California, **David Rhodes** is a graduate student in the CalArts Performer-Composer Program. In addition to composing mixed-media works for stage, David enjoys writing music for dance, theater, and film.

Sarah Seelig is a pianist and improviser currently residing in Albuquerque, New Mexico with her mad scientist husband and two fuzzy dogs.

Derek Stein studied cello performance with Thomas Landschoot at Arizona State University where he received his Bachelors of Music Performance. While attending the California Institute of the Arts, he studied with Erika Duke-Kirkpatrick and graduated in May of 2010 with an M.F.A. in Music Performance. He now holds an adjunct teaching position at CalArts, and is the cellist for the Robin Cox Ensemble.

The Stokastik Theatre Ensemble is a California-based, non-profit, public benefit corporation and a pending 501-c-3 organization. The core company comprises CalArts and Cincinnati College-Conservatory of Music (CCM) alumnae who are all dedicated to forwarding theatre in Los Angeles. Our mission is to promote the creation and development of new works, and to reclaim and recreate forgotten works while at the same time support and encourage opportunities for theatre artists to engage in multidisciplinary growth in the process of creating theatre. www.stokastik.org.

Emi Tamura studied piano performance with Roger Woodward at San Francisco State University where she received her Bachelors of Music and Masters of Music. She came to CalArts to study composition and to further expand her knowledge in collaborative and contemporary music performance.

ABOUT THE MUSIC

***Ballad of the Mean Angry Jazz Hater Monster!* (2009, world premiere) Liza White**

Ballad of the Mean Angry Jazz Hater Monster! is a surreal portrayal of an irritable, lonely, large, and scary imaginary creature who is irrationally incensed by the presence of cheesy jazz music. Written for virtuoso performer Danny Holt, *Ballad of the Mean Angry Jazz Hater Monster!* features theatrical techniques as well as frequent, frenetic shifts between jazz-influenced piano segments—accompanied by static noise from an LP player as if these segments were being listened to on LP by the monster—and raging percussive tantrums. The piece depicts this monster’s tumultuous journey toward self-understanding. —LW

***Synchronisms No. 6* (1970) Mario Davidovsky**

Mario Davidovsky wrote *Synchronisms No. 6* for pianist Robert Miller as part of a series of compositions for tape and various other instruments. While many composers after World War II believed that electronic music would replace traditional music, Davidovsky saw electronics as a useful medium in music that could be used to control the main elements of sound: attack, delay, and sustain. This manipulation of sound is evident in this particular piece, where the electronic sounds interact with and enhance the sounds of the piano. Davidovsky won a Pulitzer Prize for the piece in 1971.

***Tel jour, telle nuit* (1937) Francis Poulenc**

Tel jour, telle nuit is widely considered to be Francis Poulenc’s greatest and most profound song cycle. Composed in the years 1936–37, these nine songs are settings of poems by the surrealist poet Paul Éluard, and they beautifully demonstrate Poulenc’s strong intuitive connection to Éluard’s poetry, which he set on numerous occasions. In this presentation of *Tel jour, telle nuit*, nine short films by Nick Flessa accompany Argenta Walther and Richard Valitutto in the communication of these songs’ complex emotional world. While the films do not correspond exactly to the text or premise of the songs, Flessa composed and shot the films with the music strongly in mind, and sought to complement the essences of Poulenc and Éluard’s art of lyricism, whimsy, sensuality, and nonchalance. The songs’ texts and their translations are printed below:

I. Bonne journée

Bonne journée j’ai revu qui je n’oublie pas
Qui je n’oublierai jamais

I. A good day

A good day again I’ve seen those I do not forget
Shall never forget

Et des femmes fugaces dont les yeux

Me faisaient une haie d’honneur

Elles s’enveloppèrent dans leurs sourires

And fleeting women whose eyes

Formed for me a line of honour

They wrapped themselves in their smiles

Bonne journée j'ai vu mes amis sans soucis
Les hommes ne pesaient pas lourd
Un qui passait
Son ombre changée en souris
Fuyait dans le ruisseau

J'ai vu le ciel très grand
Le beau regard des gens privés de tout
Plage distante où personne n'aborde

Bonne journée qui commença mélancolique
Noire sous les arbres verts
Mais qui soudain trempée d'aurore
M'entra dans le cœur par surprise.

II. Une ruine coquille vide
Une ruine coquille vide
Pleure dans son tablier
Les enfants qui jouent autour d'elle

La ruine s'en va à tâtons
Chercher ses vaches dans un pré
L'ai vu le jour je vois cela
Sans en avoir honte

Il est minuit comme une flèche
Dans un cœur à la portée
Des folâtres lueurs nocturnes
Qui contredisent le sommeil.

III. Le front comme un drapeau perdu
Le front comme un drapeau perdu
Je te traîne quand je suis seul
Dans des rues froides
Des chambres noires
En criant misère

Je ne veux pas les lâcher
Tes mains claires et compliquées
Nées dans le miroir clos des miennes

A good day I've seen my friends free of care
The men did not weigh much
One who was passing by
His shadow metamorphosed into a mouse
Fled into the gutter

I've seen the great wide sky
The beautiful look of the utterly bereft
Distant shores where no man lands

A good day which began mournfully
Black beneath the green trees
But which suddenly drenched with dawn
Invaded my unsuspecting heart.

II. A ruin empty shell
A ruin empty shell
Weeps into its apron
Surrounded by children at play
Making less noise than flies

The ruin gropes along
Seeking her cows in a meadow
I have seen the day I see that
Without feeling shame

It is midnight like an arrow
In a heart within reach
Of the lively nocturnal glimmerings
Which deny sleep

III. My forehead like a surrendered flag
My forehead like a surrendered flag
I drag you when I am alone
Through cold streets
Dark rooms
Destitute

I will not let them go
Your light and intricate hands
Born in the darkened mirror of my own

Princeton University from 2003–2007. He has received commissions from the Bang on a Can All-Stars, the BBC, Ensemble Klang, the London Sinfonietta, the New London Children's Choir, Orkest De Ereprijs, the Oxford Contemporary Music Festival and The Roundhouse (London) and awards include the Royal Philharmonic Prize and the BBC Young Composer of the Year Prize. A new CD of his work, *O Death*, has just been released by Ensemble Klang. It has been featured on WNYC New Sounds and was "Pick of the Week" on WNYC's Soundcheck. www.oscarbettison.com

Anahita Dehbonehie is a second-year M.F.A. candidate in scenic design at CalArts. Her credits include: CalArts: *Cherry Jam*; *HomeBody*. USC: *Permeable*. Montreal: *La Salon Automate*, *Dissident*, *Per|Son|Alia* with Sandeep Bhagwati, *The Gut Girls*. International: *PETERBURG*, *It Has Come To This*, *Engler I Gata*, *KomiOrder*, *Minimaximum* with Andrey Bartenev, COG with Serge Von Arx.

Nick Flessa is a filmmaker and video artist based in Los Angeles. He received a Bachelor's degree in Literature and Arabic from the University of Cincinnati in 2009, while working extensively in independent video in the Midwest for several years. Currently, he is an M.F.A. candidate in Film Directing at CalArts. Upcoming projects include video design for the Stokastik Theatre Ensemble's L.A. premiere of Ashlin Halfnight's *Artifacts of Consequence* this May.

Pianist **Danny Holt** specializes in performing contemporary works, 20th-century music, and obscure and neglected repertoire from past centuries. The late music critic Alan Rich praised one of Holt's recent performances as "phenomenal" (SolveHeard.com) and *The Record* (Waterloo, Ontario) called him "the classical music equivalent of an extreme sports athlete." In addition to championing the works of emerging composers, Holt has worked with composers such as Steve Reich, Louis Andriessen, Christian Wolff, James Tenney, David Lang, Michael Gordon, Augusta Read Thomas, and many others. Holt's *Fast Jump* CD (Innova, 2009) was a featured new release on both WNYC and iTunes, and includes world premiere recordings of works by David Lang (co-founder of Bang on a Can), Caleb Burhans, Lona Kozik, Graham Fitkin, and Jascha Narveson. *Gramophone* called the disc "a compelling showcase for Holt's innate virtuosity and gregarious temperament" and *Sequenza21.com* called Holt's playing "brilliant". Holt resides in Los Angeles, where he is an active freelance performer and educator, and he serves on the faculty of the Herb Alpert School of Music at California Institute of the Arts. www.dannyholt.net.

Ingrid Lee is a pianist and composer from Hong Kong. She is a three-time Hong Kong Schools Music Festival piano solo competition prize-winner. She currently plays piano, electric bass, and electronics in several groups and writes music while studying as a performer/composer major at the California Institute of the Arts.

Diane Lindsay is a Los Angeles-based pianist, composer, producer and music director. In a career spanning over three decades, she has toured nationally and has released three solo

“Schilflied” and “Nacht” from *Sieben frühe Lieder* (1907)

Alban Berg

“Schilflied” (Reed song, text by Nikolaus Lenau) and “Nacht” (Night, text by Carl Hauptmann) are the two opening songs of Alban Berg’s early collection of Seven Early Songs. Originally composed between 1905 and 1908, the cycle was compiled in 1917 in honor of his tenth wedding anniversary to his wife, Helene Berg. A student of Arnold Schoenberg, Berg was greatly influenced not only by the music of his mentor but by a variety of other composers ranging from Wolf to Debussy. In *Schilflied*, we hear the muted heartbeat of the long-lost beloved maiden pulsating throughout the song as the rustling reeds bend sorrowfully towards the river. *Nacht* is a magical painting of a moon-lit landscape full of brown mountains, black shadows, silver streams, clouds, fog and light, all coming alive through a series of stunning whole-tone harmonic progressions.

An Inventory of Remnants (2009)

Oscar Bettison

When Danny Holt first asked me to write a piece for piano and percussion (or as I call it, pianopercussion) I instantly thought of one of the many mechanical instruments that were popular in the nineteenth and early twentieth centuries. Many of these instruments (replete with fantastic names like “The Orchestrion”) were fitted with percussion and all sorts of other sounds and thus were capable of playing much more than just regular piano music. More specifically, I started thinking about what these instruments would sound like now with their dilapidated mechanisms and worn-out hammers. Thus in the piece nothing quite lines up; rhythm and harmony lurch and jerk as if under the strain of many years of neglect, like a faded seaside resort in the middle of winter. The piece was commissioned by the Yvar Mikhashoff Trust Pianist/Composer Commissioning Fund and is dedicated to Danny Holt, and not just because he is the only person who can play it. —OB

ABOUT THE ARTISTS

Laura Jean Anderson, a Washington native, is a vocalist, guitarist, songwriter and folk musician currently studying music at CalArts for her second year. She is just beginning her musical career and is excited to feed her growing musical appetite.

Oscar Bettison’s work demonstrates a willingness to work within and outside the confines of concert music. He likes to work with what he calls “cinderella instruments”, either by making percussion instruments (in the case of *Junk*) or by re-imagining other instruments (*Krank*, *Cibola*) as well as writing for instruments more common in rock music. More recent pieces have featured some electroacoustic elements. His evening-long work *O Death* is concerned with bringing all these strands together. His teachers have included Simon Bainbridge, Louis Andriessen, Martijn Padding and Steve Mackey. He is on the composition faculty at the Peabody Conservatory. He is the recipient of the Yvar Mikhashoff Trust for New Music Pianist/Composer Commissioning Project (2009), a Jerwood Foundation Award (1998), the Royal Philharmonic Society Prize (1997), and the first BBC Young Composer of the Year Prize (1993). He was a Naumberg fellow at

Tout le reste est parfait
Tout le reste est encore plus inutile
Que la vie

All else is perfect
All else is vainer still
Than life

Creuse la terre sous ton ombre

Hollow the earth under your shadow

Une nappe d’eau près des seins
Où se noyer
Comme une pierre.

A sheet of water close to your breasts
To drown in
Like a stone.

IV. Une roulotte couverte en tuiles

Une roulotte couverte en tuiles
Le cheval mort un enfant maître
Pensant le front bleu de haine
À deux seins s’abattant sur lui
Comme deux poings

IV. A tiled gypsy wagon

A tiled gypsy wagon
The horse dead a child master
Thinking his forehead blue with hate
For the two breasts beating down on him
Like two fists

Ce mélodrame nous arrache
La raison du cœur.

This melodrama rips from us
The heart’s sanity.

V. À toutes brides

À toutes brides toi dont le fantôme
Piaffe la nuit sur un violon
Viens régner dans les bois

V. Riding full tilt

Riding full tilt you whose ghost
Prances at night on a violin
Come and reign in the woods

Les verges de l’ouragan
Cherchent leur chemin par chez toi
Tu n’es pas de celles
Dont on invente les désires

The lashing hurricane
Seeks its path by way of you
You are not of those
Whose desires can be imagined

Viens boirse un baiser par ici
Cède au feu qui te désespère.

Come drink a kiss over here
Surrender to the fire that drives you to despair.

VI. Une herbe pauvre

Une herbe pauvre
Sauvage
Apparut dans la neige
C’était la santé
Ma bouche fut émerveillée
Du goût d’air pur qu’elle avait
Elle était fanée

VI. A meagre blade of grass

A meagre blade of grass
Wild
Appeared in the snow
Health itself
My mouth marvelled
At its taste of pure air
It was withered.

VII. Je n'ai envie que de t'aimer
Je n'ai envie que de t'aimer
Un orage emplit la vallée
Un poisson la rivière

Je t'ai faite à la taille de ma solitude
Le monde entier pour se cacher
des jours des nuits pour se comprendre

Pour ne plus rien voir dans tes yeux
Que ce que je pense de toi
Et d'un monde à ton image

Et des jours et des nuits réglés par tes paupières

VIII. Figure de force brûlante et farouche
Figure de force brûlante et farouche
Cheveux noirs où l'or coule vers le sud
Aux nuits corrompues
Or englouti étoile impure
Dans un lit jamais partagé

Aux veines des tempes
Comme au bout des seins
La vie se refuse
Les yeux nul ne peut les crever
Boire leur éclat ni leurs larmes
Le sang au-dessus d'eux triomphe pour lui seul

Intraitable démesurée
Inutile
Cette santé bâtit une prison.

IX. Nous avons fait la nuit
Nous avons fait la nuit je tiens ta main je veille
Je te soutiens de toutes mes forces
Je grave sur un roc l'étoile de tes forces
Sillons profonds où la bonté de tons corps germera

VII. I long only to love you
I long only to love you
A storm fills the valley
A fish the river

I have formed you to fit my solitude
The whole world to hide in
Days nights to understand each other

To see nothing more in your eyes
But what I think of you
And a world in your image

And of days and nights ruled by your eyelids.

VIII. Image of force fiery and wild
Image of force fiery and wild
Black hair in which gold flows south
Towards corrupt nights
Gold engulfed tainted star
In a bed never shared

To temple veins
And tips of breasts
Life is denied
No one can blind the eyes
Drink their brilliance or their tears
The blood above them triumphs for itself alone

Obstinate immoderate
Useless
This health builds a prison.

IX. We have created night [turned out the light]
We have turned out the light I hold your hand I
lie awake
I sustain you with all my strength
I engrave on a rock the star of your strength
Deep furrows where your body's goodness will
germinate

Je me répète ta voix cachée ta voix publique I repeat to myself your hidden voice your public voice

Je ris encore de l'orgueilleuse I still laugh at the haughty woman
Que tu traites comme une mendicante You treat as a beggar
Des fous que te respectes des At the fools you respect the simple
simples où tu te baignes folk in whom you steep yourself
Et dans ma tête qui se met doucement And in my head which gently begins
d'accord avec la tienne avec la nuit to harmonize with yours with the night
Je m'émerveille de l'inconnue que tu deviens I marvel at the stranger you become
Une inconnue semblable à tout ce que j'aime A stranger resembling you resembling all I love
Qui est toujours nouveau. Which is ever new.

Tingsha (2010)

"Tingsha" are Tibetan Buddhist finger cymbals used to begin and end religious ceremonies. They are traditionally struck three times to move and focus energy in a sacred space. This piece was inspired by a gong meditation I experienced in Taos, New Mexico. —SS

Moves (2011)

A simultaneous creative movement containing video, amplified piano, cello, and pre-recorded acoustic piano sounds.

hitting things won't solve your problems...(but it might make you feel better) **(2009)**

hitting things won't solve your problems (but it might make you feel better) is as disjunct and fragmented as its inspirations and influences. Cecil Taylor, drum 'n' bass, George Antheil, post-rock, Richard Strauss' *Der Rosenkavalier*, really difficult polyrhythms and an inevitable feeling of defeat all have a place in this piece. There are not many people that would be brave (crazy?) enough or even willing to tackle such things (4 (left foot) against 5 (hands) against 6 (right foot)). Thank you Danny Holt. —AT

8 (1986)

Randy Hostetler wrote *8* for Mel Powell while he was at CalArts. Powell, Hostetler's teacher at the time, requested that Hostetler write a piece in classic sonata form. The result was *8*, a wacky and brilliant piece of work that consists of meticulously choreographed gestures and carefully placed quotes from Reich and Ravel. A video of Hostetler performing this piece can be found on Youtube.

Sarah Seelig

Emi Tamura

Andrew Tholl

Randy Hostetler