

Ensemble Dal Niente - Stanford Residency 2023

Program

lighthouse (2023)
For ensemble
World premiere

julie zhu and clara allison

La luz de la mañana entra inunda todo (2023)
For ensemble

Seán Ó Dálaigh

In-Betweenness (2023)
For ensemble
World premiere

Kimia Koochakzadeh-Yazdi

INTERMISSION

Traces fouillis gris pâle presque blanc sur blanc (2007)
For violin, viola and cello

Tatiana Catanzaro

Toxic Positivity (2023)
For ensemble
World premiere

Utku Asuroglu

Performers

Andy Nogal, oboe
Katie Jimoh, clarinet
Matt Oliphant, horn
Jesse Langen, guitar
Ben Melsky, harp
Mabel Kwan, piano
Kyle Flens, percussion
Minghuan Xu, violin
Lena Vidulich, violin
Ammie Brod, viola
Juan Horie, cello
Eddie Kass, bass
Michael Lewanski, conductor
Hunter Brown, Technical Director

Program Notes

About *lighthouse*

“felt they expressed one; felt they became one; felt they knew one, in a sense were one; felt an irrational tenderness thus (she looked at that long steady light) as for oneself”

—from Virginia Woolf’s ‘To the Lighthouse’

In *lighthouse*, each player is a pendulum, a lighthouse beam— falling in and out of sync with one another— finding their own sway, but all together under the same gravity’s influence. (written collaboratively by two composers and friends across continents and time zones, with the tenderness of two lighthouses reaching towards one another, beams falling in and out of sync... and back again)

- julie zhu and clara allison

About *La luz de la mañana entra inunda todo*

This piece is a transcription of a recording of Romina Wainberg reading a text by Valeria Meiller. I transcribed various lines and words from the recording for the instrumental forces. The collage of these resulting fragments forms the structure of the work. In working with the materials I focused on metaphors of light, luminosity, brilliance, radiance and iridescence - various ongoing obsessions of mine.

- Seán Ó Dálaigh

In-Betweenness moves between the threshold of individuality and unity, and explores the borderlines of emptiness and wholesomeness.

- Kimia Koochakzadeh-Yazdi

About *Traces fouillis gris pâle presque blanc sur blanc*

A frozen memory of a past that is still moving, a paradox that the "sidereal time of memory", as Beckett says so well in his work *Bing*, perpetuates. In his writing, a subtle, repetitive and circular narrative provokes the inner flow of an ephemeral moment, fast, intense, and, nevertheless, already too pale, pale gray, lost in memories of bygone days, almost white on white. *A trompe l'oeil* that, while it seems to be going nowhere, takes us to new and unknown territories that, at the end of the day, will never be able to find their original path again. Everything is changed in the immobility of the repetition.

About Ensemble Dal Niente

“Superb” - The New York Times

Ensemble Dal Niente performs new and experimental chamber music with dedication, virtuosity, and an exploratory spirit. Now in its second decade, the Chicago-based ensemble produces concerts as singular experiences—as cultural breeding grounds where new art can grow and listeners can explore. Audiences coming to Dal Niente shows can expect performances that are curated to pique curiosity and connect art, culture, and people. To find out more, go to www.dalniente.com.

About the Composers

Julie Zhu is a composer, artist, and carillonist. Her work is conceptual and transdisciplinary, operating on an expansive definition of algorithm and sound architecture—from just intonation software to constructing a box housing a percussionist to traditional orchestration—and has been performed by the JACK quartet, EXAUDI, Ensemble Linea, Quasar, Wu Wei and Marco Fusi, among others. Zhu is currently based in San Francisco where she is a doctoral candidate in music composition at Stanford University. She completed the Cursus in computer music at Ircam in 2022, and holds degrees in mathematics, visual arts, and carillon performance.

clara allison is a sound artist interested in intimacy and distance. She uses sound, light, and vibration to build immersive spaces / moments that emphasize connection. In her perpetually morphing practice, she returns continually to themes of ecology, queerness, and the space-body relationship, realizing interactive installations and spatialized compositions. Clara has worked in Greenland as an NSF funded artist fellow for the Institute for Arctic studies, taught classes in acoustic ecology/ field recording, and led workshops on beginner sound programming practices. Some of her recent and ongoing projects include immersive works made from Arctic recordings, electro-acoustic compositions that deploy blindfolds to position power, and the transformation of a mannequin into an interface for audio-visual performances.

Seán Ó Dálaigh: I am a composer and sound artist from Kerry, Ireland. I am currently obsessed with transcription.

Kimia Koochakzadeh-Yazdi (b. 1997 Tehran, Iran) is a California/Vancouver-based composer and performer. She writes for hybrid instrumental/electronic ensembles, creates electroacoustic and audiovisual works, and performs electronic music. Kimia explores the unfamiliar familiar while constantly being driven by the concepts of motion, interaction, and growth in both human life and in the sonic world. A cross-disciplinary artist, she has actively collaborated on projects evolving around dance, film, and theatre. Kimia's work has been showcased by organizations such as Iranian Female Composer Association, Music on Main, Western Front, Vancouver New Music, and Media Arts Committee. She has been featured in The New York Times, Georgia Straight, MusicWorks Magazine, Vancouver Sun, and Sequenza 21. She holds a BFA in Music Composition from Simon Fraser University's Interdisciplinary School for the Contemporary Arts, having studied with Sabrina Schroeder and Mauricio Pauly.

Tatiana Catanzaro is a composer and a musicologist. She has a Ph.D. in Music and Musicology from the University of Paris IV - Sorbonne, France, and currently holds the position of Professor of Composition and New Technologies at the Music Department of Brasilia University (UnB - Brazil). As a composer, after graduating from São Paulo University (USP - Brazil), she obtained a diploma from the Conservatoire de musique à rayonnement départementale d'Aulnay-sous-Bois (France) and attended the Cursus 1 of musical computer science at IRCAM. Nowadays, she is developing a second doctorate in Musical Composition at Stanford University (USA). She has collaborated with groups such as Itinéraire, Alternance, Télémaque, Cairn, Camerata Aberta, Bachiana Filarmônica, among others. Her pieces are recorded on CDs by artists such as Karin Fernandes, Lídia Bazarian, and Joana Holanda, and by ensembles such as Percorso Ensemble, Ensemble Música Nova and Quarteto Boulanger.

Utku Asuroglu's works have been performed at Darmstädter Ferienkurse, Donaueschinger Musiktage Next Generation, Schleswig Holstein, Manifeste Ircam, Gaudeamus Muziekweek, MATA Festival, Royaumont, ISCM World Music Days, International Tongyeong Music Festival, Essen European Capital Culture and the Red Ear festival. Ensembles who have performed his works include the Intercontemporain, Talea, LINEA, Asko|Schönberg, Interface, Insomnia, IEMA, Slagwerk Den Haag, Divertimento, Faust Quartett, Signum Quartett. Utku began his musical studies in Istanbul at the Mimar Sinan Fine Arts University (MSFAU) State Conservatory and holds degrees from the Rotterdam Conservatory of Music, Kunstuniversität Graz, and studied at the Hochschule für Musik Freiburg. His primary teachers include Clemens Gadenstatter, Gérard Pesson, Georg Friedrich Haas, Luc Brewaeys. His works are published by Edition Gravis /Berlin.