

## Schallfeld Ensemble

Saturday, February 15th, 2020 – 7 p.m.  
Conrad Prebys Concert Hall

*Monolito B* (2017-19)

Bass Clarinet, Contrabass and Piano

Andrés Gutiérrez Martínez

Yuan • Circles (2020)

Clarinet, Violin, Cello, Contrabass and Piano

Qingqing Wang

A Moment Exposed (2020)

Clarinet, Violin, Cello, Contrabass and Piano

Stephen De Filippo

Morphing (2020)

Bass Clarinet, Violin, Cello, Contrabass and Piano

Tiange Zhou

*intermission*

Paper Pigeons (2020)

Bass Clarinet, Violin, Cello, Contrabass and Piano

Nasim Khorassani

Jupiter (2020)

Clarinet and Bb and Bass Clarinet, Violin, Cello, Contrabass, Piano

Ioannis Mitsialis

Situations II/Dialoge (2016)

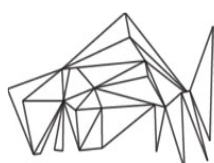
Flute, Bass Clarinet, Saxophone, Violin, Cello, Contrabass, Piano

Anahita Abbasi



austrian cultural forum<sup>nyc</sup>

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UC San Diego  
ARTS AND HUMANITIES  
Music



## **Schallfeld Ensemble:**

Leonhard Garms - Conductor

Chiara Percivati – Clarinet

Lorenzo Derinni – Violin

Myriam Garcia Fidalgo – Cello

Margarethe Maierhofer-Lischka - Contrabass

Patrick Skrilecz – Piano

UCSD guest performers:

Teresa Días de Cossio – Flute

Paul Roth – Saxophone

## **About Schallfeld Ensemble**

Schallfeld is an international ensemble for contemporary music based in Graz. The group sparks the interest of its audience by its vivid virtuosity and refined chamber music sound, paired with interpretations that pay special attention to concert format, creating events that adapt to the specific venue while aiming for a new dimension of listening. The ensemble was founded in 2013 by alumni of Klangforum Wien and composition students of Kunstuniversität Graz. It currently consists of musicians from 8 nationalities and reflects the diversity and different interests of its members in its artistic direction. In the last few years, Schallfeld has been able to establish itself on international stages through exciting programming with a focus on young composers, innovative concert-stagings as well as through the quality of its collective improvisations and innovative use of live-electronics.

Schallfeld sees its mission in bringing music of international young composers to Austria and acting as an ambassador for new music production abroad. Besides its own concert cycle in Graz, Schallfeld is regularly guest in festivals in Austria and abroad, such as Wien Modern, Impuls Graz, Klangspuren Schwaz, Darmstädter Ferienkurse, Afekt (Estonia), Poznan Musical Spring (Poland), EMA (Spain), Daegu International Contemporary Music Festival (South Korea). In 2016 and 2017 Schallfeld has been selected by the Ministry of Foreign/cultural Affairs as representative of NASOM (New Austrian Sound of Music), a program designed to promote young Austrian artists internationally. The ensemble is also involved in pedagogical activities and collaborative theater projects for children and adults. Schallfeld is funded by the municipality of Graz, the federal state of Styria, the Austrian federal Government and receives generous support from the University of Music and Performing Arts Graz and the iem (Institute for Electronic Music and Acoustics) Graz. Past projects by Schallfeld have also received grants by the EU (Youth in Action), Music Austria (MICA) and KulturKontakt Austria.

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### **Production Credits:**

Production Coordinator – David J. Espiritu

Theatrical Production Specialist – Jeremy Olson

Production Technicians – Bobby Bray, Mark Geddes, Pablo Ochoa, and Aaron Sum

Recording Engineers – Andrew Munsey & Mike Butler

Recording Assistants – Xochilt Khoury, Christopher Robinson, Jeffrey Xing, Hailey Brown, Mason Davis

122 GSR – Gabriel Zalles

Marketing & Promotions Coordinator – Sherry An

Program Associate – Madison Greenstone

Audience members are reminded to please silence all phones and noise-generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

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### **CONTACT US**

For information on upcoming concerts:

### **Andrés Gutiérrez Martínez – *Monolito B* (2017 – 2019)**

The title of the composition is related to the idea of a single “sonic entity”, which is a result of the sum of all instrumental parts. This piece belongs to a series of pieces I devoted to the exploration of the expressive potential of metric pulse. One of the issues that I was interested in exploring in the different pieces that belong to this series was the variation of timbre over an underlying “rhythmic structure”, that is, a metric lattice, which temporally “aligns” –to some extent- the musical events. Another aspect that I explored further in this piece is related to my interest in the composition and variation of multi-instrumental gestures and how these change qualitatively as a result of shifts in the position of the individual sounds. Overall, the piece explores the space between discursive continuity and “static”, cyclical repetition.

### **Qingqing Wang - Yuan · Circles (2020)\***

Yuan (pinyin of circle) is a significant spiritual symbolism in Chinese culture. In Shuo Wen Jie Zi (literally: ‘Explaining Graphs and Analyzing Characters’), Xu Shen in Han dynasty describes circle as completeness and harmony. “Moon imprints all rivers,” an analogy in Chinese philosophy, embodies the characteristics of being full of harmony and completeness. This metaphor has two important meanings: One is the moon reflected in all rivers is just only one moon. Ten thousand circles of moon are together in one circle, and the one circle is throughout the circles of ten thousand rivers. Second, we can see the inner life and connections through thousands of moons, because the moons scattered in the rivers and lakes are illuminated by only one moon. The philosophical implication of “moon of all rivers” is that one is all, and all is one, which emphasizes the important characteristic that all things are a life of fullness and harmony.

In *Yuan · Circles* (2020), it begins and ends in the circles on strings. The different dimensions of fully controlled composition, controlled improvisation, and free improvisation exist in the same space, with harmony. The piece is also a journey for an individual to call back fullness and harmony from the inner heart.

### **Stephen De Filippo - A moment exposed (2020) \***

In “a moment exposed” the violin and clarinet are paired together, performing in a sort of chaotic unity where the two instruments interact, manoeuvre, and replicate each other’s gestures in a raucous opening — acting together, but vocal in insisting on their own instrumental identity. Often, the clarinet sits above the violin’s register, with the violin utilising more of its lower register — the 4th string is also tuned lower to ground the violin further.

Out of the pair’s final explosion emerges the rest of the ensemble. The two low strings are in their upper register, and the piano vamps soft chords — acting as a cloud, which sits underneath the interjections of the clarinet and violin. These two slowly simmer down. The clarinet becomes part of the ensemble, but the violin still, to an extent, keeps its separate identity. Then, the violin exposed, for but a moment, introduces a final passage of heightened activity.

### **Tiange Zhou – Morphing (2020) \***

Morphing is to undergo or cause to undergo a gradual process of transformation. However, through the 30 days from late December 2019 to now, I have to admit that the world at the time we live in is far from a gradual procedure. Most of us might not be aware of the danger until it is already too late. Our expectation of the future becomes highly inconsistent and unpredictable. At the beginning of the 20s of the 21st century, we might have to define “Morphing” in a new meaning with understanding the latent crisis droning the whole time even inside of the peaceful silence itself, and finding our significance in disorganization.

### **Nasim Khorasani – Paper Pigeons (2020) \***

This piece is dedicated to my older brother, Dr. Sina Khorasani, who will be deeply missed. He was a very unique person, a perfect role model for me, both in knowledge and personality, specifically in music. He lived a very quick life and did a list of, probably, 100-year projects, in less than 44 years. I wish if I could meet him again, someday, and share my music with him as always... but he left me waiting..

I hope *Paper Pigeons* will find his big soul satisfied.

#### *Instructions for the audience for the piece Paper Pigeons*

“The paper balls given to you at the entrance of the Concert Hall are part of the piece *Paper Pigeons* by Nasim Khorassani. Please hold on to your paper balls until the cue during that piece. There will be a moment in which the lights will be turned on. That will be the cue for you to unfold your paper balls.”

#### **Ioannis Mitsialis - Jupiter (2020)\***

Magic numerical squares of an order expanding from 3 through 9, which are assigned to seven planets -Saturn, Jupiter, Mars, Sol (Sun), Venus, Mercury, Luna (Moon)- are included in the 3-volume book *De occulta philosophia* (1531) by Heinrich Cornelius Agrippa von Nettesheim. This was used in a variety of rituals as a means to attract the influence of these planets and their angel/demon spiritual entities.

This set of squares has been in the center of my interest since a couple of years now and I am also working on them for future works. For this piece, I used the square of Jupiter, of an order of 4, which sums the number 34 in all of its rows, columns and diagonals. It also includes smaller sub-squares of the same sum. I based the temporal domain of the piece on durations and phrase lengths extracted from this pool of numerical relations.

The piece unfolds a melodic spiral of 87 central pitches, which starts with a F#4 and ends to a low Bb0 at the piano. Each one of the spiral's pitches sounds only once in the same octave and is assigned to a different instrument of the ensemble each time, usually in loud dynamics, so that it forms a kind of foreground of the harmonic texture. A set of 12 six-voice chords of high dissonance degree that rotate constantly, creates harmonic fields around the pitches of the melodic spiral, and since the coupling of each chord with the pitches of the spiral is always unpredictable, this results to a continuous renewal of the sound.

Towards the last part of the piece, the piano has gained prominence over the other instruments of the ensemble, having also been assigned a demanding solo. Right after, the very last pitch of the spiral (Bb0) sounds repeatedly and loud at the piano and leads the whole ensemble to a compressed climax. The sound evaporates irreversibly into silence like a faint image.

I would like to thank and express my gratitude to all the musicians of Schallfeld ensemble and to Prof. Katharina Rosenberger, Anahita Abbasi and Andrés Gutiérrez for the wonderful opportunity of this project.

#### **Anahita Abbasi – Situations II/Dialogue (2016)**

David Bohm (physicist) said, “The dialogue is marked by an intensification of talks. The deepening of the feelings and rates of them, assumptions may seep into the consciousness that guide the thinking and actions of the individual participants. Thus, the experiences and life stories of the participants can be explored through dialogue in different situations. It also creates a deeper understanding of the dialogue partners to each other, the discussed factual connection and its own internal processes. In this way opens up the possibility of changing positions and postures”. Situations are series of pieces with a set of circumstances in which one finds oneself. *Situation II / Dialogue*, consists of different layers/kinds of “dialogues”/musical dialogues within different situations. Dialogues for me means “ a kind of thinking, acting and speaking”, in which thoughts pass through. Therefore, talking to each other is merely one part of “ Dialogue.” But acting dialogically means directing someone's attention to another one which would function as a multi dimensional, dynamic and context-dependent process of creating meaning and behaviors. This piece is an observation of how we affect and influence everything around us, with how we talk, hear, perceive and behave. In this piece, musicians are placed spatially on the stage. Most of the instruments are partially prepared and each musician has also an additional object. Different kinds of dialogues between the sounds/ sound sources / sound sources & audience will occur.

This piece includes the participation of two UC San Diego grad students:  
Teresa Días de Cossio – Flute – DMA Performance  
Paul Roth – Saxophone - PhD. Interative Studies

\* Compositions written for Schallfeld Ensemble in the context of their Residency at UC San Diego Music in February