

School of Music
Faculty of Fine Arts
University of Victoria

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**University
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GUEST CONCERT

DAAN VANDEWALLE

PIANO

Daan Vandewalle enjoys an international reputation as a new music specialist with a strong focus on 20th- and 21st-Century American piano music. He studied at the Conservatory of Ghent, Belgium with Claude Coppens and at Mills College, California with Alvin Curran. He has given concerts and lectures around the world devoted to American music, is a fellow of the Belgian-American Educational Foundation, and teaches piano at the Conservatory of Ghent, Belgium.

Since his debut in 1992 (*Ars Musica*) Vandewalle's recitals and projects have increasingly become more diverse and challenging. He has played all the piano works by Charles Ives and Messiaen, piano concertos by Ligeti and Lutoslawski, the seldomly heard *Cogluotobusisletmesi* by Klarenz Barlow and *Sonatas and Interludes* by John Cage.

His programs are often highly unusual both on a technical and intellectual level, combining Classical repertoire with premieres of new works written especially for him by composers such as Fred Frith, Frederic Rzewski, Alvin Curran, Maria De Alvear, and Klarenz Barlow. He has collaborated with many music ensembles including The Simpletones, Champ d'Action, Tense Serenity, Vapori del Cuori, Sonic Youth, and Ostravska banda.

In 2005 Vandewalle released a four CD set dedicated to the entire *Inner Cities* piano marathon by Alvin Curran (*Long Distance/Harmonia Mundi*) which was met with rave reviews. Vandewalle also recorded a two CD collection of the entire piano works of Gordon Mumma (*New World records*, 2008) as well as *7 Circles* for the CD *Back to Life* (Tzadik, 2008), dedicated to the music of Fred Frith.

PROGRAM

Jardin for Michelle Fillion (1958-97)

Gordon Mumma
(b. 1935)

1. *Poplars*
2. *Tricycle and fence*
3. *Coulisse pour Michelle*
4. *Lunar asparagus, d'après Max Ernst*
5. *Planted song 1*
6. *Planted song 2*
7. *Planted song 3*
8. *Planted song 4*

4 piano inventions

Marc Sabat
(b. 1965)

Inner Cities 10

Alvin Curran
(b. 1938)

Monday, November 16, 2015 • 8:00 p.m.

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Admission by donation

PROGRAM NOTES

Gordon Mumma: *Jardin for Michelle Fillion*

Jardin is a suite of pieces completed in 1997, but building on sketches that go back as early as 1958. Its premiere by Daan Vandewalle took place in Madrid in March 2008. *Jardin* celebrates the “garden of a long life,” as elaborated by the composer: “In my New England childhood were elms, birches, and poplars (many of the latter came down in a 1939 hurricane, one of my first experiences of loss), a tricycle and the fence that marked the boundary of my first bursts of freedom, and the moon. In our 1938 ‘victory-garden’ were planted fruits and vegetables, and even my mother’s attempt at asparagus. When I met artist Max Ernst in the south of France in 1970, the moon joined the asparagus.” Mumma has special affection for the four “planted songs,” two of which are from the same seeds, but as seeds do, grew differently, like different grapes from the same stock. Dedicated to his wife Michelle Fillion, the suite includes a “coulisse” for her, a song sung as if from the wings. The suite is released on the New World Records recording of *Gordon Mumma: Music for Solo Piano* by Daan Vandewalle (80682-2).

— Michelle Fillion
(© Anthology of Recorded Music, Inc.)

Marc Sabat: *4 piano inventions*

Each composition by Marc Sabat presents a new idea, explores a new area. Hence the rather big differences between various pieces: from utopian situations such as the silent or near silent piece *Magister Zacharias* to the big gesture of *To Damascus*, or the post-Feldman miniature *Nocturne*, all these pieces explore an idea and come to a certain aesthetic conclusion.

4 piano inventions stand out on their own: mostly white notes are used, tempi are fast (which is rather unusual in his oeuvre) and the overall atmosphere is one of 18th century enlightenment up-tempo happiness. The piece wants to be brilliant, perfect; swift as bubbles in champagne, Apollonic, sounding as if Mozart or Haydn had been transferred to the 21st century.

— Daan Vandewalle

Alvin Curran: *Inner Cities*

Inner Cities are where you go to get debriefed, to dance a tarantella with Gurdjieff; to see Italo Calvino greet Giordano Bruno in Campo De' Fiori; to play low C 78 times and low D-flat once for Giacinto Scelsi's 79th birthday; to hear Louis Armstrong fuse time and space in Providence, and Ella, Peanuts Hucko, and Brubeck fill a Newport stadium unamplified; to watch Cage and Braxton play chess in Washington Square Park; to roll around in a pile of rags with Pistoletto and Simone Forti; to listen to Ezra Pound's silence by the Grand Canal; to hear Julian Beck say "Paradise Nooow....." and years later on film say "I wuz bawn in a garbage can"; to become a composer in the Coolidges' apple tree; to hear Miles and Coltrane blow minds at Storyville (price, one coca-cola); to listen to Cy Twombly just back from the Gobi desert; to meet Diana in her temple on Lake Nemi; to hear Art Tatum play the whole world from memory; to record, for Perlini's "Otello", a tin can rolling through a Venetian church; to give an impromptu ram's-horn concert for Palestinian shopkeepers; to ride with a New York cabbie nuts about Gubaidulina; to sit at Patience Gray's table; to plant a Magnetic Garden in the Beat 72 theater; to make love with a Jewish Rhein-maiden; to help Giuseppe Chiari remix Palazzo Strozzi and Robert Ashley collect dust from the union-floor of Local 802; to hear fog-horns with the Narragansett Indians; to cook funghi porcini for Luigi Nono in Berlin-Friedenau; to meet Morty Feldman on Eighth Street; to make the Ligurian coast into watercolormusic with Edith Schloss; to hang with the Carrara anarchists and the Bertolucci's in Tellaro where DH Lawrence had his piano delivered by mules; to get booed off the floor staging Korean folk songs in Darmstadt; to help to listen for Messaien in Birdland; to hear Evan Parker play the Festa dell'Unita and George Lewis play the Tower of Pisa; to see and hear Annea Lockwood's astounding glass concert at the Middle Earth; to be sitting in a room with Alvin Lucier; to hear Thelonius Monk detune time at the Five-Spot; to observe Sartre and Beauvoir drinking Campari from a window on Piazza Navona; to accompany ventriloquists, hypnotists, sirtos dancers, and bouzouki players in the Catskills; to watch Lenny Michaels dance the mambo at Susan's Piano-Bar and Grill; to see Steve Lacy play his soprano sax with his left leg; to blow shofar to Judith Malina's Shelley; to split the MEV door at the Obitorio; to copy for Cardew while he rolled the revolution on the banks of the Tiber; to play on a Holland American Ocean Liner which later catches fire and sinks; to wish that Meredith Monk, Diamanda Galas, Joan LaBarbara, Billie Holiday would sing from the minarets five times a day; to play Dixieland in the Brussels World's Fair across from Varese and Xenakis' Phillips Pavillion; to play "An American in Paris" in Dahomey with John Sebastian Sr. on harmonica; to witness real Balinese dance in trance; to accidentally step on Dietrich Fischer Dieskau's foot backstage at the Akademie der Kunste; to record an interview with King Hussein of Jordan; to watch Trisha Brown levitate on Bach in San Francisco; to help Cage squeeze lemons into his fresh taboule on 18th Street and watch David Tudor mix chili peppers and lasers at the Grand Hotel des

Palmer; to play the Sydney Harbour like a bandoneon; to teach advanced-orchestration in the Greek Theater at Mills College with Pauline Oliveros and the ghost of Harry Partch; to shake Stravinsky's hand in the American Sector-Berlin and Varese's in New Haven; to watch Kosugi dance his electric violin around Marcus Aurelius; to get thrown off stage in London as a warmup act for the Pink Floyd; to meet Stockhausen at a strobe-light show in Düsseldorf; to open windows on Cage's cue for adding real cold air to his Winter Music; to camp out with Teitelbaum and Rzewski for Antonioni's Zabriskie Point; to hear Terry and LaMonte's landmark concerts at the Attico in Rome; to help Charlotte Moorman and Nam June Paik get an introduction to the Pope; to nearly get sequestered along with Arnold Dreyblatt's instruments at the Friedrichstrasse Bahnhof; to play the "Tennessee Waltz" with a banjo-band in Florence; to hear Maryanne Amacher make sound circle your head in her Boston harbor basement; to have tea and guffaws with Helen and Elliott; to play "Drumming" with Steve Reich in Pamplona; to bury 80 loudspeakers under Melissa's Floor Plan in Linz and feed hay to a Disklavier in Donaueschingen; to play with the original Scratch Orchestra; to make 300 people in 6 countries who cannot see or hear one another play together on the radio; to drink a Turka-Cola at the foot of Mt. Ararat; to hear Scelsi's piano sonata on the car radio in central Anatolia; to make a concert of shiphorns in the "Golf of Poets"; to be 5 years old in Central Falls, Rhode Island, sitting next to my father in the trombone section at the Sunday afternoon Vaudeville show.

I offer these disconnected autobiographical fragments like a drawer full of fossilized imprints to put you in the same position I am in now, attempting to connect the dots and tell you something, anything about the pieces on this set of CDs, maybe my best music.

In these Inner Cities there is no "drive-by" anything; there's merely back alleys, empty lots full of stubborn weeds and clear sky, trails of memory which may or may not lead anywhere or even have relevance to the music at hand. The bottom line: these pieces are a set of contradictory etudes - studies in liberation and attachment, cryptic itineraries to the old fountain on the town square whence flows all artistic divination and groping for meaning in the dark.

Inner Cities began in 1991 as a single innocent piano piece and has now evolved into a musical cycle of 12 pieces sometimes performed (following Daan Vandewalle's brilliant intuition) in its 6-hour entirety. My goal, as always, was to reduce the musical elements to their ultimate essences, to repudiate and embrace dualism, and to emulate, even in permanent notation, the feel of spontaneous music-making. The music therefore is open, unhurried, brutally lyrical, quiet, private and tonal as it is raucous, aggressively impolite and obsessively meticulous in making the simple relations between tones and durations an unending adventure of personal wonder. Each piece starts with

a single idea, chord, or cellular pattern, which serves as its own source of narrative and history. These could incorporate anything from the simplest melodicizing on a single tone, in IC I, to a vast postmodernist sonata, as in IC 10 (in itself lasting over one hour), where the music no longer understands where it is coming from or where it's going.

IC 10 is for Daan Vandewalle, who receives a music lasting just over one hour which is clearly a planetary sonata form where land-masses and oceans, volcanoes and rivers and quiet grasslands, all swirl out of a classic set of arpeggiated 5ths...a tour-de force structured triadic improvisation to be played as fast as possible concludes.

— Alvin Curran 14.8.04

ORION SERIES IN FINE ARTS

Each year we invite world-renowned guest artists to perform concerts and present masterclasses at the School of Music with generous support from the *Orion Fund in Fine Arts*. Events take place in the Phillip T. Young Recital Hall unless otherwise indicated. Admission to all events is free.

BENNY SLUCHIN, trombone

A member of the Ensemble InterContemporain (dir. Pierre Boulez) since 1976, Benny Sluchin specializes in brass acoustics and extended techniques.



CONCERT:

Tuesday, November 17, 12 p.m.

Performing music for trombone and electronics by Paul Steenhuisen and Keith Hamel.

TROMBONE MASTERCLASS:

Tuesday, November 17, 2:30 p.m.

Rm. B037, MacLaurin Building, B-Wing

LAURENCE KAYALEH, violin

ELIZABETH DOLIN, cello

Laurence Kayaleh (Montreal) is an international concert performer and professor at the University of Montreal. Elizabeth Dolin (Montreal) has earned a solid reputation as one of Canada's finest cellists, in demand as a recitalist throughout Canada and the United States.



STRING MASTERCLASSES:

Tuesday, November 17, 12:30–2:30 p.m.

Rm. B016, MacLaurin Building, B-Wing

CONCERT:

Wednesday, November 18, 12:30 p.m.

Performing works for violin and cello by Kodaly and Ravel.

RACHEL MERCER, cello

Rachel Mercer (Ontario) is currently guest principal cellist for the National Arts Centre Orchestra and the Canadian Opera Company.



CELLO MASTERCLASS:

Monday, November 23, 8 p.m.

UPCOMING EVENTS

Friday, November 20, 12:30 p.m. (Admission by donation)

FRIDAYMUSIC

Featuring School of Music voice students in a concert of varied repertoire.
Phillip T.Young Recital Hall

Friday, November 20, 8:00 p.m. (Admission by donation)

SONIC LAB: *Workers Union*

Ajtony Csaba, conductor

UVic's contemporary music ensemble performs Louis Andriessen's *Workers Union* and *Hout*, as well as Elliott Carter's *Flute Concerto*.
Phillip T.Young Recital Hall

Saturday, November 21, 8:00 p.m. (\$18 & \$14)

FACULTY CONCERT SERIES

Alexander Dunn, guitar

Performing his adaptations of lute and cello works by Bach, *12 Miniature Preludes* by Allan Wilcocks, and Joaquin Turina's *Sonata*.
Phillip T.Young Recital Hall

Sunday, November 22, 1:30 p.m. (Admission by donation)

PIANO CLASS RECITAL

Featuring students from the studio of May Ling Kwok.
Phillip T.Young Recital Hall

Sunday, November 22, 8:00 p.m. (Admission by donation)

UVIC VOCAL JAZZ ENSEMBLE

Fall Showcase: Too Hot To Sleep in Winter

Wendell Clanton, director

The UVic Vocal Jazz Ensemble performs original and inspiring arrangements in a fun-filled audience engaging evening.
Phillip T.Young Recital Hall

Tuesday, November 24, 12:30 p.m. (Admission by donation)

TUESDAYMUSIC

Take an afternoon break to enjoy a concert of varied repertoire and instruments featuring School of Music students.
Phillip T.Young Recital Hall

Tickets available at the UVic Ticket Centre (250-721-8480),
online (www.tickets.uvic.ca) and at the door.

To receive our *On the Pulse* brochure and newsletter by email, contact: concert@uvic.ca



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