

NEW SOUNDS NEW SOUNDS NEW
— A CONCERT SERIES —

CONCERT 4: DAN LIPPEL, GUITAR PROGRAM

Friday, May 12, 2023, 7:30 p.m./Tenri Cultural Center

PROGRAM

Turkar Gasimzada	<i>blurred/unblurred</i>
William Bolles-Beaven	<i>Their Flower of Frayed Rope</i>
Yi-Ting Lu	<i>Slimy Tracks</i>
Nils Vigeland	<i>Distant Serenade</i>

INTERMISSION

Reiko Fütting	<i>wand-ubr: infinite shadows (Prélude)</i> <i>Hine Ma Tov</i>
Yu-Chun Chien	<i>Re: Mindfulness</i>
Matt Simon	<i>Four Pieces for Guitar</i> <i>I</i> <i>II</i> <i>III</i> <i>IV</i>

Guitarist **Daniel Lippel**, called an “exciting soloist” (New York Times), “precise and sensitive” (Boston Globe) has carved out a unique and diverse career that ranges through solo and chamber music performances, innovative commissioning and recording projects, and performances in diverse contexts. He has premiered numerous new solo and chamber works, many written for him, recording several on the independent label he co-founded and directs, New Focus Recordings. Lippel has been a member of the International Contemporary Ensemble (ICE) since 2006, recently joined new music ensemble counter)induction in 2019, and was a founding member of new music quartet Flexible Music during its active period from 2003-2015. He has also been a guest with many other ensembles including the St. Paul Chamber Orchestra, New York City Ballet, New York New Music Ensemble, New York City Opera, Either/Or Ensemble, Dinosaur Annex, Wavefield Ensemble, Wet Ink Ensemble, and Ensemble Dal Niente. Recent performance highlights include recitals at Le Poisson Rouge (NYC), the Sinus Ton Festival (Germany), National University of Colombia in Bogota, Lawrence University (Wisconsin), and the New York Classical Guitar Society's Salon Series, and chamber performances on the Ultima Festival (Norway), Dutch National Opera, Macau Music Festival (China), Ottawa Chamber Festival, Mostly Mozart Festival at Lincoln Center, Ojai Festival, Sydney Festival, and at Teatro Amazonas (Manaus, Brasil), Sibelius Academy (Finland), and Zankel and Weill Halls at Carnegie Hall. Lippel has worked closely with many eminent composers including Mario Davidovsky, Ursula Mamlok, John Zorn, George Lewis, and Nils Vigeland.

Originally from Baku, Azerbaijan, **Turkar Gasimzada's** compositions have been heard in several festivals of contemporary music in United States, Europe and Asia, including Bang on a Can (USA), Örebro Contemporary Music Festival (Sweden), Unhörte Musik (Germany), Charlotte New Music Festival (USA), Etchings (US/France), Cortona Sessions for New Music (US/Italy), “tonArt” (Germany), “Up Close With Music” Festival (Ireland), Music Biennale Zagreb (Croatia), Saint-Petersburg International New Music Festival (Russia), Tonlagen (Germany), Kara Karayev Contemporary Music Festival (Azerbaijan), “Culturescapes” (Switzerland).

He holds a Doctorate degree in composition from University of Cincinnati, Conservatory of Music (Cincinnati, OH, USA) where he studied with Mara Helmuth, Michael Fiday. He received his Masters degree from the Manhattan School of Music (New York, USA) where he studied with Reiko Füting and Nils Vigeland.

Gasimzada's music has been performed by such ensembles and orchestras as ECCE Ensemble (France/USA), Ensemble Courage (Germany), Ensemble Sans Maitre (USA), Contemporary Music Ensemble of Boston University (USA), Ecoute Ensemble (Switzerland), Frontiers New Music Ensemble (USA), CNM Ensemble (USA), Noise-Bridge duo (Germany), Cafe Momus, CCM Percussion Ensemble (USA), Contempo Ensemble (Azerbaijan), Oneplusone Ensemble (Lithuania), Manhattan School of Music Symphony Orchestra (USA), Azerbaijan State Symphony Orchestra (Azerbaijan). It is published by Babel Scores in Paris, France.

blurred/unblurred is an attempt to reflect musically on two different versions of the same photo portrait. While one portrait's focus and visuals with the object are sharp and clear, another portrait, on the other hand, is distorted, lacking clarity and detail, and suggesting more than one direction for the interpretation of what is seen. Gerhard Richter's series of photo-portrait paintings from 1960s are great examples of the latter. The two movements of the piece are based on the same musical material. It is left to listeners to decide which one of these "musical portraits" is a “blurred” version of its match.

William Bolles-Beaven is a composer and educator based in New York City. His compositions attempt to bring awareness to the present moment by writing for performers as whole persons (calling for vocalizations, bodily actions, etc.) and articulating space (moving sound through an ensemble as well as allowing the hall to speak). As a composer and educator, his main aim is to show that there is more to know and feel than what we know and feel.

He received his Bachelor of Music from Oberlin Conservatory studying under Elizabeth Ogonek and received his Master of Music from Manhattan School of Music studying under Reiko Fueting. In 2018, he was a fellow of the United States Teaching Assistant Program of the Austrian Ministry of Education, Science and Research (BMBWF), which was administered by Fulbright Austria (Austrian-American Education Commission). As part of the fellowship, he taught English to high school students in Bregenz, Austria.

William Bolles-Beaven's compositions have been performed domestically and abroad (Italy, Germany) and have received recognitions such as the Nicholas Flagello Award, the Aschaffenburg Prize, second place in the Carl Kanter Prize, and being named a finalist in the ASCAP Morton Gould Composition Awards 2022. His former and current collaborators include Jordan Bartow, Teagan Faran, Nicole Brancato, Marius Staible, Austin Philemon, and Elizabeth Gartman, and Dan Lippel. William Bolles-Beaven currently teaches music theory and ear training at Manhattan School of Music's Precollege division.

More information can be found at: williambollesbeaven.com

Their Flower of Frayed Rope was written at the same time as the eponymous poem by the composer, which is as follows:

their flower of frayed rope
was plucked open
by doubt

they strained against
the memory rich strands
that bound them together

skin and rope
grated raw

the fibers that remained were buried

if not for new flowers
then for the worms

Taiwanese composer **Yi-Ting Lu**, currently based in Chicago, composes music that focuses on exploring the experience of timelessness evoked through fragmented musical experiences. She served as a fellow at Transient Canvas (2021), the nominated exchange composer of the Académie Voix Nouvelles (2019), and a representative composer of Taiwan in the 66th International Rostrum of Composers in San Carlos de Bariloche, Province of Rio Negro, Argentina (2019).

Yi-Ting has received multiple awards and grants such as William T. Faricy Award of creative music, the Carl Kanter Prize of orchestral music, Harry N. and Ruth F. Wyatt Grants, Taiwan National Culture and Arts Foundation Grants, Nief-Norf International Call for Scores, Midwest Graduate Music Consortium Call for Scores, Thailand New Music and Arts Symposium Call for Scores, among others. Her music has been the 2019 IISuono Contemporary Music Academy's choice to be published by AltrEdizioni Casa Editrice.

Her compositions have been featured in music festivals including Voix Nouvelles Academy in Royaumont (FR), Musiikin Aiko Time of Music (FI), Musikinstitut Darmstadt (GR), IISuono Academy (IT), Sound of Wander (IT), Thailand New Music ad Arts Symposium, Art Incubator (KR), Gaudeamus Festival (NL), Young Composer Meeting (NL), Yarn/Wire Academy (USA), Nief-Norf (USA), International Double Reed Society (USA), and have been performed by Arditti Quartet, Ensemble Suono Giallo, Ensemble Vocal Les Métaboles, Ensemble Mise-en, Mdi Ensemble, Mivos Quartet, Orkest De Ereprijs, PushBack Collective, Quatuor Tana, Taceti Ensemble, Yarn/Wire, 3 People Music, MSM Orchestra (under the baton of George Manahan), National Taiwan Symphony Orchestra, bassoonist Ben Roidl-Ward, harpist Ben Melsky, percussionist B.C. Manjunath, among others.

Yi-Ting is currently a Ph.D. candidate in composition and music technology at Northwestern University.

Drawing inspiration from the distinct texture and color of tracks left by various types of snails on different surfaces, *Slimy Tracks* aims to create a momentary manifestation, bringing their trajectory into focus. Throughout the piece, the guitar gradually unfolds a combination of glissandi, tapping, and strumming techniques, while white noise serves as both a starting point and a destination; it initially appears in the foreground of the piece and is soon camouflaged by the guitar.

Slimy Tracks was written for Daniel Lippel. It is part of the composer's ongoing exploration of musical masking, a technique that seeks to conceal information that is readily available to listeners, allowing an opportunity for hidden messages to be revealed.

Nils Vigeland was born in Buffalo, NY in 1950, the son of musicians. He made his professional debut as a pianist in 1969 with the Buffalo Philharmonic Orchestra, Lukas Foss, conductor. He later studied composition with Foss at Harvard College, graduating with a B.A. in 1972. He earned his Ph.D at The University at Buffalo where he studied composition with Morton Feldman and piano with Yvar Mikhashoff. With these mentors he was fortunate in developing long personal and professional associations.

His first orchestral piece was conducted by Foss with the Buffalo Philharmonic Orchestra in 1970 and Foss gave the first performance of *One, Three, Five* with the Milwaukee Symphony Orchestra in 1983.

Mikhashoff was instrumental in the commission and performance of many pieces, including the *Piano Concerto* (1984), premiered by Mikhashoff and the Oslo Radio Orchestra, Christian Eggen, conductor, *In Black and White* (1991) for piano and chamber orchestra and *False Love/True Love* (1992), premiered by the English National Opera at the Almeida Theater, London.

With Eberhard Blum, flute and Jan Williams, percussion, Vigeland toured for eight years with Feldman as “Morton Feldman and Solists”, performing the extended length works for flute, percussion and piano that Feldman composed for them. They recorded these pieces on HAT ART.

For eight years (1980-89) Mr. Vigeland directed The Bowery Ensemble which gave an annual series of concerts in Cooper Union, NYC. The ensemble was strongly associated with the music of the New York School and gave the first performance of over thirty works by composers including Pauline Oliveros, Christian Wolf, Roscoe Mitchell, Leo Smit, Chris Newman and Linda Bouchard. In recent years he has collaborated on recordings with Jenny Q Chai, piano (Naxos), Delea Shand, soprano (Apple Music), Daniel Lippel, guitar John Popham, cello and Reiko Fütting, composer (New Focus Recordings). Additional recordings appear on CDs from Mode, EMF, and Lovely Music. His choral music is published by Boosey and Hawkes. He taught at Manhattan School of Music for thirty years, retiring as Chair of the Composition Department in 2013.

Reiko Fütting was born in 1970 in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano at the Hochschule für Musik “Carl Maria von Webern” in Dresden, at Rice University in Houston, at Manhattan School of Music in New York, and at Seoul National University. Some of his most influential teachers have been the composers Jörg Herchet and Nils Vigeland, and the pianist Winfried Apel.

Reiko joined the theory faculty at the Manhattan School of Music in 2000. Five years later, he became a member of the composition faculty and was appointed chair of the theory department. In 2020, he was also appointed chair of the composition department and is currently serving as Dean of Academic Core and Head of Composition. He has taught vocal accompanying at the Conservatory of Music and Theater in Rostock, Germany, and appeared as guest faculty and lecturer at universities and conservatories in China, Colombia, Germany, Italy, Russia, South Korea, and the United States. As a composer, Reiko has received numerous prizes, awards, scholarships, grants, and commissions. His music has been performed in several countries in Europe, the Americas, and Asia. It is published by Verlag Neue Musik in Berlin, Germany; most of his recordings have been released on the New Focus label in New York. He has collaborated with a wide range of musicians, ensembles, and orchestras, with a particular interest in vocal ensembles and ensembles performing on period instruments. His opera on the life of the mystic nun Mechthild von Magdeburg was premiered at the reopening of the concert hall in Magdeburg, Germany in 2022.

More information at www.reikofuetting.com

wand-ubr: infinite shadows, for solo guitar is dedicated to Dan Lippel in gratitude and friendship. It refers to the poem *Das Alter* by Joseph von Eichendorff and is closely related to *names, erased* for solo cello in its resemblance to a prelude.

Old Age

High up with the clouds goes the journey of the birds,
The world is sleepy, the asters barely flaunt their flowers any longer,
The songs have fallen silent, the songs that rang out so joyfully,
And dreary winter covers the wide expanses.

The wall clock ticks, within the room is quietly singing still
The woodland bird that you caught in the autumn.
Everything that has passed seems like a picture book,
You page through it, safe from storm and ice.

So gentle has old age often seemed to me:
Only wait, soon it shall drip again from the rooftops
And overnight the wind shall have shifted.

A messenger shall knock upon the window with a happy mien,
You shall step outside, amazed – and never return,
For finally shall come the springtime that never ends.

Hine Ma Tov is an arrangement of the Jewish hymn. It is dedicated to Ursula Mamlok (1923-2016).

Yu-Chun Chien is a Taiwanese composer based in the United States. Her compositions and arrangements have been published and performed in many countries in Europe, Asia, and North America. She has appeared at numerous festivals and residencies, having collaborated with some of the world's prestigious orchestras, ensembles, and musicians, including the Radio-Sinfonieorchester Stuttgart des SWR, Arditti Quartet, Ensemble Signal, loadbang, and many others. She has also served on the panel of the Ohio Arts Council Individual Excellence Award.

Yu-Chun is a full-time faculty at Manhattan School of Music where she also serves as the Head of Aural Skills and Coordinator of Tutoring. She received her Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music, and her Bachelor of Music degree from Taipei National University of the Arts. Some of her most influential teachers have been Reiko Fütting, Susan Botti, Nils Vigeland, and Chung-Kun Hung.

As a composer, Yu-Chun constantly searches for new means of expression and inspiration, which can be reflected, developed, and transformed in personal and intimate ways.

Instead of expressing feedback with words, this composition, *Re: Mindfulness* for guitar solo, serves as a musical reflection on Jing-Mu Kuo's *Mindfulness* for 21-string zheng (an instrument that I spent last summer exploring). While guitar and zheng both are string instruments, sharing some playing techniques in common, they possess their distinctive features respectively. This composition not only extracts playing techniques and sounds from *Mindfulness* but further develops and transforms them upon which the structure of the piece is built. This composition is dedicated to the amazing guitarist, Dan Lippel.

- Re: Mindfulness* “Re” has the meanings of “to respond,” “to reflect,” “to redo,” “to reuse,” among others.
“Re” also suggests the pitch of “D” in the fixed Do solfège system or the interval of “Major Second” in the movable Do solfège system.
- Re: Mindfulness* “Remind” is to cause someone to remember or think of something or someone.
- Re: Mindfulness* “Remindful” is reminiscent.
- Re: Mindfulness* “Fulness” implies “fullness” that the composition is rich in sound and color.
- Re: Mindfulness* “Mind” as a noun means memory, intellect, and a mental process.
“Mind” as a verb is to regard something as important or to have an objection to something. In that regard, the piece explores the potential of the guitar.

Matt Simon is a Jewish American composer from New York. His music focuses on the exploration of compositional ideas, numbers, and sonic textures. Trained as a jazz guitarist, Simon received a Bachelor of Music from New York University where he studied with Bruce Arnold, Tony Moreno, and Ralph Alessi. Upon being exposed to the ideas of the Second Viennese and New York Schools, Simon became interested in the classical music of the twentieth century and the breadth of possibilities it offered. After studying with Nathan Davis for several years, Simon attended the Manhattan School of Music where he received a Master of Music in composition, studying with Reiko Fuying. Simon’s music has been performed by ensembles including S.E.M. Ensemble, Longleash, Quartet121, Ostravská Banda, and Ensemble Signal.

As a guitarist, writing for my own instrument has provided an unduly large challenge for me. The muscle memory I have and how I think about the fretboard has defined how I approach the instrument for so long. These four interconnected pieces are my attempt to expand my vocabulary on the instrument and approach the guitar as a composer. I feel so lucky that Dan Lippel will be premiering the work.