



Saturday, February 29, 2020, 8pm
Hertz Hall

Eco Ensemble **David Milnes, conductor**

Myra Melford

Homogenous Infiltration
(2019)

Myra Melford, *solo piano*

Tod Brody, *flute*

Kyle Bruckmann, *oboe and English horn*

Bill Kalinkos, *clarinet*

Brendan Lai Tong, *trombone*

Loren Mach, *percussion*

Hrabba Atladottir, *violin*

Ellen Ruth Rose, *viola*

Felix Fan, *cello*

Richard Worn, *double bass*

David Milnes, *conductor*

Jeremy Wagner, *technical direction*

Cindy Cox

Lift-up-over sounding
(2015)

Peter Josheff, *bass clarinet*

Loren Mach, *percussion*

Jenny Chai, *piano*

Leighton Fong, *cello*

David Milnes, *conductor*

Cal Performances' 2019–20 season is sponsored by Wells Fargo.

Keeril Maken

After Forgetting

(2009)

Matt Ingalls, *clarinet*
Loren Mach, *percussion*
Jenny Chai, *piano*
Dan Flanagan, *violin*
Leighton Fong, *cello*
David Milnes, *conductor*

INTERMISSION

Edmund Campion

Late Bloomer

(2019, West Coast Premiere)

Marilyn Nonken, Manuel Laufer, *piano*
Jeremy Wagner, *technical direction and instrument building*

Ken Ueno

Zetsu

(2014)

Hrabba Atladottir, *solo violin*
Matt Ingalls, Bill Kalinkos, *clarinet and hookah saxophone*
Loren Mach, Haruka Fujii, *percussion*
Leighton Fong, Felix Fan, *cello*
Richard Worn, Andrew Butler, *double bass*
David Milnes, *conductor*
Jeremy Wagner, *technical direction*

*Special thanks to the University of California, Berkeley Department of Music
and the Center for New Music & Audio Technologies*

Eco Ensemble

David Milnes, *artistic director*
Richard Andrews, *executive director*
Amadeus Regucera, *production director*
Jennifer Huang, *production associate*

Myra Melford***Homogenous Infiltration***

Homogenous Infiltration, for improvising pianist, chamber ensemble, and fixed media, aims to make audible and reimagine many of the beautiful, and often very soft, sounds and colors I like to draw out of the inside of the piano: rolling magnetic balls and vibrating towers of rare-earth magnets on the strings, rocking a humbucker pick-up on the strings, rubbing and stroking and bowing the strings with various implements (a copper bar, fishing line, wooden brushes). These sounds are recorded, processed, orchestrated, re-orchestrated, and finally assembled into a structure of sonic “environments” for the ensemble and myself to explore through improvisation.

I want to express my deep gratitude to the community here at UC Berkeley and in the Bay Area who have supported me in this process, particularly Amadeus Regucera, Selim Goncu, Jason Cress, David Milnes, my colleagues in the composition program, the wonderful performers, and the San Francisco Contemporary Music Players, who originally commissioned the work. This revised performance is lovingly dedicated to the memory of David Wessel and his generous enthusiasm, inspiration, and encouragement.

—Myra Melford

Cindy Cox***Lift-up-over sounding***

My work for bass clarinet, cello, percussion, and piano, *Lift-up-over sounding*, is based on two lines from a poem by John Campion: “World a tuning fork/lift-up-over sounding.” The poem describes a living, canopied world of resonant space in Papua New Guinea, and according to Steven Feld, “Lift-up-over sounding” is a literal translation of the words “dulugu ganalan” in the Bosavi language. The piece is a reworking and re-casting of a composition from 2001 called *World A Tuning Fork*, which was originally for amplified soprano saxophone, double bass, percussion, piano, and fixed media. I chose sonorities loosely based on the overtone series of the double bass’ open strings (E, A, D, and G), and used the piano’s sostenuto pedal (the middle pedal) to capture the lowest octave ringing throughout.

The musical material alternates between large expressive soliloquies played by the bass clarinet, and a cyclical set of repetitions played by the entire quartet. The piece is dedicated to John Campion, and the premiere performance was made by the Earplay Ensemble.

—Cindy Cox

Keeril Makan***After Forgetting***

The title, *After Forgetting*, might refer to the mental confusion of feeling like you’ve just forgotten something, the “it’s on the tip of my tongue” phenomenon. I go through a litany of techniques trying to grasp what I think I’ve forgotten—recite the alphabet and hope that the correct first letter of the forgotten word or idea triggers the memory; go over every previous thought and event in order, hoping this will lead me to the forgotten memory; try not to remember and hope that it will pop into my head without my trying; rearrange my memories, hoping that an unusual juxtaposition will spark my memory; or simply wrack my brain, trying through sheer force of will to pull the memory from the depths of my brain. Sometimes, though, I wonder if I haven’t forgotten it at all, but the thing I’m trying to remember is so insignificant that it can’t be the thing I’ve been trying to remember.

There may be different levels of forgetting. Sometimes you want to forget something so that you can move on in life. But it’s too important to forget at the deepest level; it just needs to be removed from the top level of your brain. The title might also be referring to this.

After Forgetting is a Meet the Composer/Commissioning Music USA commission. It was written while in residence at the American Academy in Rome.

—Keeril Makan

Edmund Campion***Late Bloomer***

The modern acoustic piano is optimally designed to be played by a single human performer. Moreover, works composed for this instrument are often intended to highlight the bravura of the soloist. I often wonder how the history of piano literature and its instrument design might have

evolved if humans were born with four hands and 20 fingers instead of two hands and 10 fingers? That said, a soloist with four hands and 20 fingers is not the same as a duo with two hands and 10 fingers each. The piano four-hand piece *Late Bloomer* was inspired by this idea—the two pianists are treated as one individual. The more I thought about the untapped possibilities of multiple-hand piano music, the more I wanted to compose for this arrangement. I became excited by what two humans can accomplish together in the production of a single sound-world. With this imaginary scenario of the hybrid four-handed, 20-fingered pianist, I was able to reimagine the idea of virtuosity and to attempt a music where the entire keyboard is used in a way that makes all registers readily available and at all times.

In *Late Bloomer*, I thought of each key on the piano as a distinct “bell” set to ring at a specific time, in and out of phase with other “bells.” Often in the piece, anywhere from three to 12 canonic lines are collapsed into a single, continuous line distributed between four hands. The music was composed with computer-assisted techniques using the CNMAT-OM library conceived by Edmund Campion and written by Matthew Schumaker, using IRCAM’s Open Music program. Researcher Jean Bresson, who has maintained and been the primary developer of Open Music, contributed key graphic objects and provided council for the creation of the CNMAT-OM library. In addition, CNMAT Researcher and composer Jeremy Wagner designed and built a bank of magnetic resonators that cause the strings of the piano to ring without touching the strings themselves. These magnetic resonators are installed and used in this evening’s performance. The piece is dedicated to David Wessel (1942–2014), a friend who never ceased to explore new ways of thinking about all things.

—Edmund Campion

Ken Ueno

Zetsu

(For Rob Amory and Steven Schick)

Ken Ueno’s music sets up systems of multivalent resonance, combining sympathetic sources of expressive energy to catalyze new artistic possibilities, some predictable (by the com-

poser), some serendipitous. These systems, or situations, or amalgams, begin with sound itself: Ueno pushes instruments beyond traditional performance methods to achieve sonic realities of visceral and evocative power. As a performer himself—a one-time rock guitarist and now a vocalist using extended throat-singing techniques—he anchors the musical gestures of his music in an awareness of the intense physical and emotional demands of performance. Ueno’s extraordinarily broad cultural interests, which include architecture, film, and other visual arts, literature, sociology, philosophy, and cuisine (the latter suggesting a concern for “applied” art), enrich the already lively musical details of his work. He continually seeks out, and is sought himself by, performers and collaborators who share his sense of challenge and exploration.

Zetsu, Ueno’s chamber concerto for violin and small ensemble, was composed for his longtime colleague Gabriela Diaz and the San Francisco Contemporary Music Players (with which the composer has worked closely in recent years), and continues his interest in what he calls “person-specific” works. These draw on the performance characteristics of particular performers, resulting in music rooted inextricably in personal relationships. As a vocalist, for example, he is his own most extreme case. His vocal concerto *On a Sufficient Condition for Existence of Most Specific Hypothesis* not only features the composer as soloist: the entire harmonic world of the orchestra is derived from the timbral qualities of the vocal part. His cello concerto *Hapax Legomenon* emerged organically from the possibilities of the two-bow cello technique of Frances-Marie Uitti. To date, the most ambitious and contextually broad of these works is Ueno’s 2014 opera *Gallo*, composed for Boston’s Guerrilla Opera, in which his own libretto connects the 1755 Lisbon earthquake, Roman archaeology, 21st-century consumer culture, and the devastating 2011 Fukushima earthquake and tsunami. The bewilderingly diverse range of its music, tailored to the company and touching on Baroque pastiche, sultry torch-song, virtuosic modernism, and the clash of equal-tempered and Bohlen-Pierce scales, miraculously coalesces into a coherently poignant whole.

Zetsu takes its title from a 2003 art ceramic by the Japanese sculptor Nishida Jun (1977–2005), now in the collection of the Museum of Fine Arts in Boston. TenFourteen Project commissioner Rob Amory alerted Ueno to this piece, in which Nishida Jun created a work of protean form, combining careful structure and the chaotically amorphous results of experimental material and kiln techniques. The beautiful, enigmatic resulting pieces analogize processes of the formation of the earth itself. Nishida Jun’s willingness to push traditional ceramics beyond what could be considered failure was not only artistically but also physically dangerous. At age 28, two years after the creation of *Zetsu* No. 8, he was killed in a kiln explosion while working with traditional potters on Bali.

In addition to a solo violin part that celebrates Diaz’s relationship to the violin—her extensive experience as a performer of new music as well as of standard repertoire—*Zetsu* generalizes the situation-specific idea with the creation of new instruments: percussion idiophones using microtonal tunings unique to the harmonic spectra of the piece, and the “hookah sax,” played via a tube inserted in its bell. Knowing his performers, Ueno taps into their senses of humor as well as of adventure. Formally, *Zetsu* pushes and pulls gestures and textures to extremes: the slowly evolving shimmer in the solo violin of the opening gives way to discrete, rhythmically clarified polyphony for the ensemble. The soloist returns with an intricate part ranging widely in articulation and tessitura, microtonal contours lending an organic, improvised, very human intensity.

—Robert Kirzinger

ABOUT THE ARTISTS

The pianist, composer, bandleader, and UC Berkeley professor **Myra Melford**—whom the *New Yorker* called “a stalwart of the new-jazz movement”—has spent the last three decades making original music that is equally challenging and engaging. She has explored an array of formats, among them ruminative solo-piano recitals, deeply interactive combos, and ambitious multidisciplinary programs, probing the space shared between dynamic small-group jazz and contemporary chamber music. Since debuting on record as a bandleader in 1990, she has built a discography of more than 25 albums as a leader or co-leader, and has received numerous *DownBeat* poll placings, a 2000 Fulbright Scholarship, a 2012 Alpert Award in the Arts for Music and, between 2013 and 2016, a Guggenheim Fellowship, the Doris Duke Artist Award, and the Doris Duke Residency to Build Demand for the Arts. *The Other Side of Air*, the most recent release by her quintet Snowy Egret, was named one of the best jazz recordings of 2018 by the *New York Times* and one of NPR Music’s “50 Best Albums of 2018.” “This is music with an endless capacity for elasticity and surprise,” NPR wrote, “along with an affirming spirit of coherence.”

Transparent yet intricate, the compositions of **Cindy Cox** synthesize old and new musical designs. The natural world and ecological concerns inspire many of the special harmonies and textural colorations in her works.

Cox is active as a pianist and has performed and recorded many of her own compositions, including the large-scale *Hierosgamos* and *Sylvan Pieces*. A number of her works feature technologies developed at UC Berkeley’s Center for New Music and Audio Technologies (CNMAT), such as *Pianos* and the *Etudes* for piano sampler keyboards. Her compositions with text such as *Singing the lines*, *The Other Side of the World*, and *The Shape of the Shell* evolved through collaboration with her husband, poet John Campion. Together they are currently collaborating on a musical-theater project, *The Road to Xibalba*, based on the ancient Mayan myth of creation *The Popol Vuh*.

She has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the Guggenheim Foundation, the American Composers Forum, ASCAP, Meet the Composer, the Fulbright Foundation, the Mellon Foundation, and the Toulmin Foundation with the League of American Orchestras.

Cox has been a Fellow at Tanglewood, Aspen, the MacDowell Colony, Civitella Ranieri, and Giardini La Mortella.

Recent performances have taken place at the Venice Biennale, the Festival de la Habana in Cuba, the American Academy in Rome, Carnegie and Merkin Halls in New York City, the National Gallery in Washington, the Library of Congress, the Kennedy Center, and the Biblioteca Nacional in Buenos Aires. Cox's music has been performed by the Kronos Quartet, the National Symphony, the California Symphony, the Alexander Quartet, the Paul Drescher Ensemble, the San Francisco Contemporary Music Players, and the Eco Ensemble. There are five monograph recordings of Cox's music, and her scores are published by World a Tuning Fork Press (www.cacox.com).

Her music may also be accessed on <https://soundcloud.com/cindy-cox>. Cindy Cox is a professor and chair of the Music Department at the University of California at Berkeley.

Keeril Makan has been described by *The New Yorker* as "empowered by modern technology but haunted by a spirit of immemorial darkness," and by the *Boston Globe* as a composer "whose music deserves to be more widely heard." Recipient of a Guggenheim Fellowship and the Luciano Berio Rome Prize from the American Academy in Rome, he has also received awards from the American Academy of Arts and Letters, the Howard Foundation, the Fromm Foundation, Meet the Composer, the Aaron Copland House, the Utah Arts Festival, the Fulbright Program, and ASCAP. His work has been commissioned by the Bang on a Can All-Stars, American Composers Orchestra, Harvard Musical Association, Pacifica Quartet, and Carnegie Hall, among others. Ensembles that have performed his work include the Chamber Music Society of Lincoln Center, the Scharoun Ensemble Berlin, the Boston Modern Orchestra Project, the New Juilliard Ensemble, the Nouvel Ensemble Moderne, and the Boston Chamber Music Society. Makan's music was featured at a Miller Theatre Composer Portraits concert. His CDs *In Sound* (Tzadik), *Target* (Starkland), *Afterglow* (Mode), and *Letting Time Circle*

Through Us (New World) include performances by the Kronos Quartet, Either/Or, and the International Contemporary Ensemble. *Persona*, his opera, commissioned by Beth Morrison Projects and National Sawdust, is an adaptation of Ingmar Bergman's classic film, with a libretto by Jay Scheib. Makan was raised in New Jersey by parents of South African Indian and Russian Jewish descent. After training as a violinist, he received degrees in composition and religion from Oberlin and completed his PhD in composition at UC Berkeley, with additional studies in Helsinki and Paris. Makan makes his home in Cambridge, MA, where he is the Michael (1949) and Sonja Koerner Music Composition Professor at MIT.

Edmund Campion has been active as a composer, performing artist, collaborating artist, and educator for over 25 years. His major solo performing career began in 1996 with a commission from IRCAM at the Pompidou Center in Paris, where he developed and premiered the first version of *NatSel*, a computer/piano hybrid instrument that he has continued to develop through the decades. Campion has received major recognition for his work, including the American Rome Prize, the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, and commissions from leading ensembles including the Ensemble Intercontemporain, the Berkeley Symphony, the Santa Rosa Symphony, and the San Francisco Contemporary Music Players. In 2016, Campion received a commission from the National Gugak Orchestra in Korea to compose a piece for a full orchestra of ancient Korean instruments. With a Guggenheim Fellowship, he was able to travel to Korea to study the instruments in preparation for the composition. The piece was premiered at the Pacific Rim Festival in 2018 and was taken up again by the orchestra this past fall at the National Gugak Center in Seoul. Campion currently serves as Director of CNMAT at UC Berkeley, where he helps develop emerging technologies for music creation and artistic collaboration.

A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno** is a composer/vocalist/sound artist who is currently a professor at UC Berkeley,

where he holds the Jerry and Evelyn Hemmings Chambers Distinguished Professorship in Music. Ensembles and performers who have championed his music include Kim Kashkashian and Robyn Schulkowsky, Wendy Richman, Greg Oakes, BMOP, Alarm Will Sound, Steve Schick and SFCMP, and Frances-Marie Uitti. Ueno's piece for the Hilliard Ensemble, *Shiroyi Ishi*, was featured in that ensemble's repertoire for over 10 years. Another work, *Pharmakon*, was performed dozens of times nationally by Eighth Blackbird during its 2001–03 seasons. As a vocalist, Ueno specializes in extended techniques (overtones, throat-singing, multiphonics, extreme registers, circular singing) and has performed as soloist in his vocal concerto with orchestras in Boston, New York, Warsaw, Vilnius, Bangkok, Sacramento, Stony Brook, Pittsburgh, and North Carolina. His sound installations have been featured at MUAC (Mexico City), Beijing, the Taipei Fine Arts Museum, the Shenzhen Biennale, and Art Basel. Ueno holds a PhD from Harvard University. A monograph CD of his three orchestral concertos was released on the Bmop/sound label. His biography appears in the *Grove Dictionary of American Music*. <http://kenueno.com>.

Marilyn Nonken is recognized as “one of the greatest interpreters of new music” (*American Record Guide*). Her more than 30 releases include *Tristan Murail: The Complete Piano Music* and *Voix Voilées: Spectral Music for Piano*; her writings include *The Spectral Piano: From Liszt, Scriabin and Debussy to the Digital Age* (Cambridge, 2014) and *Identity and Diversity in New Music: The New Complexities* (Routledge, 2019). Forthcoming releases include music of Richard Carrick, Nina C. Young, and Edmund Campion, as well as the complete works for piano and violoncello by Morton Feldman, with Stephen Marotto. This summer, she looks forward to curating a weeklong course for pianists at the Time of Music Festival (Viitasaari). A graduate of the Eastman School and student of David Burge, Nonken received her PhD from Columbia University. A Steinway Artist, she is the director of piano studies and an associate professor of music at New York University.

An enthusiastic proponent of new music, pianist **Manuel Laufer** has presented world premieres at Merkin Hall, Symphony Space, Le Poisson Rouge, Bang on a Can, June in Buffalo, and Festival Atempo (Caracas and Paris), and has collaborated with a wide range of composers, including Edmund Campion, Helmut Lachenmann, and Diógenes Rivas. Laufer has been a visiting artist at Harvard University's Radcliffe Institute for Advanced Studies, the Banff Centre for Arts and Creativity, and University at Buffalo's Creative Arts Initiative. He serves on the Screening Committee of Festival Atempo and as president of the Piano Teachers Congress of New York, whose 20th/21st-Century Music Festival he co-chairs. Formerly on staff as a collaborative pianist at UC Irvine, he is currently a member of the artist faculty of NYU Steinhardt Piano Studies, where he holds the position of Director of Collaborative Piano.

Eco Ensemble, under the direction of David Milnes, is a group of prominent Bay Area musicians who are passionate about exploring and performing contemporary works. Its mission is to enrich and serve the Bay Area's cultural life through the creation, performance, and dissemination of new music by composers from Berkeley and around the world. Called a “dream team of local musicians who embody a high point in the Bay Area's vibrant contemporary music scene” by the *New York Times*, Eco Ensemble has been featured at festivals such as the Venice Biennale and the Festival of New American Music and has worked closely with renowned composers including Kaija Saariaho, Beat Furrer, Philippe Leroux, George Lewis, Erin Gee, and Ivan Fedele. The group is the ensemble-in-residence at UC Berkeley's Department of Music and CNMAT. As the university's principal performance outlet for performers and composers of new music, Eco Ensemble commissions and premieres works from UC Berkeley composers. Members of the ensemble work extensively with undergraduate and graduate musicians in new-music studies and are developing a comprehensive program for new-music performance. Eco Ensemble's unique collaboration with CNMAT inspires works that are informed by contemporary ex-

plorations into the intersection between science and music. The group seeks to expand the possibilities for new music by working with CNMAT faculty, students, and researchers to develop new instruments, new applications of technologies for composition and performance, and new modes of expression. With a focus on education for both experienced audiences and novices, Eco Ensemble's public outreach efforts include lectures, demonstrations, workshops, and composer residencies.

David Milnes serves as music director of the Eco Ensemble, UC Berkeley's in-residence professional new-music ensemble, as well as (since 1996) music director of the UC Berkeley Symphony Orchestra. In his early years, he studied piano, organ, clarinet, cello, and voice, and briefly entertained a career as a jazz pianist, appearing with Chuck Mangione, Gene Krupa, Billy Taylor, and John Pizzarelli. After receiving advanced degrees in conducting from SUNY Stony Brook and the Yale School of Music, and studying with Otto Werner Muller, Herbert Blomstedt, Erich Leinsdorf, and Leonard Bernstein, Milnes won the prestigious Exxon Assistant Conductor position with the San Francisco Symphony, where he also served as music director of the acclaimed San Francisco Symphony Youth Orchestra (which he led on its first European tour in 1986). Milnes has conducted frequently in Russia and the Baltics, serving as music director of the Riga Independent Opera Company and as a principal guest conductor of the Latvian National Symphony. Recent engagements include appearances at the MANCA Festival in Nice, France, with the Philharmonic Orchestra of Nice; in Mexico, at the Festival "El Callejón del Ruido" with the Guanajuato Symphony Orchestra; and in Russia, with the Novosibirsk Symphony Orchestra. He has collaborated in performances with Frederica von Stade, Dawn Upshaw, Bill T. Jones, Paul Hillier, James Newton, David Starobin, and Chanticleer, and appeared at the Santa Fe, Tanglewood, Aspen, and Monadnock music festivals. A dedicated proponent of new music, from 2002 to 2009 Milnes was music director of the San Francisco Contemporary

Music Players, with whom he commissioned and premiered many new works from around the world. He has made recordings of music by John Anthony Lennon, James Newton, Edmund Campion, Jorge Liderman, and Pablo Ortiz.

The **Center for New Music and Audio Technologies (CNMAT)** houses a dynamic group of educational, performance, and research programs focused on the creative interaction between new music and emerging technologies. The center combines technical science-based research with a humanistic critical perspective and practical investigation into the process and possibility for new-music creation. At CNMAT, the laboratory and stage merge to push the boundaries of present-day music making. In addition to three decades of published research, CNMAT continues to support the software tools that it has pioneered since its founding in the late 1980s. CNMAT collaborates with all of UC Berkeley's disciplines dedicated to the study or creative use of sound.

CNMAT was conceived and established by composer and professor emeritus Richard Felciano in the 1980s with a focus on the creative interaction between music and technology. Professor David Wessel, a pioneer in computer music and music cognition, directed the center until his death in 2014. During these years, Research Director Adrian Freed organized an ambitious research agenda that produced concrete, practical developments in music-related technologies, including widely adopted innovations such as Open Sound Control (OSC), the Sound Description Interchange Format (SDIF), the CNMAT tools for Max/MSP, and the recent cross-platform "odot" programming objects.

Today's CNMAT works with leading artists, performers, composers, and improvisers to continue in the spirit of its history. In addition to its robust research agenda, CNMAT produces numerous concerts, lectures, and symposia. The Eco Ensemble, a leading Bay Area new-music ensemble, is in permanent residence at CNMAT.

To learn more about CNMAT, visit the center's web site at cnmat.berkeley.edu