

University of Louisville New Music Festival

Presents

LONGLEASH



Tuesday, November 7, 2023
Comstock Concert Hall
8:00 p.m.



This year's New Music Festival is funded through an endowment from Jon Rieger.

PROGRAM

Sounding Petals (2019)

Igor Santos (b. 1985)

Iterations (2021)

João Pedro Oliveira (b. 1959)

Different Gravities (2023)

Katherine Balch (b. 1991)

- I. Agile, crisp
- II. Fragile, sinking
- III. Jittery, mechanical
- IV. Brisk, bells clanging

Intermission

Cherubics (2023)

Adrian Knight (b. 1987)

Lyla, You Are Not Alone (2020)

Tanner Porter (b. 1994)

Tanner Porter, *voice*
John Popham, *cello*

Songs after Sufjan (2020)

Baldwin Giang (b. 1992)

- I. I should have known better
- II. so/than (Interlude)
- III. to be alone with you

PROGRAM NOTES

Igor Santos - *Sounding Petals*

Sounding Petals is an imagined sonification of the famous mobiles of American sculptor Alexander Calder. Each instrument here represents an individual object from a mobile structure, rotating (i.e. looping) musical phrases independently from each other. Furthermore, like the aluminum petals in some of Calder's work, each musical object shares common shapes/sounds with its surroundings—promoting a cohesion between small details and a larger—unified—picture.

Igor Santos

João Pedro Oliveira - *Iterations*

João Pedro Oliveira's *Iterations* is a short étude for piano, cello and electronics introducing young players to “mixed music” performance. This brief, dynamic work continues a tradition of 20th and 21st century instrumental works that function as both compelling concert works and important pedagogical resources that introduce compositional languages and extended playing techniques.

Katherine Balch - *Different Gravities*

Different Gravities is a musical take on ideas and images that have been rolling around in my head since reading Liu Cixin's *Three Body Problem* trilogy. In this science-fiction saga, Cixin introduces readers to many concepts in theoretical physics and astrophysics, one of which is the trilogy's namesake, the problem of solving the motion of three gravitationally interacting bodies. Cixin's book lend me down many delightful Wikipedia rabbit-holes, thinking about the way gravity looms omnipresent in my life on this planet and the fantastical number of other kinds of gravitational circumstances besides Earth's little g. It also seemed an apt way to think about the relationships in chamber music: mutual attraction of greater or lesser strength between musicians or musical materials, the downward fall of a musical line or phrase towards some resolution, the push and pull of intonation. *Different Gravities* imagines a kind of musical planet-hopping: each movement lets musical relationships play out according to their unique “gravitational” circumstances. This piece is written with affection for Longleash: Pala Garcia, John Popham, and Julia Den Boer. – Katherine Balch

PROGRAM NOTES

Adrian Knight - Cherubics

“I began writing *Cherubics* just before my son was born, and continued working on it until his 7 month birthday. The forces that willed him into being are still guiding his daily evolution: the continuous effluence of motion and sound, the gradual perfection of skill, the adaptability, and above all an inviolable, primal tenderness. On the fringe of this magical process there was a small outpost, a lookout, where this piece came into being.

The music of *Cherubics* is full of games, movement, puz-zles, and symmetry operations on macro and micro scales. The religious definition of the word ‘cherub’ made me think of string harmonics, whereas the literal definition (chubby baby) made me think of motion, acrobatics, and aerobics.

One central aspect of parenthood is the acceptance of the full range of human emotion: it is both the most chaotic and the most cosmic experience in life. This complexity of emotion, and overwhelming urge to be a protector, are our insurance against the fragility of new life, but it also produces a kind of wistfulness. It becomes impossible to not be shaken by the mere suggestion of loss. Yet this does nothing to distract from overwhelming feelings of love and joy. I kept writing and re-writing *Cherubics* until I felt that it resonated with me on this new paradoxical wavelength, and on nearby frequencies.” – Adrian Knight

Tanner Porter - *Lyla, You Are Not Alone*

“*Lyla, You Are Not Alone*” was written commissioned by the American Composers Orchestra with lead funding from Augusta Gross and Leslie Samuels. This piece was written for Aoife O’Donovan (voice) and Eric Jacobsen (violon-cello) and premiered virtually in 2020.

LYLA, YOU ARE NOT ALONE

Lyla, you are not alone

Lyla, none of it is over

Lyla, some of what you shoulder,

I’ll shoulder too

Lyla, I love you

Always bending like a tide ‘neath the weight of a moon you won’t name

I, too, am wrestled like a tide ‘neath the weight of some moons I could name for you

Lyla, you aren’t on your own here

Lyla, you are worth so much more here

Lyla, if you need a line to reel you in, I’m here

Tell me what you’re feeling

Lyla, tell me where you’re going

I’ll go there too

Lyla, I love you

PROGRAM NOTES

Always dragging like an anchor in water too deep its length
I, too, have anchors that would hold me in water so heedlessly rising
Name it, Lyla won't you name it, it might ease the strength of that tide of yours
Oh, these moons, we didn't make them, but truly we might offer them
weight, and time enough to lay a claim to how we move through life
See you, riled into anger, assuming I am laying the blame on you
Lyla, show me when the ache became something you believe you can't be without

Lyla, you are not alone

Baldwin Giang - *Songs After Suffjan*

Songs After Suffjan is, in part, an homage to the singer/songwriter/composer Suffjan Stevens. I found myself most in-trigued with how Stevens's lyrics, often intensely lyrical, conflicted, and loaded with symbolism, are usually accompanied by music of simplicity and restraint. I wondered how this ambiguous combination of elements would be transformed if fragmented and cast as purely instrumental music. My piece for piano trio makes use of some of the musical material of Stevens's songs, such as translating their carefully orchestrated pop production into dreamy microtonal harmony and extended techniques, as a means to evoke both the intimacy and delicate affect of Stevens's sound worlds. Furthermore, the ghosts of Stevens's lyrics, when re-contextualized against my own music, serve as a starting point for the unique emotional arc of my own work.

The first movement, "I should have known better," is a reference to the song "*Should have known Better*" from Stevens's 2017 album, *Carrie and Lowell*. Stevens's lyrics concern his grief over his mother's death, and the conflicted nature of their relationship, before an unexpected turn towards the light that his newborn niece brings into his life. My work, inspired by the drama of the lyrics, juxtaposes highly contrasting material based on chromaticism and 7 limit-just intonation.

The second movement, "so/than," is a study in ambiguity. It functions both as an interlude between the outer movements as well as the emotional center of the entire work. It takes some veiled influence from Stevens "*Fourth of July*," also from *Carrie and Lowell*.

The title of the third movement, "to be alone with you," is a reference to the eponymous song by Stevens, from his 2004 album *Seven Swans*. I found the lyrics of Stevens's song, which acknowledge the self-sacrifices required to be alone with someone and with God, especially relevant as I was making hard choices in my own personal life during the COVID-19 pandemic. In these times, to choose to be alone with someone brings both comfort and risk, companionship and awkwardness.

Songs after Suffjan is dedicated to my mother, Cam Ly, who passed away from cancer in November 2020 as I was writing the piece. – Baldwin Giang

ARTIST BIOGRAPHIES

LONGLEASH

Pala Garcia, *violin*
John Popham, *cello*
Julie Den Boer, *piano*

Longleash is an ensemble with a traditional instrumentation and a progressive identity. The “expert young trio” (Strad Magazine) takes its name from Operation Long Leash, a Cold War era CIA operation that promoted American avant-garde artists in Europe. “Fearlessly accomplished” (Arts Desk UK), Longleash has quickly earned a reputation in the US and abroad for innovative programming, artistic excellence and new music advocacy.

Recent and upcoming engagements include Five Boroughs Music Festival (NYC), Electric Earth Concerts (New Hampshire), Princeton Sound Kitchen (New Jersey), (le) Poisson Rouge (NYC), Bowerbird (Philadelphia), Ecstatic Music Festival (NYC), National Sawdust (Brooklyn), and the Experimental Media and Performing Arts Center (Troy, NY). Appearances abroad include Jeunesse (Vienna), Átlátszó Hang (Budapest), FUAIM Music (Cork, Ireland), Trondheim International Chamber Music Festival (Norway), Echoraum (Vienna), and Open Music (Graz, Austria).

In the 2023-24 season, Longleash premieres new works by Katherine Balch, Leilehua Lanzilotti, Adrian Knight, and Igor Santos at venues including Miller Theatre (NYC), University of Louisville, nienteForte (New Orleans), Kaufman Center (NYC), and the Noguchi Museum (NYC). The recipient of grants from New Music USA, the Aaron Copland Fund for Music, Music Academy of the West, and Chamber Music America, Longleash has premiered over 30 works, and received critical acclaim for their “tight playing,” “lucid interpretations,” and “inspired” premiere recordings (Tempo).

Longleash has given workshops at University College Cork, Royal Irish Academy of Music, The Juilliard School’s Music Advancement Program, Manhattan School of Music, Hunter College, New York University, The Graduate Center (CUNY), and Ohio University. In 2015, Longleash founded The Loretto Project (Kentucky), an annual new music series and tuition-free composition workshop that supports promising collegiate composers while presenting socially-minded programs and celebrating diverse cultural perspectives.

ARTIST BIOGRAPHIES

Igor Santos

Described as “otherworldly and mysteriously familiar” (Chicago Classical Review), and as “exciting and clear... with a striking boldness” (Luigi Nono Competition Prize), Igor Santos’ music has been performed internationally, by leading musicians such as Ensemble Modern, Ensemble Intercontemporain, Ensemble Dal Niente, Yarn Wire, Alarm Will Sound, POING, the American Composers Orchestra, and The Florida Orchestra. His work is centered on mimetic relationships between found sounds, acoustic instruments, and recently with video, all of which is dramatized through repetition and the use of microtonal keyboards.

Igor has earned degrees in Music Composition from the University of Chicago, the Eastman School of Music, and the University of South Florida. He has been awarded the Rome Prize (2022), a Guggenheim Fellowship (2023), and has won additional prizes such as the International Ferruccio Busoni Competition, the Luigi Nono International Competition, the RED NOTE Competition, the Salvatore Martirano Award, and was also awarded Best Sound Design from Theater Tampa Bay (for his incidental music). Igor is a native of Curitiba, Brazil. www.igor-santos.com.

João Pedro Oliveira

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yama-ha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com.

Katherine Balch

Described as “some kind of musical Thomas Edison – you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas” (San Francisco Chronicle), composer Katherine Balch is interested in the intimacy of quotidian objects, found sounds, and natural processes. A collector of aural delights, field recordings are often at the heart of her work, which ranges from acoustic to mixed media and installation.

A recipient of the 2020/21 Rome Prize, Katherine’s work has been commissioned and performed by internationally leading ensembles and presenting organizations including the Los Angeles Philharmonic, the London Sinfonietta, Tanglewood, Suntory Summer Arts (Japan), Huddersfield Contemporary Music Festival (UK) and the symphony orchestras of Tokyo, Darmstadt, Minnesota, Oregon, Albany, Indianapolis, and Dallas. Her music is published exclusively worldwide by Schott.

Katherine is Assistant Professor of Composition at Yale School of Music and holds a D.M.A. from Columbia University. When not making or listening to music, she can be found building windchimes, hiking, cooking, or taking cat naps with her feline sidekick, Zarathustra. www.katherinebalch.com

ARTIST BIOGRAPHIES

Adrian Knight

Is a New York-based Swedish composer and multi-instrumentalist. His work, which “paints a curious American landscape filled with nostalgia and decay, violence and melancholic solitude” (NewMusicBox), is characterized by its lush harmonic language, rhythmic plasticity, and startling unpredictability underpinning its ruminative surface. Knight’s scores are published by Project Schott New York and Svensk Musik.

Recent projects include *Sometimes I dream* for solo vibraphone, the hour-long *Idea to Life* (Success Stories) commissioned by The Living Earth Show, and *Twinlings for two pianos*. In addition, 2022 saw the release of several albums: *Mall Music* (Pink Pamphlet) including solo and ensemble works from 2010-2020, *Life of the Party* (Pink Pamphlet) and *Damn the Flood* (Regional Attraction).

His music has been presented worldwide at prominent venues and festivals including Spoleto Festival, Lincoln Center, Tribeca New Music Festival, Mass MoCA, (le) Poisson Rouge, Issue Project Room, Roulette, Fylkingen, Auditorium, EMPAC, Tokyo University of the Arts to name a few.

His recordings have been released on Cantaloupe, Irritable Hedgehog, Innova, Galtta Media, Thanatosis, Slashsound and Perfect Wave, and have been featured on New Sounds WNYC, ClassicalMPR, WFMU, Resonance FM and NTS Radio to name a few.

He has received numerous awards and grants from the Society of Swedish Composers, STIM Sweden, ASCAP and the Royal Swedish Academy of Music. Knight holds degrees from the Yale School of Music (M.M. 2011) and The Royal College of Music in Stockholm (B.A. 2009). www.adrian-knight.com

Tanner Porter

Is a composer-performer and songwriter. In her “original art songs that are by turns seductive and confessional” (Steve Smith, *The New Yorker*), Tanner explores her passion for storytelling, often framing her work within the imagery of the California coast she grew up on. Tanner’s orchestral music, described as “drop-dead gorgeous” (Jim Munson, *Broadway World*), has been commissioned by the Albany Symphony Orchestra, the New York Youth Symphony and Nu Deco Ensemble, among others.

Music as a vehicle for the mingling of multiple artistic mediums is at the heart of Tanner’s work, stemming from a reverence for theatrical productions, and a deep love of song arrangement. She is thrilled to have collaborated with choreographer Claudia Schreier on two new ballets: *Slipstream*, for the Boston Ballet, and *Kin*, commissioned by the San Francisco Ballet and hailed as “a total-stage spectacle” (Rachel Howard, *SF Chronicle*). Recently, Tanner’s short opera *Boughs* was commissioned and premiered by Barnard College and Columbia University’s New Opera Workshop. As an arranger, Tanner orchestrated Grammy award-winning songwriter Aoife O’Donovan’s *America*, *Come* for premiere with the Orlando Philharmonic, and co-arranged *Holst’s The Planets* for the Bridgeport Symphony and *Dance Heghinbotham* with music direction by Eric Jacobsen.

ARTIST BIOGRAPHIES

Tanner is thrilled to be in residence with the Louisville Orchestra's 2023-2024 Creators Corps, where she will be composing original works for the LO and music ensembles in Louisville. She was a 2022 Early Career Musician in Residence at Dumbarton Oaks, and has been a fellow of the Aspen Music Festival, Djerassi Resident Artists Program, Gabriela Lena Frank Creative Academy of Music, Norfolk Chamber Music Festival, and the Next Festival of Emerging Artists. Her works have been presented at Carnegie Hall, the New World Symphony's New World Center, the Prototype Festival, the Miami Light Box, the Mizzou International Composers Festival, New Music Detroit's Strange Beautiful Music, New Music Gathering, and the American Composers Orchestras Connecting ACO Community virtual series. She was a 2019 recipient of the American Academy of Arts and Letters Charles Ives Scholarship. Her most recent album of songs, *The Summer Sinks*, was recorded with LA-based studio Oak House Recording and can be heard on all streaming platforms. Tanner holds degrees in composition from the University of Michigan's SMTD (BM) and the Yale School of Music (MM). She is a member of ANTiCX collective.
www.tannerporter.com

Baldwin Giang

Is an internationally-performed composer, pianist, interdisciplinary creator, and educator whose music aims to empower communities of audiences and performers by creating concert experiences that are opportunities for collective wonder and judgment. He won the Samuel Barber Rome Prize and is in residence as a fellow at the American Academy in Rome from 2023-2024. Baldwin recently completed a 2022-2023 Fulbright artist Fellowship in Taiwan, and was appointed as a composer-in-residence with the Louisville Orchestra in 2024-2025. He was a nominee/finalist for the 2022 Gaudeamus Award, the most prestigious international prize for composers under 35.

Described as “taut and cohesive...challenging and rewarding” (Cacophony), Baldwin's music has been performed in venues such as Carnegie Hall, Merkin Hall, Symphony Center in Chicago, and Chateau de Fontainebleau. He has received commissions from the National Sawdust Ensemble, Metropolis Ensemble, New York Youth Symphony, Civic Orchestra of Chicago, Loadbang, Playground Ensemble, Grossman Ensemble, Fondation Maurice Ravel, Gaudeamus Muziekweek, Robert Black Foundation, Music in Bloom, How It's Musically Made, and Music from Copland House.

Additionally, he is lucky to have collaborated with such celebrated performers as the New Jersey Symphony, Albany Symphony, Ensemble Intercontemporain, International Contemporary Ensemble, New European Ensemble, Riot Ensemble, Ensemble Garage, Argento Ensemble, [Switch- Ensemble], *orkest de ereprijs*, Ensemble MotoContrario, Arditti Quartet, Spektral Quartet, JACK Quartet, Longleash, Sandbox Percussion, Ekmeles Vocal Ensemble, Quince Vocal Ensemble, Rage Thornbones, So Much Hot Air, unassisted fold, Ensemble But What About, ChamberQUEER, Verdant Vibes, AEPEX Contemporary Performance, Aspen Conducting Academy Orchestra, Curtis Symphony Orchestra, Yale Symphony Orchestra, University of Michigan Symphony Orchestra, Opera Theatre of Yale College, Indiana University's New Music Ensemble, University of Michigan's Contemporary Directions Ensemble, University of Iowa's Center for New Music Ensemble, University of North Texas's Nova Ensemble, and members of Ensemble Dal Niente and Mocrep. www.baldwingiang.com.

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The University of Louisville School of Music is committed to becoming a preeminent school of music in the Midwest and the first choice for music students in Kentucky.

Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery.

Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

Help us continue to change lives today!

give.louisville.edu/music

Greetings from the Dean

It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

PROGRAM

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

UPCOMING EVENTS

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Events are subject to change. Scan the code below for a full list.



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www.uoffmusicstore.com