

group of musicians and composers such as Vinny Golia, John Zorn, Carol Kaye, Morton Subotnick, James Tenney, rock groups Cursive and Silversun Pickups, Ulrich Krieger, Rohan de Saram, Lawrence Lesser, members of the California E.A.R. Unit, the Robin Cox Ensemble and more.

A semi-finalist in the 2009 Carl Nielsen International Clarinet Competition and winner of the 2009 Thornton Symphony Orchestra Concerto Competition, the Mooredale Concerto Competition and the Royal Conservatory Concerto Competition, clarinetist **Sonia Sielaff** is a graduate of the University of Southern California Thornton School of Music, where she studied with Yehuda Gilad. Sonia has participated in several festivals, including Tanglewood, Spoleto, Aspen, and the Banff Arts Festival. Sonia has traveled to far-away lands like Norway, Denmark, China and South Beach and continues to audition for professional orchestras until she decides which locale has the best chocolate.

Trio Kobayashi (Anna Robinson, horn; Matt Barbier, trombone; Luke Storm, tuba) specializes in the emerging field of just intonation music for brass. Founded to perform the music of Wolfgang von Schweinitz, Kobayashi has gone on to perform a wide repertoire stretching from vocal music of the Renaissance to collaborations with living composers such as Larry Polansky, Ulrich Krieger, Nicholas Deyoe, Marc Sabat, and Michael Jon Fink.

Richard Valitutto is delighted to be making his second REDCAT appearance this evening. He recently received the prestigious Beutner Family Award for Excellence in the Arts at CalArts, where he is currently pursuing his MFA in music studying piano with Vicki Ray. He holds a BM from the University of Cincinnati College-Conservatory of Music where he studied with Eugene and Elisabeth Pridonoff.

Brian Walsh is a musician who is interested in sound and communication regardless of the genre. He is a graduate of the California Institute of the Arts (MFA, BFA), and the Los Angeles County High School for the Arts. He has studied clarinet with William Powell, Gary Bovyer, Deborah Kanter, and Val Grayson, and improvisation with Bobby Bradford, Vinny Golia, and Ben Goldberg. Performances have taken him to Japan, Canada, England, the Netherlands, and all over the United States. He has premiered pieces by Luigi Nono, James Newton, Rozalie Hirs and many others. Past collaborators have included Peter Maxwell Davies, Gavin Bryars, Bobby Bradford, Nels Cline, Money Mark, Bright Eyes, James Newton, Larry Koonse, Muhal Richard Abrams, the Henry Mancini Orchestra, and the Riverside Philharmonic.

CONSIDERING WAGNER

MAY 16, 2010 | 7:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CONSIDERING WAGNER

Sunday, May 16, 2010, 7:00pm

PROGRAM

ACT I

***Firedays* (2008)**

Film

Peter Rappmund

***ohne title/2 Klarinetten* (1993)**

Sonia Sielaff, Brian Walsh, clarinets

Peter Ablinger

– BRIEF INTERMISSION –

ACT II

***Idyllily* (2000)**

**Marc Sabat, with Martin Arnold,
John Oswald, and Richard Wagner**

CalArts Strings: Georgi Dimitrov (concertmaster), Jessica Kackley, Mona Tian, Leonard Lee, Sara Schilling, Chrysanthe Tan, Nicanor Salas, Tatenori Hamasaka, Keenan Hately, Bianca McClure, Henry Webster, Artur Kirakosyan, violins; Heather Lockie, Zack Ewald, Alessandra Barrett, James Rees, Tony Chavez, violas; Derek Stein, Nat Swanson, cellos; James Klopfleisch, bass; Mark Menzies, animateur

***Bosch tapped the gas pedal and the Caprice moved forward...* (1996–2000)**

Sections: “Vorspiel”, “Day Book”, “Numbers”

Marko Ciciliani and Jeff Kowalkowski

Audio playback

– BRIEF INTERMISSION –

ACT III

***Vorspiel Umgestaltet (Wagner)* (1853–2009)**

Meason Wiley, laptop; Aniela Perry, cello; Matt Barbier, trombone; Philippe Brunet, trumpet

Meason Wiley

***Plainsound Brass Trio 1, op. 50* (2008)**

Trio Kobayashi: Anna Robinson, French horn; Matt Barbier, trombone; Luke Storm, tuba

Wolfgang von Schweinitz

– BRIEF INTERMISSION –

ACT IV

***piwakawaka (fantail)* (2009)**

Mark Menzies, violin; Richard Valitutto, piano

Mark Menzies

***Ginnungagap* (2008) & *3 Nornen* (2006)**

Scott Cazan, laptop; Ulrich Krieger, alto saxophone

Ulrich Krieger

Wolfgang von Schweinitz was born in Hamburg (Germany) in 1953, studied composition 1968–76 with Esther Ballou, Ernst Gernot Klussmann, György Ligeti and John Chowning and is now living in Southern California, on the western edge of the Mojave Desert, thirty miles north of CalArts (California Institute of the Arts), where he was invited to assume the succession to James Tenney (Roy E. Disney Family Chair in Musical Composition). His compositions are concerned with developing new microtonal tuning and ensemble playing techniques based on non-tempered just intonation.

Meason Wiley is an electronic musician and visual artist based out of Los Angeles, California. A multi-instrumentalist, he received his BFA in Music Technology from the California Institute of the Arts, where he currently serves as a graduate teaching assistant under the guidance of Dr. Ajay Kapur. He received his first publication from the NIME Conference in 2009 for his design of an open source and modular gestural interface called the MLGI. His work focuses on various aspects of music technology including software design, sound design, instrument and interface design, electronic composition and new technologies for multimedia. As a musician, he is currently exploring computer-based generative and algorithmic electronic and hybrid composition.

ABOUT THE PERFORMERS

Matt Barbier is an LA-based trombonist, improviser and composer. Matt is currently working on his MFA at CalArts while studying with Wolfgang von Schweinitz and Ulrich Krieger. Matt plays in numerous ensembles including Trio Kobayashi and Duo Comma.

Canadian experimentalist **Philippe Brunet** received his Master of Fine Arts Degree in trumpet performance from CalArts under the mentorship of Edward Carroll and Thomas Stevens. Philippe was a member of the 2006 Fellowship Brass Quintet at the Aspen Music Festival, Artist in Residence at the 2008 Dartington International Music Festival in Devon, England, performed numerous solo joint recitals in May, 2008, with Ed Carroll and Amy Horvey in Milan and Navarra, and a solo recital at the 2008 Chosen Vale Trumpet Seminar in Enfield, New Hampshire. Philippe has premiered over 20 new works utilizing experimental techniques and voice. Philippe currently resides in Hollywood, California.

Scott Cazan is a performer and sound artist specializing in the composition of chamber music and live electronic music where he explores human relations with technology, the act of listening and the physicality of sound. Scott has performed and shown his installation work in various parts of the United States, France and Germany. His music can be heard on Khalija Records and at www.scottcazan.com.

Aniela Perry has been performing and teaching as a cross-genre multi-instrumentalist in the Los Angeles area for nine years. In addition to being a classically trained cellist, Ms. Perry has extensive experience as an improviser, touring rock cellist and bassist. Her diverse repertoire has allowed her the opportunity to work with and learn from a fascinating and likewise diverse

in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. As a conductor, Mark Menzies recently conducted the US premiere of Gérard Grisey's *Les Espaces acoustiques* at REDCAT; he is featured on inauthentic recordings for the innova label, including Mark Applebaum's compositions, as well as a world premiere recording of Anne LeBaron's dance opera, *Pope Joan*. Mark Menzies is a member of the Formalist Quartet which recently included one of his compositions in their repertoire—as a composer, he writes mainly for friends and colleagues. He is currently viola and violin professor at the California Institute of the Arts where he also coordinates the chamber orchestra, new music ensembles and conducting studies.

John Oswald is currently composing a major symphony for the Frankfurt-based Ensemble Modern, revising *A Time to Hear for Here*, a permanent ever-changing sound environment he designed for the atrium of the radically renovated Royal Ontario Museum in Toronto, and releasing an augmented revision of his plunderphonic composition *Plexure*, on vinyl. His sound environment *Eislaufen*, is currently installed at the former Royal Horse Palace in Vienna. A couple of summers ago he scored and directed a site-specific mobile musical composition for 3 pipers, 4 percussionists and counter tenor (Daniel Taylor) in the Manitoba Legislature Building, immediately followed by accompanying a Merce Cunningham dance performance at a Six Nations Pow Wow. That summer he made his choreographic debut with the Toronto Dance Theatre. This past summer he reunited with Daniel Taylor to create a love duet for earth-bound countertenor and mezzo-soprano amplified from a helicopter. Last year *reRite*, a commission from the Dutch ensemble MAE was premiered by them, and subsequently performed by Vancouver New Music. Oswald is a Governor General Award Media Arts Laureate, Ars Electronica Digital Musics and Untitled Arts Award winner, and an inductee into the CBC Alternative Walk of Fame, as well as being nominated to third place in a list of the most internationally influential Canadian musicians, tied with Celine Dion.

Peter Bo Rappmund was born in Casper, Wyoming, and grew up in Golden, Colorado. He studied film at the University of Colorado at Boulder, and music composition at Mills and CalArts.

Canadian composer **Marc Sabat** has been based in Berlin since 1999. His work with acoustic instruments and electronics draws inspiration from investigations of the sounding and perception of Just Intonation, American folk and experimental musics, and the relations between musical and visual forms. His pieces have been presented internationally in radio broadcasts and at festivals of new music including the Donaueschinger Musiktage, MaerzMusik, Darmstadt and Carnegie Hall. Recordings and scores are available from Plainsound Music Edition, and upcoming CDs of his music are planned for release from World Edition (Köln) and Mode Records (New York). Sabat studied at the University of Toronto, at the Juilliard School in New York, as well as working privately with Malcolm Goldstein, James Tenney and Walter Zimmermann. He teaches at the Universität der Künste Berlin, and has been a guest artist at the California Institute of the Arts, at the Escola Superior in Barcelona and the Paris Conservatoire. In 2010, he will be an artist-in-residence at Villa Aurora in Los Angeles.

ABOUT THE WORKS

***Firedays* (2008)**

Peter Rappmund

Firedays uses a remixed audio montage of *Das Rheingold* over imagery of smoke from southern California wildfires. The micro and macro structures within the film are built upon the dynamic figure of *pp*<*p*>*pp*.

***ohne title/2 Klarinetten* (1993)**

Peter Ablinger

One note. 6 parts. No changes of octave, colour or dynamic. Micro-rhythmic differences between beginning and ending tones. It is a piece that is not necessarily a piece, but rather an architectural intervention, something that—for a while—changes the room in which we find ourselves. (The note actually sounding is the B natural that appears prominently in many other pieces of my work of that decade. But written for clarinets it is the C sharp—the same C sharp that marks the climax of Wagner's "Liebestod", something that was somehow always present when I composed the piece...)

***Idyllily* (2000)**

Marc Sabat, with Martin Arnold, John Oswald, and Richard Wagner

Idyllily is the result of a series of experimental transformations applied to Richard Wagner's "Siegfried Idyll", conceived and realized in a collaboration between John Oswald, Martin Arnold and Marc Sabat. The accidentals and dynamics have been removed, the music has been diatonically transposed, legato articulations have been replaced with separated bowing, tempo has been substantially increased, and certain pitches at the end of phrases have been sustained to produce modal pedal points. The music should be played with detailed and idiosyncratic phrasing in the individual parts, whilst remaining for the most part within a *mp* – *mf* dynamic and maintaining a light, Baroque articulation. It is a kind of imaginary "time-shifting" dissolving the typically Romantic surface characteristics of Wagner's score.

Open strings and harmonics may be used often, vibrato ought to remain modest and ornamental.

***Bosch tapped the gas pedal and the Caprice moved forward...* (1996–2000)**

Marko Ciciliani and Jeff Kowalkowski

In the first sections of the hour-long work *Bosch tapped the gas pedal and the Caprice moved forward...* we used a few sentences from Cosima Wagner's diary where she described Richard's mood and constitution. We stumbled upon this book by coincidence and used the text with the idea of slowing down time through the isolation and alienation of single words and articulating these words on various timbral levels. What we thought was remarkable about the text is the intimate way of describing the married couple's life, and how a personal hierarchy thereby became evident, without actually being pronounced.

***Vorspiel Umgestaltet (Wagner)* (1853–2009)**

Meason Wiley

This piece is a remodel of Wagner's Prelude to the opera *Das Rheingold*, assembled by Meason Wiley for laptop, visuals, and musicians. The work is built upon four separate stems of the original

piece (which were re-sequenced using MIDI) and are representative of the four complete works from *Der Ring des Nibelungen*. The stems are re-generated via four separate grain clouds with unique pitch and tempo information. The musicians may improvise or perform fragmented lines from the original score. The fire visuals are frequency- and amplitude-controlled, and serve to preview the final segment of *Götterdämmerung*, completing the piece's own unique cycle. A very special thanks to Ulrich Krieger for his consideration and support of this work.

Plainsound Brass Trio 1, op. 50 (2008)

Wolfgang von Schweinitz

Eighteen microtonal variations exploring the trombone's trigger valve action at various tuned slide positions. I composed this piece for Anna Robinson, Matthew Barbier and Lukas Storm in order to provide some musical material for our collaborative exploration of the sonorities of microtonal just intonation and the new tuning and ensemble playing techniques needed to generate these precisely tuned sounds.

piwakawaka (fantail) (2009)

Mark Menzies

Te Keremutunga O Nga Atua (Twilight of the Gods) is a short New Zealand film that inspired me to write this tribute (a little alleluia) to the fantail—*piwakawaka*—a bird that's prevalent in the bush around the house where I grew up in Hawkes Bay, New Zealand.

The composition imitates two of the sounds the fantail makes—a kind of “cheep, cheep” which reminds some of a kissing sound, and a sort of flourish of twittering. Fantails come across as friendly birds: they fly around humans in a kind of flirtatious circling—apparently because we disturb insects which they eat.

I suppose my little alleluia to the fantail could be heard as connected to Messiaen's bird music; my source for the piano chords in *piwakawaka* was not the capturing of celestial rainbows or whatever, but derived from the work I've been doing eliciting material from *stormy weather* and *a beautiful day without you* (Röyksopp)—a kind of gay 'reading' of these songs that obliquely relates to *Te Keremutunga O Nga Atua's* erotic subject.

Two other elements make their way into this piece: two chords from Wagner's *Götterdämmerung* (Twilight of the Gods) that was written around the time I imagine *Te Keremutunga O Nga Atua* was set (1876); the other is a more extensive section of Takemitsu's *a bird came down the walk* which I was playing with Gayle Blankenburg at the time I was writing this piece, and so the piece is dedicated to her—as a “fellow inauthenticist”.

Ginnungagap (2008) & 3 Nornen (2006)

Ulrich Krieger

Both pieces are from my on-going series of compositions taking inspiration from the ancient Nordic/Germanic mythology. The two pieces can be performed separately or simultaneously. *Ginnungagap* is the absolute, infinite emptiness, nothingness, darkness before the beginning of time and space, home to Fimbultyr, the infinite “Weltengeist” (spirit of the worlds). The Norns are mythical female beings, who rule the destiny of gods and men. The three main ones are Urd (the past), Verandi (the present), and Skud (the future). They play an important role in Wagner's *Götterdämmerung* and are represented here by three different multiphonics.

ABOUT THE COMPOSERS

Peter Ablinger, born in Austria in 1959, lives in Berlin. <http://ablinger.mur.at/>

Toronto-based composer and performer **Martin Arnold** studied in Edmonton, Banff, den Haag and Victoria, where his teachers were Alfred Fisher, Frederic Rzewski, John Cage, Louis Andriessen, Gillius van Bergeijk, Rudolf Komorous, Douglas Collinge, and Michael Longton. His compositions have been played nationally and internationally by performers/ensembles including Arraymusic, Aventa, Belladonna, The Burdocks, Stephen Clarke, Continuum, Les Coucous Bénévoles, Marc Couroux, Cowpaws, Ensemble Kore, Ensemble QAT, Eve Egoyan, Lori Freedman, Jürg Frey, Gay-Jordan Duo, Hemispheres, Marmots, Natalie Michaud-Alain Trudel-Geneviève Soly, the Modern Quartet, Motion, Opera Aperta, Quatuor Bozzini, the rioT Trio, Sabat-Clarke Duo, Marc Sabat, Sound Pressure, Strange Companions, and Philip Thomas. Martin is also an active member of Toronto's improvisation and experimental jazz/roots/rock communities performing on live electronics, banjo, melodica, guitar, and hurdy-gurdy. In particular, he performs and records with Eric Chenaux in a number contexts and is electric guitarist in the Ryan Driver Quartet. Martin works as a landscape gardener and teaches in the Department of Cultural Studies at Trent University in Peterborough, Ontario.

Marko Ciciliani has written for a variety of settings, including orchestra, ensembles, solo works and sound installations, often including (live) electronics and other media, especially lighting and laser. Typical for his work is that it tries to combine seemingly contradictory materials, giving the composition a feeling of experiment and playfulness, with surprising turns and a variety of color. Ciciliani is teaching at the Royal Conservatory in The Hague and from the fall on at the University of Music and Performing Arts in Vienna.

Jeff Kowalkowski is a composer with deep roots in Chicago. He is a free-lance keyboardist, arranger, music director, and adjunct instructor at DePaul University and Northeastern Illinois University. His most recent pieces are *Resolute Dot Dot Cloud* a Duo Percussion Concerto (for Marquette Symphony Orchestra, Michigan), and *Tremendous Ferntuity*, a four-channel sound installation for Chicago's Lincoln Park Conservatory Fern Room, sponsored by Experimental Sound Studio (ESS).

Ulrich Krieger is a composer, performer, and improviser living in California. He studied saxophone, composition and electronic music. Krieger has developed an 'acoustic electronics' approach to playing saxophone and composing. He works in experimental and electronic music, noise, improvisation, rock, and metal, collaborating with: Lou Reed, Lee Ranaldo, Thomas Köner, Phill Niblock, Radu Malfatti, and more. He teaches composition at CalArts. www.ulrich-krieger.com

Residing in the United States since 1991, **Mark Menzies** has established an important, world-wide reputation as a new music violist and violinist. He has been described in a *Los Angeles Times* review, as an “extraordinary musician” and a “riveting violinist.” His career as a viola and violin virtuoso, chamber musician and conductor and advocate of contemporary music, has seen performances