

UPCOMING PERFORMANCES AT REDCAT

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

WE WANT TO HEAR ABOUT YOUR REDCAT EXPERIENCE!

Post a comment on our wall @ [facebook.com/calartsredcat](https://www.facebook.com/calartsredcat)

... or send a tweet to us @ twitter.com/calartsredcat

... or send an old-fashioned email to info.redcat@calarts.edu

TRANSCENDING NATURE EMANUELE ARCIULI, PIANO

MARCH 24, 2011 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS



TRANSCENDING NATURE

EMANUELE ARCIULI, PIANO

Thursday, March 24, 2011, 8:30

PROGRAM

Essay (after a Sonata—with respect to the “Concord” Sonata by Charles Ives) (2003) **James Tenney**

Nichi’ Shada’ji Nalaghali (Winds that Turns on the Side from the Sun) (2008)
Raven Chacon

2 movements from *Gichi-Gamiing (Lake Superior) (2010, world premiere)*
Barbara Croall

Winnsboro Cotton Mill Blues (North American Ballad No. 4) (1979) **Frederic Rzewski**

—Intermission—

Sonata no. 2 “Concord – Massachusetts 1840–1860” (1920) **Charles Ives**

- 1. “Emerson” (after Ralph Waldo Emerson)**
- 2. “Hawthorne” (after Nathaniel Hawthorne)**
- 3. “The Alcotts” (after Bronson Alcott and Louisa May Alcott)**
- 4. “Thoreau” (after Henry David Thoreau)**

Professor of Composition at the Conservatoire Royal de Musique in Liège, Belgium, then directed by Henri Pousseur. Occasionally he teaches for short periods at schools and universities throughout the U.S. and Europe, including Yale University, the University of Cincinnati, the California Institute of the Arts, the University of California, San Diego, the Royal Conservatory of The Hague and Trinity College of Music, London. Many of Rzewski’s works are inspired by secular and socio-historical themes, show a deep political conscience and feature improvisational elements. Nicolas Slonimsky (1993) says of him in *Baker’s Biographical Dictionary of Musicians*: “He is furthermore a granitically overpowering piano technician, capable of depositing huge boulders of sonoristic material across the keyboard without actually wrecking the instrument.”

James Tenney (1934–2006) was born in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his early training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College and the University of Illinois. His teachers and mentors included Eduard Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, Edgard Varèse, Harry Partch, and John Cage. A performer as well as a composer and theorist, Tenney was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City (1963–70). He was a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. Tenney is the author of several articles on musical acoustics, computer music, and musical form and perception, as well as two books: *META + HODOS: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form* and *A History of ‘Consonance’ and ‘Dissonance’*. Tenney returned to the California Institute of the Arts in 2000 to take the Roy E. Disney Family Chair in Musical Composition, having taught there at its beginnings in the early 1970s. He was on the faculties of the Polytechnic Institute of Brooklyn, the University of California at Santa Cruz and at York University in Toronto where he was named Distinguished Research Professor in 1994. James Tenney’s music is published by Sonic Art Editions (Baltimore) and the Canadian Music Centre, and is also distributed by Frog Peak (Lebanon, New Hampshire). Recordings are available from Artifact, col legno, CRI, Hat[now]ART, Koch International, Mode, Musicworks, Nexus, oodiscs, SYR, Toshiba EMI, and New World, among others.

degrees from Musikhochschule in Munich, Germany and the University of Toronto, where she was the recipient of the Glenn Gould Award in Composition (1989). From 1989 to 2000, she was a Resident Composer with the Toronto Symphony Orchestra where her work was performed under Finnish conductor Jukka-Pekka Saraste. Her music has been premiered and featured at many international festivals, including Murten Festival (Switzerland), Festival d'Avignon (France), Avantgarde Festival neuer Musik (Munich, Germany), Aboriginal Music Days 2000 (Toronto, Canada) and the Made in Canada New Music Festival (Massey Hall, Toronto).

Charles Ives (1874–1954) pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives' vast output gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought a highly personalized musical expression through the most innovative and radical technical means possible. A fascination with bi-tonal forms, polyrhythms, and quotation was nurtured by his father whom Ives would later acknowledge as the primary creative influence on his musical style. Studies at Yale with Horatio Parker guided an expert control over large-scale forms. Ironically, much of Ives' work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. The conductor Nicolas Slonimsky, music critic Henry Bellamann, pianist John Kirkpatrick (who performed the Concord Sonata at its triumphant premiere in New York in 1939), and the composer Lou Harrison (who conducted the premiere of the Symphony No. 3) played a key role in introducing Ives' music to a wider audience. Henry Cowell was perhaps the most significant figure in fostering public and critical attention for Ives' music, publishing several of the composer's works in his *New Music Quarterly*. In 1947, Ives was awarded the Pulitzer Prize for his Symphony No. 3, according him a much deserved modicum of international renown. Soon after, his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world's leading performers and musical institutions.

Frederic Rzewski began playing piano at age 5. He attended Phillips Academy, Harvard and Princeton, where his teachers included Randall Thompson, Roger Sessions, Walter Piston and Milton Babbitt. In 1960, he went to Italy, a trip which was formative in his future musical development. In addition to studying with Luigi Dallapiccola, he began a career as a performer of new piano music, often with an improvisatory element. A few years later he was a co-founder of Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum. Musica Elettronica Viva conceived music as a collective, collaborative process, with improvisation and live electronic instruments prominently featured. In 1971 he returned to New York. In 1977 Rzewski became

ABOUT THE MUSIC

—notes by Emanuele Arciuli

Essay (after a Sonata—with respect to the “Concord” Sonata by Charles Ives) (2003) **James Tenney**

Charles Ives' “Concord” Sonata was published along with *Essays before a Sonata*, in which the composer poetically introduces the four movements of his masterpiece in text, like a preface. James Tenney was an important composer, but he was also a tremendous pianist, and the “Concord” Sonata was among his best horses. So, in 2003, he decided to compose a work (commissioned by pianist Heather O'Donnell with the assistance of the Canada Council of the Arts) completely based on Ives' sonata, and entitled it *Essay (after a Sonata...)*.

It is something like an afterword, but it works perfectly in the very beginning of this program in which the pianoforte is considered in all its potential. The piece can be performed on the keyboard or—sometimes better—just plucking strings with fingertips or striking the lower strings with a mallet. Tenney uses only notes from the “Concord” Sonata. The piece is entirely monophonic, and—even if not spectacular—it is very difficult to play. There is something magical in the music, like an exploration of the piano beyond the instrument, in fact “transcending piano”, like Lucio Fontana's paintings transcend canvas.

Nichi' Shada'ji Nalaghali (Winds that Turns on the Side from the Sun) (2008) **Raven Chacon**

Raven Chacon was a student of James Tenney, and he is considered among the most promising young composers on the new American scene. His music goes beyond the sound of western tradition (equal temperament) to explore noises and the sounds of the nature. This work was commissioned by Emanuele Arciuli and was performed at the Smithsonian Museum of Native Americans in 2008. The pianist does not have to play one note. Rather he has to listen what the piano sounds in itself, just modifying the pitches, the volume and the resonances with a guitar amplifier, using the pedal and pressing some keys silently. As in the Indian culture, man cannot impose his presence on nature, just try to find a way to be part of nature. In this work “nature” is, of course, the piano, with which the pianist must find resonance.

Gichi-Gamiing (Lake Superior) (2010, world premiere) **Barbara Croall**

Barbara Croall lives in Canada, in the Odawa reservation. She is a very special composer, who connects the profound and noble tradition of her Nation with Impressionism. After having composed for him a short piano piece in 2008, she is now composing for Emanuele Arciuli a long suite for piano inspired by Lake Superior (Ontario), in seven movements. So far she has composed just the first two (heard tonight); the architecture of the final suite will work differently.

This music uses some themes from the First Nations traditions, and pentatonic scales; it has a great energy and poetry. The first piece is based on a sort of ostinato (high C–D); the second uses a popular song from her community. The piano writing is refined and colored.

Winnsboro Cotton Mill Blues (North American Ballad No. 4) (1979) Frederic Rzewski

Rzewski composed his *North American Ballads* in the seventies, the same years of *The People United Variations* and *Four Pieces*. The most performed and famous ballad is the fourth, *Winnsboro Cotton Mill Blues*. The piece explores new piano gestures, and employs the arm to play a blues theme. The writing is very virtuosic, with a strong counterpoint and a magnificent slow blues section.

Sonata no. 2 “Concord – Massachusetts 1840–1860” (1920) Charles Ives

Ives’ “Concord” sonata is the first great American piano masterpiece, and perhaps still the most important piano piece ever composed in the U.S. Beyond its complex philosophical ideas, and Ives’ genuine homage to Transcendentalism, the piece works in itself as a great piece of music, with a wide range of moods and emotions. It seems to contain all the past, present and future American music, like American music’s “Big Bang”.

ABOUT THE ARTISTS

Emanuele Arciuli has established himself as one of the most original and interesting performers on today’s classical music scene. His repertoire ranges from Bach to contemporary music, with a strong affinity for composers from the United States. Having gained the respect of distinguished composers such as Helmut Lachenmann and George Crumb, Emanuele Arciuli has had several new works written for him, including piano concertos by Michael Nyman, Lorenzo Ferrero, Filippo Del Corno, Michele dall’Ongaro, Carlo Boccadoro, and Louis W. Ballard (whose *Indiana Concerto* he premiered in 2008 with the Indianapolis Symphony Orchestra). In constant pursuit of new ideas and innovative programmes, Emanuele Arciuli is continuously developing new projects. *’Round Midnight Variations*, a group of 16 compositions that were written expressly for Arciuli by composers such as Babbitt, Rzewski, Torke, Daugherty, Bolcom, and Harbison, has recently sparked the interest of international critics and is considered by some to be one of the most significant recent American piano collections. His special interest in Native American cultures inspired a project by Native American composers Davids, Quincy, Croall, and Chacon, who dedicated works to Arciuli which he then premiered in November 2008 at the Smithsonian Museum in Washington D.C. His numerous recordings include *Gates to Everywhere*, with music by Carla Bley, Fred Hersch, and Chick Corea; the complete piano works of Berg and Webern; and the world premiere of Bruno Maderna’s Concerto for piano and orchestra. His CD dedicated to

George Crumb (Bridge) was nominated for a Grammy Award, and his CD with works by Adams and Rzewski (Stradivarius) received the Italian critics’ award for Best Record in 2006. Emanuele Arciuli regularly performs at major concert halls and festivals, such as the Berliner Festwochen, Miller Theater-New York, Miami Piano Festival, La Scala Milano, Maggio Musicale Fiorentino, La Fenice Venice, and the Brescia and Bergamo International Piano Festival. He has collaborated with internationally renowned orchestras such as the Indianapolis Symphony, Saint Petersburg Philharmonic, Orquestra Sinfônica Brasileira and the RAI National Symphony. Conductors with whom he has worked include Yoel Levi, James MacMillan, Kazushi Ono, Zoltan Pesko, Arturo Tamayo, and Mario Venzago. Also a writer and musicologist, Emanuele Arciuli published *Rifugio Intermedio*, a book about contemporary piano music in Italy and the United States, in 2006. A new comprehensive book on American piano music, *Musica per pianoforte negli Stati Uniti*, was recently published in Italy and presented at the MiTo Settembre Musica Festival in Torino by Enzo Restagno. Further presentations are to follow in Milan (Festival Milano Musica), Bari, and Rome. The Italian culture channel RaiRadioTre recently included Emanuele Arciuli in its ten-part series on Italian interpreters of contemporary music. Emanuele Arciuli is a professor at the Conservatory in Bari and a frequent guest professor at the Cincinnati College-Conservatory of Music and other American universities. www.emanuelearciuli.com

Raven Chacon is an American composer and artist. He is known for being a composer of chamber music as well as being a solo performer of experimental noise music. Chacon has recorded many works for classical and electronic instruments and ensembles and has had many performances and exhibits of his work across the U.S. as well as Europe and New Zealand. He has received commissions from the University of Mary Washington and the ERGO Ensemble of Toronto. His unique musical scores were also featured in the book “Notations 21” published by Mark Batty Publishing in 2009. He has a MFA in Music Composition from the California Institute of the Arts where he studied with James Tenney, Morton Subotnick, and Wadada Leo Smith. Chacon has served on the Music and Native American Studies faculties at the University of New Mexico and as a visiting artist in the New Media Art & Performance program at Long Island University. He has served as Composer-in-Residence with the Native American Composers Apprenticeship Project and is a founding member of the First Nations Composers Initiative (FNCI). Raven Chacon performs regularly as a solo artist as well as with numerous ensembles in the Southwest. He is also a member of the Postcommodity art collective. He lives in Albuquerque, New Mexico.

Odawa composer **Barbara Croall** (Manitoulin Island, Kineu Dodem) is active internationally, with works performed in several European countries, the United States, and Canada over the past several years. Apart from playing, performing, and composing on traditional Native flutes and singing in traditional ceremonies, Croall is also a classically trained musician, having received