

Ung. A founding member of the chamber orchestra wild Up, Richard will perform with them Olivier Messiaen's piano concerto *Oiseaux exotiques* in fall 2011. More information at www.richardvalitutto.com.

wild Up is a 24-member experimental classical ensemble comprising Los Angeles musicians committed to creating visceral, thought-provoking happenings. The group, led by artistic director and conductor Christopher Rountree, unites around the belief that no music is off limits, and that a concert space should be as moving as the music heard in it: small, powerful and unlike anything else. wild Up projects bring people together, defy convention and address the need for heart-wrenching, mind-bending experiences. "You'd be forgiven for mistaking wild Up, a newly formed Los Angeles chamber orchestra, for an indie rock band," writes the *Los Angeles Times*. CalArts and wild Up collaborated to create the symphonic orchestra for this performance of Sofia Gubaidulina's *Offertorium*.

While this concert marks the end of the series of concerts devoted to Sofia Gubaidulina's music at REDCAT, there is a further concert at the Wild Beast on the CalArts campus tomorrow evening, Wednesday May 18th, at 7pm

CalArts welcomes Sofia Gubaidulina to the (open door) Wild Beast: a Picnic of Changes featuring music of Sofia Gubaidulina and recent music from the CalArts community

UPCOMING PERFORMANCES AT REDCAT

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June 2 – June 5

Meg Wolfe: *trembler.shifter*

June 10 – June 11

Partch: *At the Edge of the World*

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SOFIA GUBAIDULINA PROGRAM 4: JOURNEY'S OFFERING

MAY 17, 2011 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts



SOFIA GUBAIDULINA

PROGRAM 4: JOURNEY'S OFFERING

Tuesday, May 17, 2011, 8:30pm

PROGRAM

Introitus (1978)

Richard Valitutto, piano, CalArts Orchestra, Mark Menzies, conductor
Elise Roy, flute; Claire Chenette, oboe; Archibald Carey, bassoon; Lorenz Gamma, Georgi Dimitrov, Mona Tian, Nic Salas, Andy Studer, Diana Arterian, violin 1; Andrew Tholl, Bianca McClure, Henry Webster, Lauren Baba, violin 2; Alessandra Barrett, Kristín Haraldsdóttir, Heather Lockie, Andrew McIntosh, viola; Derek Stein, Bryan Wilson, Nat Swanson, cello; Carter Wallace, bass

Detto II (1972)

Erika Duke-Kirkpatrick, cello
Tam Hartman, flute; Travis Kane, oboe; Charles du Preez, clarinet; Archibald Carey, bassoon; Zara Teicher, horn, Barbara Bochenek, celesta; Sean Woodman, Antonio Gennaro, percussion; Mona Tian, Georgi Dimitrov, violin; Alessandra Barrett, viola; Elizabeth Rettig, cello
James Klopfleisch, bass; Mark Menzies, conductor

intermission

Offertorium (1980)

Mark Menzies, violin
Christopher Rountree, conductor: CalArts and wild Up Orchestras
Marley Eder, Elaine Cho, flute; Elise Roy, piccolo; Claire Chenette, Travis Kane, oboe
Charles du Preez (Eb), Christin Hablewitz, Ryan Espinoza, clarinet
Archibald Carey, Eric Singleton, bassoon
Ryan Bäncroft, Jonah Levy, Drew Jordan, trumpet; Zara Teicher, Kristen Rea, Adam Wolf, horn;
Adam Dippre, Kevin Austin, Tyler Jordan, trombone; Luke Storm, tuba
Tony Gennaro, Sean Woodman, Jodie Landau, Dominique LaRussa, Matt Cook, percussion
Jillian Risigari-Gai, Jaclyn Urlik, harps; Emi Tamura, piano/celesta
Lorenz Gamma, Mona Tian, Javier Orman, Andy Studer, Lauren Baba, Dimitry Olevsky, Nic Salas, Dagenais Smiley, Diana Arterian, Lacy Rostyak, Anna Kostyuchek, violin 1; Andrew Tholl, Bianca McClure, Melinda Rice, Georgi Dimitrov, Henry Webster, Yi-Chia (Emily) Wu, Sara Schilling, Melody Chang, Leonard Lee, violin 2; Andrew McIntosh, Alessandra Barrett, Elizabeth Beilman, Din Sung, Brett Banducci, Kristín Haraldsdóttir, Jack Stoltz, Heather Lockie, Tony Chavez, Nancy Uscher, Natalie Brejcha, viola; Louise McKay, Derek Stein, Elizabeth Rettig, Ashley Walters, Nat Swanson, Joo Le, Aaron Salinas, Sunny Yang, Thea Mesirow, Emily Candaux, cello; Ivan Johnson, Maggie Hasspacher, Barry Newton, James Klopfleisch, Carter Wallace, Harish Kumar, bass

virtuoso, chamber musician and conductor and advocate of contemporary music, has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand and across the United States, including a series of appearances at New York's Carnegie Hall. Mark Menzies is currently viola and violin professor at the California Institute of the Arts where he also coordinates their chamber orchestra, new music ensembles and conducting studies.

At age 27, **Christopher Rountree**, founder and Artistic Director of the wild Up modern music collective, has quickly made a reputation for making powerful music. Rountree began studying music at age four and had his conducting debut at 17. First a student of Berkeley Symphony Music Director Joana Carneiro, Christopher created an acclaimed recital series including a full staging of Copland's *Appalachian Spring*, and at 22 was appointed Principal Conductor of Southern California's La Primavera Youth Orchestra. In 2007, while pursuing a Masters degree in Orchestral Conducting at The University of Michigan, Mr. Rountree was appointed Music Director of the Michigan Pops Orchestra. During this time he conducted numerous world premieres, more than 30 concerts and served as Conductor of the University Philharmonia and Assistant Conductor for the University Symphony, Campus Symphony and Life Sciences Orchestra. As an advocate for arts education, Christopher has worked with thousands of students at some of the best high school and college music programs in the United States. Since returning to Los Angeles, he has been a guest lecturer at the University of California Thornton School of Music and California State Cole Conservatory, guest adjudicator for the Southern California Band and Orchestra Association, on the conducting faculty at the Orange County High School for the Arts, and guest conductor at the California Institute of the Arts. Rountree has conducted orchestras in Europe, Canada and the U.S. including: the Winnipeg Symphony, Bohuslav Martinu Philharmonie in the Czech Republic, Medomak Festival Orchestra in Maine, and the Rose City Chamber Orchestra in Portland, Oregon. He is an alumnus of world-class conducting programs and has studied with top teachers in the U.S. including Larry Rachleff, Gustav Meier, Kenneth Kiesler and Catherine Comet. Christopher is a seventh-generation Californian. He is a cyclist, unpaid psychoanalyst, cutter of vegetables, storyteller, burrito enthusiast, poet, composer, teacher, and creator of mostly sound-related joy pockets.

Richard Valitutto is active as a piano soloist, chamber musician, accompanist, improviser, experimental musician, teacher, and performance artist. He graduated summa cum laude from the University of Cincinnati's College-Conservatory of Music where he studied with the world-renowned piano duo of Eugene and Elisabeth Pridonoff. This spring, he will earn an MFA from CalArts where he was awarded the newly established Beutner Family Award for Excellence in the Arts, the institute's most prestigious student scholarship. Richard has performed at the Bang on a Can, Brevard, and Eastern Music Festivals as well as the MidWest Composers Symposium and the International Society for Improvised Music (ISIM). He has given premieres of numerous works for solo piano or various ensembles, most recently the world premiere of Chinary Ung's *After Rising Light*, which was dedicated to Richard Valitutto and the composer's daughter, soprano Klean

Caucasian, mid- and eastern Asian folk and ritual instruments, which has greatly influenced her work. Since the beginning of the 1980s, her works have garnered a large international following, and today she is considered, alongside Schnittke, Denisov and Silvestrov, a leading composer of the post-Soviet Russian generation. Aside from that, she is now also considered one of the world's greatest living composers. The recipient of many awards from across the globe, her work is documented in an impressive number of CD and DVD recordings.

Typical of Gubaidulina's works is the nearly complete absence of absolute music, with her work containing, almost always, something that transcends its being absorbed in its own abstract musical constructs. This "transcendental" idea might be a poetic text hidden beneath the music or between the lines, a ritual, or some instrumental "narrative". A delightful paradox follows: in a way all this is captured in the music (some occasional theatrical embellishments aside), only to draw our attention away from the internal machinations of the music's very clever and thought-out construction.

In her own words, "the goal is to achieve the sort of relationship to traditional and new composition techniques in which the composer masters all means at her or his disposal—new and traditional—but in a way that she or he does not lend more attention to one or the other. There are those composers who consciously build their works, but I count myself among those who 'cultivate' their works. This means that the entire perception of my world forms the roots of a tree, and from there the piece grows branches and leaves. One can call it new, but they are just leaves, and from this perspective, they are still traditional, old. The greatest influences on my work have been Dmitri Shostakovich and Anton Webern. Although these influences cannot be seen or heard in my music, even so these two composers taught me the most important lesson: to be myself."

—Mark Menzies

Erika Duke-Kirkpatrick is an active soloist, chamber musician and a world-renowned specialist in contemporary music. She has performed world and local premieres of solo and chamber works throughout the U.S. and Europe including the Los Angeles Olympic Festival, the Computer Music Festival in Zurich, Ars Electronica in Linz and the San Francisco Symphony New and Unusual Music series. She recently recorded Elliott Carter's *Enchanted Preludes*, a work written for her and flutist Dorothy Stone. She has toured with Joan LaBarbara and Morton Subotnick since 1981. *Jacob's Room*, on Wergo Records, marks her fourth appearance in recordings of Mr. Subotnick's music. She was a founding member of the California E.A.R. Unit, a Los Angeles-based new music ensemble, with which she has toured throughout the U.S. and Europe. She has also given master classes and recitals under the auspices of the U.S.I.A. Arts America Program in Central and South America. A native of Los Angeles, her principal studies were with Cesare Pascarella; further studies were with Mischa Schneider, William Pleeth and Pierre Fournier.

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

Sofia Gubaidulina's presence at these concerts has been funded by a generous grant from the Trust for Mutual Understanding.

In Radical Order: Soul's Journey

Sofia Gubaidulina in Los Angeles

One of the living greats, and understandably surrounded by much mystique, composer Sofia Gubaidulina makes a rare U.S. visit on the collaborative invitation of CalArts and the Los Angeles Philharmonic. The five programs CalArts presents this week which begin this visit present a kaleidoscopic view of a career that has brought astonishing and moving additions to the world's musical culture.

Illuminated from within with an original (radical) form of spiritual intensity, Gubaidulina's start was in the context of the Soviet regimes of the last century that were bleakly hostile to creative originality, let alone anything with "spiritual" aspirations, as are implied or explicit within all of her music. As all of that changed, and Sofia's music and unique artistic contribution have gently, but undeniably asserted themselves, so have her opportunities to focus the intensity of this inner light in abundance: now in her 79th year, compositions of the last decade or two reveal, with ever greater vitality, a creative spark and expressive mastery...

...well, that's how I thought of these series of events last year when the planning began in earnest to welcome Sofia Gubaidulina to Los Angeles. Now that we are in the middle of the preparations of the chosen repertoire in the weeks prior to the performances of these programs, what comes to mind is a phrase Sofia wrote about Dancer on a Tightrope: "...dancing on a tightrope is also a metaphor... : life as risk, and art as flight into another existence."

So, in answer, I think I can presume to honestly sum up our community's response to this truth about artmaking: "We sincerely hope the risk we feel we take playing your glorious music, Sofia, will take us all into those other existences you have already hinted to us in our rehearsals. Nothing you've written is an easy piece, or a creation of glib effects, and it is the reaching beyond the normal—and the exhilaration of that dancing—that has already vitalized us in a most special way, even before you have arrived to hear our rehearsals. We sincerely hope, Sofia, from the depths of our hearts, that the result we present to you, and to the audience which shares this with you, contains an inkling of what you had in mind!"

Program 4: Journey's Offering

"In the 20th century, as in the past, the combination of a soloist and orchestra is attractive to composers. The concept of the concerto, however, has changed drastically since the 19th century. In particular, the concept of a hero (personified by the soloist) is now completely different. The soloist is no longer a hero in the same sense as in the classical and romantic concertos. At that time, the hero was victorious: an outstanding individual, a winner in an unequal competition. The main presumption was that the hero knows the absolute truth, knows where to lead the crowd. Accordingly, the typical musical concept was the opposition of the soloist and

the orchestra, which represented such dramatic oppositions as a hero and crowd, a hero and an army, an orator and an audience. In the 20th century these concepts have become irrelevant and anachronistic, as has the concept of the victor. In the 20th century the situation is quite different: the hero is disappointed in everything, nobody knows what the truth is. And contemporary composers need to search for new concepts, for new interpretations of soloist-orchestra relations. I too am searching,” said Sofia Gubaidulina to Vera Lukomsky for *Tempo* magazine in 1998.

The three concertos, *Introitus*, *Detto II* and *Offertorium*, suggest that they are three segments of the Proper of the Mass, viz. Introitus, Communion, and Offertory (sacrifice, offering) respectively. It is this fact that led us to program the three pieces on one program, even though they are not, as Gubaidulina says in the same interview “Catholic or Russian Orthodox; they are outside church liturgy. I mean they are conceptually not strictly orthodox: they are my fantasy. Actually, all of my works are religious. As I understand it, I’ve never written non-religious pieces. But the Orthodox Church is not interested in us contemporary composers, or in our music. The Church uses only old music that has been accepted and consecrated. So we do not write new pieces for the Church. Of course, we can write religious works, but only as our own fantasy. We never aspire to bring them to the church. And I don’t aspire to either. But I strongly want to participate. I feel a great desire to realize my religious needs within art. All my works are my fantasy—this is how (in the ideal) I imagine my Eucharist. The feast of the Eucharist means a lot for me. I cannot live without it, I come to the church especially to experience this grace. Particularly in the Russian Orthodox Church this grace appears not as a recollection: before that, there is a portion of the mass called the Epiclesa (The Consecration), which exists in the Catholic Mass too: it is a call for the Holy Spirit to enter the sacraments (bread and wine). This is the moment of Transubstantiation: bread and wine become the body and blood of Christ. In that moment the congregation is prepared to die together with Christ; the congregation is not just receiving grace, it really dies calling for the Holy Spirit: it is a fearful moment. The congregation is ready to die for the coming Resurrection, together with the Eucharist. For me it is most holy, most necessary in my life. In each of my works I experience the Eucharist in my fantasy.

“My piano concerto *Introitus* ... is unlike a typical concerto. One could say it is not a concerto at all. The piano part is purely meditative, completely deprived of virtuosity. Everything is meant to sound pianissimo; the pianist listens to an extremely long major tenth, trying to enter the depth of it. I do not want either virtuosic or assertive passages; I do not want loud chords. My soloist penetrates into the depth of the sound; s/he listens and invites all the other to listen, too.

“In *Introitus* I used four different intervallic modes representing four different spaces:

- 1) micro-tonal intervals: the quarter-tones of the flute and bassoon. In combination with the strings, the quarter-tones might produce ‘inside-the-sound’ expressiveness;
- 2) chromatic space—very expressive and dramatic;
- 3) diatonic space—very calm and meditative;
- 4) pentatonic (in the Coda). I experience this space as the lightest, most elevated, unearthly sphere.”

Detto II (1972) is for cello and chamber ensemble: the Italian word ‘detto’ (said) refers to the narrative character of the music. A particular expressivity of the work is established in the quarter-tone writing in the solo cello part at the outset. As the music progresses, it develops from the opening meditative immobility to a dramatic, impulsive middle section.

From the outset, the ensemble seems to wrestle with finding the idea of legato. In the same *Tempo* article quoted before, Gubaidulina elaborates: “I understand the word religion in its direct meaning: as re-ligio (re-legato), that is, a restoration of legato between me (my soul) and God ... Life interrupts this connection (the ‘staccato’ of life); it leads me away, into different troubles...”

As the work develops, and the staccato idea “leads us into different troubles”, the melodic progress of the solo cello progresses from quarter-tones to several octaves. Eventually—aided by a remarkably transformative passage for the strings in legato glissandi in different directions—the work dies away in contemplative peace, with the solo part narrowing back to quarter-tones, with ensemble commentary, legato, and still filled with its dynamism now tamed and organic to the kind of spiritual purity held by the cellist.

Bach’s *Musical Offering* is a large collection of pieces that explore the possibilities of a theme given to him by the Prussian King Frederick the Great. In fact, the theme, often called the “Royal theme”, was meant as a challenge to the obscure yet, in certain circles, renowned improviser, Johann Sebastian Bach: King Frederick wanted to see if he could find a theme upon which it would be impossible to improvise, or indeed compose, a fugue. As it turns out, Bach had no problem using the theme at all—its “eccentricities” were in fact very much aligned to his way of creating highly chromatic theme-writing. This same theme, in turn, is the basis of Gubaidulina’s violin concerto *Offertorium* (1980), where it’s employed to represent the idea of sacrifice.

In an interview for *Perspectives of New Music*, with Vera Lukomsky, Gubaidulina says: “At the beginning of the concerto, the theme is given in its complete shape. The first section consists of several variations, where the theme ‘offers’ itself, ‘sacrificing’ one note from the beginning and one note from the end in each variation. In the climax, just one (central) note of the theme is left. Frederick’s theme gradually returns in the third section (the second section is devoted to images of ‘cross suffering’ and the Last Judgement). The main event of the concerto, the Transfiguration, is in the coda: Frederick’s theme appears in its complete shape, but in retrograde motion, and nobody can recognize it.”

One of Gubaidulina’s most-performed orchestral compositions, and certainly a breakthrough for her career in 1980, *Offertorium* is dedicated to Gidon Kremer, whose passionate advocacy for the piece has much influenced the performance practice of the piece.

Sofia Gubaidulina was born in 1931 in Chistopol in the former U.S.S.R. Tatar Republic. She finished her studies at the Conservatory of Kasan in 1954 and then studied with Nikolai Pejko—an assistant of Dmitri Shostakovich—until 1959 at the Moscow Conservatory. Following that, she completed post-graduate studies with Vissarion Schebalin.

Sofia Gubaidulina has been a freelance composer since 1963. In 1975 she founded the group *Astraea* with fellow composers V. Artyomov and V. Suslin, which improvised on Russian,