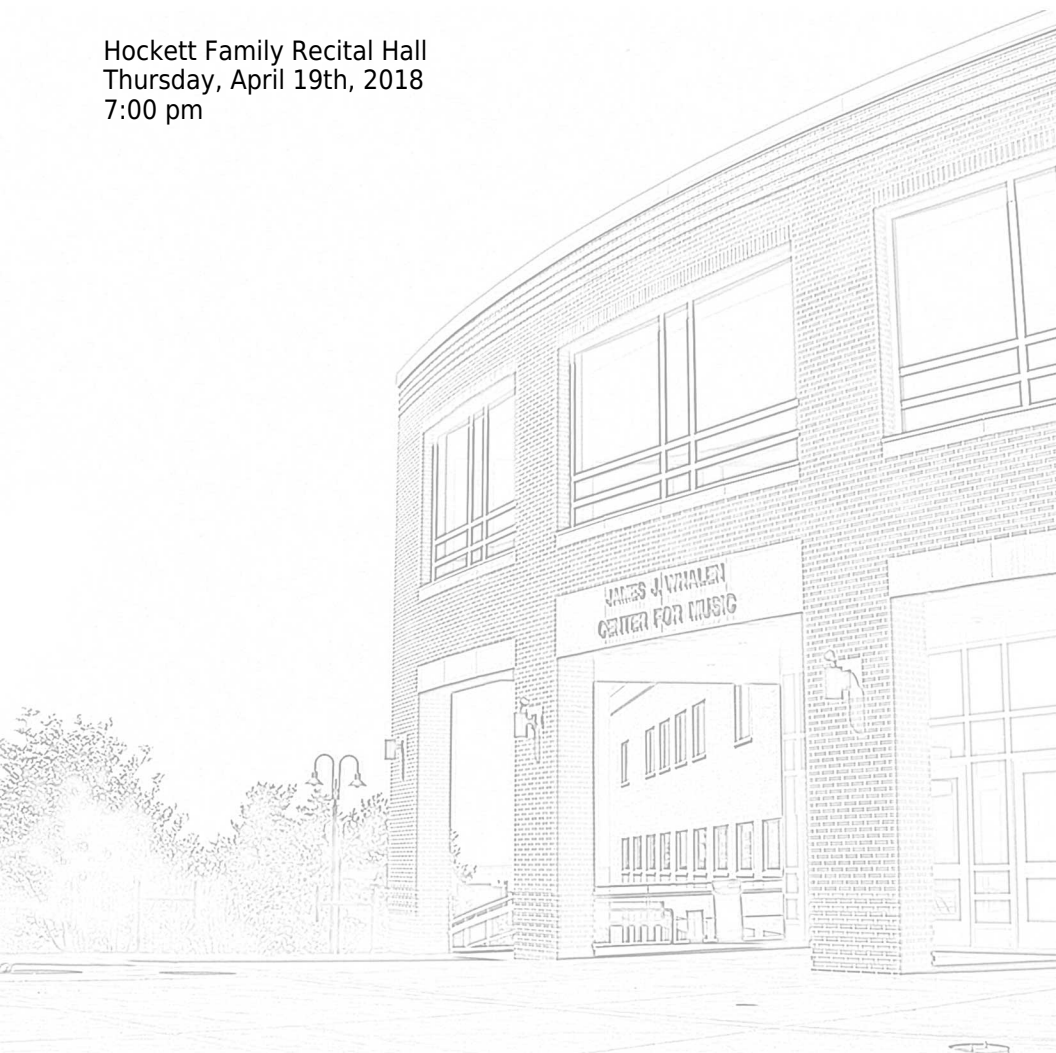


Ithaca College Contemporary Ensemble

Jorge Villavicencio Grossmann, director
Keehun Nam, conductor

Chinary Ung, 2017-18 Karel Husa Professor of
Composition

Hockett Family Recital Hall
Thursday, April 19th, 2018
7:00 pm



ITHACA COLLEGE

School of Music

Program

Indómita Luz

*Jeanette Lewis, flute
Peter Nowak, violin
Malachi Brown, cello
Meng Di Guo, piano
Dan Syvret, percussion
Keehun Nam, conductor*

Francisco del Pino

Guests of My Soul

*Nicole Murray, flute
Ellen O'Neill, oboe
Bailey Angstadt, violin
Craig Mehler, cello
Joon Sang Ko, piano
Jorge Villavicencio Grossmann, conductor*

Fredrick Kaufman

Conversation with Chinary Ung

Spiral VI

*Richard Faria, clarinet
Calvin Wiersma, violin
Elizabeth Simkin, cello
Vadim Serebryany, piano*

Chinary Ung

Program Notes

Francisco del Pino - Indómita Luz

Indómita luz is structured as an extensive retrograde canon on a Cantus Firmus derived from my piece *Loud* (2016), for electric guitar quartet. This source material generates not only the melodic content but also the whole rhythmic structure of the work, in which the original melody is broken up into small melodic cells and scattered through the ensemble in the manner of short delays.

The title comes from the lyrics of *Rezo por vos*, a very famous Argentinian song by L. A. Spinetta and Charly García that starts with these words:

"La indómita luz / se hizo carne en mí / y lo dejé todo / por esta soledad"

("The indomitable light / became flesh with me / and I left everything behind / for this loneliness")

In addition to its somewhat mystical resonances, it always seemed to me that the image of an untamed or indomitable light was on its own powerfully musical: with no references to the aforementioned song besides the title, this piece tries to imagine a response to that image in a purely sonorous sense.

Chinary Ung - Spiral VI

Spiral VI is the sixth work in succession that follows a metaphorical spiral through multiple series of manipulations if the two versions of *Grand Spiral* (for symphonic band and later for orchestra) are counted as two separate pieces. It is scored for violin, clarinet, cello, and piano, and was commissioned by Harold Newman for the Aeolian Chamber Players in 1992. It had its world premiere that same year by this group in Strasbourg, Germany. Each of Ung's spiral pieces is similar in that they all have individual notes or phrases that are constantly being reworked, but each is unique and, according to where they fall in the color spectrum (blue-yellow), display different shades of "green." Both Asian and Western elements are readily discernible in *Spiral VI*, probably one of Ung's best examples of achieving a true integration of these ideas. *Spiral VI* begins with a rapid series of intervals outlining a diminished seventh, establishing a firm ground on C-sharp. This pattern is heard once more toward the end with a softer perfect fifth interval and a cadence on G. From the initial C-sharp the piece moves forward through a progression of pitches, enunciated by the piano, that function as harmonic spheres. It is no accident that this progression outlines a diminished fifth, an interval used repeatedly in *Spiral VI*. A soulful violin solo that briefly

recalls pre-atonal Schoenberg (*Verklärte Nacht* comes to mind) winds sinuously over a veiled heterophonic texture and is eventually picked up by both the clarinet and cello. There are just enough exotic sonorities to add an interesting contrast to the traditional Western notation. Most of these effects occur in the violin and piano. For example, the piano player is directed to “scrape” the ground string on several occasions. Playing near or over the bridge, occasional note bending, and the use of high harmonic glissandos are part of this exotic mix. *Spiral VI* is constantly changing, expanding, or contracting, and has been described as having a “floating” feeling despite its precise rhythmic notation.

Biographies

Chinary Ung

2017-18 Karel Husa Professor of Composition

Over the past forty years **Chinary Ung** has developed a musical language that indicates an open ear toward the sounds of the east—Southeast Asia and his native Cambodia in particular—as well as the textures and instrumental practices of contemporary western concert music. From the solo ‘cello piece *Khse Buon*, to the Grawemeyer Award-winning *Inner Voices*, to the epic *Aura*, Ung’s music is characterized by a vivid sound world with an intense emotional trajectory.

Ung’s extensive orchestral catalog has been commissioned and performed by major orchestras throughout the United States and abroad, including those in Philadelphia, Louisville, Pittsburgh, Tokyo, Sydney, Basel, as well as the Saint Paul Chamber Orchestra, and the American Composers Orchestra. Boston Modern Orchestra Project is preparing a recording of Ung’s orchestral music to be released in 2015. His work has been commissioned by the Meet the Composer/Reader’s Digest Commissioning Program, the National Endowment for the Arts, and the Ford, Koussevitsky, Joyce, and Barlow Foundations. In 2014 he was given the John D. Rockefeller 3rd Award by the New York- based Asian Cultural Council.

An astonishingly prolific composer, Ung’s focus is rarely turned inward. His activities as a cultural leader demonstrate a profound sense of responsibility to a broader cultural and societal context. Ung has worked with numerous institutions and individuals who share his dedication toward preserving Cambodian culture and forging cultural exchanges between Asia and the West. As an educator, Ung has taught courses in Southeast Asian music and he has instructed generations of young composers at several institutions in the United States and now, through a series of residencies, in Asia as well. He holds appointments at University of California, San Diego, where he is Distinguished Professor of Music, and at Chapman University, where

he is a Chancellor Fellow and Senior Composer in Residence.

Chinary Ung's compositions are published exclusively by C.F. Peters Corporation and they are registered under BMI. His growing catalog of recordings can be found on Bridge, CRI, New World, Argo, CAMBRIA, Atoll, NAXOS, and oodiscs.

Francisco del Pino

Francisco del Pino is an Argentine composer and guitarist born in Buenos Aires in 1980.

His work draws from influences like literature, poetry, hipertextuality and the plastic arts and has been performed in a variety of contexts including ISCM World Music Days (South Korea, 2016), Opificio Musicale Fiorentino, Festivalis Druskomanija (Lithuania), Simpósio Internacional de Música Nova (Brazil), Occupy the Pianos (UK), Vox Novus Festival (US), International Jean Sibelius Violin Competition (Finland), Sirga Festival (Spain), Festival Guitarras del Mundo (Argentina), Festival Distat Terra (Argentina), Summartónar Festival (Faroe Islands).

He studied composition with Fernando Maglia and Gerardo Gandini.

His compositions have been recognized at several national and international contests, among which stand out: 2nd Prize at the Sibelius Composition Competition, Finland (2015); 1st Prize at the Viola's 2014 Composition Contest, Paris; 1st Prize at the Sorodha Composition Competition, Belgium (2014); Prize "Best piece for solo marimba" at the Moscow Conservatory Composition Competition, Russia (2013); and 1st Prize at the "Juan Carlos Paz Composition Award", Argentina (2008).

He teaches Counterpoint and Composition at the National University of Arts (UNA) in Buenos Aires, Argentina.

Fredrick Kaufman

Fredrick Kaufman is the composer of over one hundred and thirty compositions that have been performed worldwide by orchestras such as the Warsaw Philharmonic, the Israel Philharmonic, the Moscow Chamber Orchestra, the Moscow Symphony Orchestra, the Czech Radio Orchestra, the St. Petersburg Philharmonic, the Lithuanian Philharmonic and Chamber Orchestra, the Czech National Symphony Orchestra, the Czech Symphony Orchestra, the Jerusalem Symphony, the Instrumental Ensemble of Grenoble, the London Sinfonietta, Orchestra Novi Musici (Naples Italy), the Dominican Republic National Orchestra, the National Orchestra of Brazil, the St. Paul Chamber

Orchestra, the Los Angeles Philharmonic, the New World Symphony and the Pittsburgh Symphony orchestras. His ballets have been danced by companies such as the Royal Swedish Ballet, the Royal Winnipeg Ballet, the Batsheva Dance Company, the Bat-Dor Dance Company and the Pennsylvania Dance Theater.

Fredrick Kaufman's Holocaust composition Kaddish which Bernard Holland of The New York Times described as "having the most expressive writing for strings to be heard today," has been performed in the major concert halls of Europe, Eastern Europe, Scandinavia, Israel, South America, Asia and throughout the United States.

His works have received prizes at international competitions and have been selected for performances at festivals such as the Aspen Music Festival, the Telluride Chamber Music Festival, the Music Festival of the Hamptons, the Sarasota Music Festival, the Israel Festival, the Darmstadt Festival for New Music, the International Arts Festival in Vilnius, Lithuania, and the St. Cyprien International Festival of the Arts in France.

Renowned artists such as Richard Stoltzman; Julius Baker, Susan Starr, Roy Malan, Mark Drobinsky, Andres Diaz, David Kim, Roberto Diaz, Yehuda Hananni, Charles Neidich, Kemal Gekic, Paul Green, Sarah Lambert Bloom, The Miami String Quartet, The Diaz Trio and numerous others have recorded and performed Kaufman's concertos and chamber music. Additionally, Israeli television has paid tribute to him as a composer in the thirty-minute documentary film Fredrick Kaufman-Life of an Artist.

Critics from the New York Times; the Newark Star-Ledger, the Philadelphia Inquirer, the Miami Herald, the Jerusalem Post, the London Times, the Perpignan Independent and other newspapers around the world have described Kaufman's music as striking, individual an interesting combination of overwhelming pathos and infectious joy, brought one into the realm of musical genius.

Fredrick Kaufman currently resides in Miami Beach where he holds the distinguished position of Professor Emeritus in Composition at Florida International University. Prior to that he held the position of Composer-in-Residence for the University, a position that was created specifically for him. Professor Kaufman was the founding Director of the FIU School of Music for ten years and established its internationally acclaimed FIU Music Festival. He was formerly Academic Dean of the Philadelphia College of the Performing Arts and a faculty member at the University of Wisconsin, the University of Montana at Billings, the University of London and the Rubin Academy of Music in Jerusalem, Israel. Kaufman is the founder and former Artistic Director of the St. Cyprien International Festival of the Arts held in St. Cyprien, France.