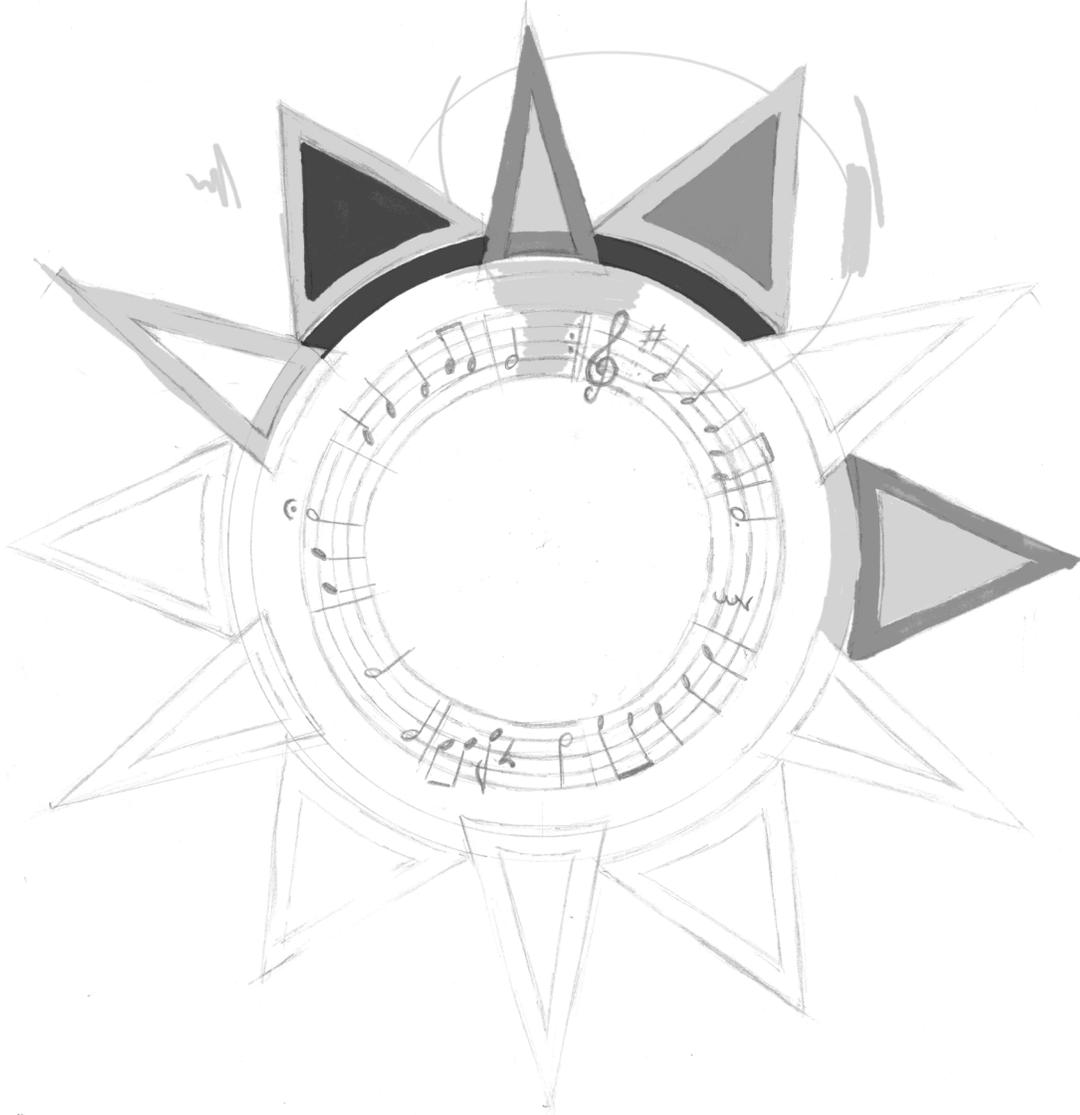


University of California, Santa Barbara, College of Letters and Science Division of
Humanities and Fine Arts

Department of Music Presents a Ph.D. Composition Recital

Katherine Saxon, composer



Sunday, June 3rd, 2012, 7 p.m.
Karl Geiringer Hall

PROGRAM

Sea Fever

texts by **John Masefield (1878 - 1967)**

Commissioned by Jeremy Jennings

An Old Song Resung
Christmas Eve at Sea
Sea Fever
Mother Carey

Mark Covey, baritone
Christopher Edwards, bass-baritone
Yi Kai Sim, piano

Summer Fruits

texts by **Jane Hirshfield (b.1953)**

You Put Apples to Your Lips
Speed and Perfection
Music Like Water

New Century Voices

The Lamb

text by **William Blake (1757 - 1827)**

Commissioned by the First Presbyterian Church of Albany, Georgia

New Century Voices and the Live Oak UU Choir
Ramin Haghjoo, organ

Kubla Khan

text by **Samuel Taylor Coleridge (1772 - 1834)**

New Century Voices

- Intermission -

Strange Woods

Commissioned by Calisa Hildebrand

Katie Stuwe, Abigail Sten, Carina Jette, Kevin Kim, Azeem Ward, Tricia Ning, flutes
Carol Joe, alto flute
Ty Fovell, bass flute
Jill Felber, conductor

Memories of Silver

text adapted from Walter de la Mare (1873 – 1956)

Annie Thompson, soprano
Yi Kai Sim, piano

A Map of the Imagination

Commissioned by Margaret Halbig, Calisa Hildebrand and Shannon McCue

- I. East of the Sun
- II. here is a desert
- III. The wonderful muu-muu bird
- IV. The City of Many Towers
- V. here the north wind blows
- VI. The City of Many Towers (reprise)
- VII. Here there are peculiar fishes
- VIII. Don't walk too near the edge.
- IX. The Empty Cage
- X. West of the Moon
- XI. the path that leads to no-place

Erin McKibben, flute
Shannon McCue, viola
Margaret Halbig, piano

New Century Voices

Soprano

Christina Esser
Martha Jin
Meghan Joyce*
Emma McCullough*
Sasha Metcalf *

Alto

Liz Bushman
Marittza Padilla
Amanda Probst
Patricia Reyes
Tiffany Rizzo-Weaver
Christine Rogers
Sharon Wang

Tenor

Audrius Alkauskas
Barney Johnson
Justin Rizzo-Weaver
Vincent Rone*
Micheal Vitalino*

Bass

Erik Bell
Jack Fischer
David Gordon
Kyle Leone
Yi Kai Sim*

* "Music Like Water" only

Program Notes

Sea Fever

I grew up by the ocean and being near it makes me feel at home. My friend Jeremy Jennings also grew up near the ocean (on a small island in Puget Sound), so when he commissioned a song cycle for baritone and piano in I chose the sea as my subject, using poems by John Masefield from the collection *Salt Water Ballads* (1902). Each song portrays a different mood of the ocean.

The first song, "An old song resung," is a sea-chantey. The upbeat tempo and swaying triple meter underscore the bravura of the singer. The last stanza's description of a sinking ship, is ironically set against a lighthearted piano accompaniment showing the indifference of the ocean and painting the quiet chinking of the broken glass upon the decks.

The second song in the cycle, "Christmas Eve at Sea," portrays the eerie calm of the ocean at night. The supporting harmonies in the piano appear at key points, so that the silence rings in the emptiness.

"Sea Fever" is a poem I remembered from my childhood. I copied it out for my father many years ago, and it is still tacked to the wall of our garage. The singer vacillates between his stubborn duplet diving and joining the piano in its seductive triplet rhythm. In the end the allure of the ocean draws the singer into "a quiet sleep and a sweet dream", for now "the long trick's over."

Jeremy and I have been friends for many years now, and we have sung together and sung each other's music quite a bit. But Jeremy really does not like to sing fast. Thus this final song is a little bit of me teasing him. It is a tongue-twisting tribute to the fearsome sea-witch wife of Davy Jones.

Summer Fruits

This composition began as a summer challenge from Professor Feigin, who asked me to set a love poem for a competition in the fall. It took two months to find a text, but when I came across Jane Hirshfield's "for a wedding on mount Tamalpais," I was completely smitten! The poem captures the rightness, ease and necessity of unconditional love, without denying its innate sensuality and also uses imagery specific to California: the golden hills, the live oaks, and the hawks. The composition relies on triadic and added tone harmonies with Lydian inflections to capture the brightness and ripeness of the poem's sensual language.

The second movement is a setting of Jane Hirshfield's poem "Speed and Perfection" from her collection *Given Sugar, Given Salt*. The poem captures the delicacy and ephemeral tastiness of apricots. I dedicate my setting to my mother, with whom I have many happy memories eating, procuring and protecting apricots. This composition was awarded first prize in the San Francisco Vocal Artists "New Voices Competition."

I left the choice of the text for the final movement up to my former student Taylor Roland, who, at the time was trying to get me to write a piece for his very talented high school choir. He chose "The Music Like Water" from Hishfield's collection *Of Gravity and Angels*. My decision to use a double chorus was inspired by singing Frank Martin's *Mass for Double Chorus* in the UCSB Chamber Choir that year. Having memorized the mass during my time at Williams College, while performing it at UCSB I was able to focus on Martin's compositional technique. I am particularly intrigued by the ways in which he uses the separateness of the two choruses, passing musical ideas between them with such gracefulness. My setting was also inspired by two images I have of water. The first image is of water's persistence. A stream of water can be so small and persistent that it can find a way to flow through stone--even a tiny wedge of freezing water can shatter rock. The second image is of these streams, small and with their own flow, combining into powerful torrents almost with out warning

The Lamb

During my time living in Georgia, I sang at the First Presbyterian Church in return for piano lessons from the organist, Mrs. Katherine Clark. The choir commissioned me to write them a piece, and I set myself two challenges. I wanted the smallness of the choir to be an asset, but I wanted a variety of vocal colors and I wanted to write a beautiful and idiomatic organ a part that Mrs. Clark, who, at 84 suffered greatly from rheumatoid arthritis, would be able to play without trouble. I searched for a text that would enable the music to satisfy these requirements and ended up with William Blake's "The Lamb." The poem is intimate and delicate, yet has a simple and subtle strength. I use changes in vocal register to get different colors out of the two-part vocal texture.

Kubla Khan

In response to the sudden death of my dear friend, Mila Rainof, I wanted to do a setting of Wordsworth's "Daffodils" ("I wandered lonely as a cloud"). I started to work on it, but I could not set it. I was too angry, and people kept saying how nice Mila was. She was nice and all those good things, but she was also terrifyingly creative, strong and tough. The more I thought about it, the more I realized that wandering lonely as a cloud was not how I remembered her, and not how I wanted to remember her either. In that mindset, I thought of Colridge's Kubla Khan.

Although a Romantic poem, its imagery reminds me of medieval aesthetics: Dante's hierarchies, symmetrical gardens, beauty combined with rigid order. The textual imagery thus inspired me to explore symmetrical pitch material (augmented chords and octatonic and chromatic scales). The music, like the poem, is in two parts - the first is an exhibition of the poem's fantastical world, and the second is a reflection of that world and an exploration of both the clarity and transience of dreams and artistic visions.

Strange Woods

Calisa Hildebrand commissioned Strange Woods for the UCSB flute choir in 2009. One of her favorite flute techniques is flutter tonguing, so I wanted compose a work that would incorporate this technique and be as fun and energetic as the commissioner herself. The structure of the music is reminiscent of Renaissance madrigals, and I use traditional "word painting" techniques to convey different sections, images and motions from the first half of Edgar Allen Poe's "Fairy-land." The musical material was generated from the text itself using a modified version of Arvo Pärt's tintinnabuli system. Pitches and rhythms were assigned according to the patterns, sections, groups and accents of the poetic text. These raw materials were then redistributed and rearranged so that the sections no longer correspond with the order of the sections in the original poem. Like a madrigal, voices often enter one after another in imitation, which gives the composition a sense of mischievous playfulness alternating with somber dignity.

Memories of Silver

The text for Memories of Silver was derived from what I remembered of Walter de la Mare's poem "Silver" after reading it a few days before. My misremembering had the lovely effect of revealing the original poem in patches, as if it were being seen by moonlight. The bass line walks slowly by step depicting the flow of inevitable passage time, of the moon, and the slow flowing of the water.

Below is the poem in its original form showing forgotten words slashed through and added words (in parentheses).

Silver

Slowly, silently, now the moon
Walks the night in her silver ~~shoon~~ (shoes);
This way, and that, she peers, and sees
Silver fruit ~~upon~~ silver trees;
~~One by one~~ the ~~easements~~ (windows) catch
Her beams beneath the silvery ~~thatch~~;
~~Couched in his kennel, like a log,~~
~~With paws of silver sleeps the dog;~~
~~From their shadowy cote the white-breasts peep~~
~~Of doves in a silver-feathered sleep;~~
A ~~harvest~~ mouse ~~goes~~ scampering(s) by,
With silver claws and a silver eye;
And ~~moveless~~ (listless) fish in the water gleam,
By silver reeds in a ~~a~~(her) silver stream.

- Walter de la Mare

A Map of the Imagination

A Map of the Imagination was commissioned by my friends Margaret Halbig, Calisa Hildebrand and Shannon McCue. Inspiration came in the form of a poster from a thrift store. Titled “The Land of Make-Believe,” the poster was comprised of tiny scenes and characters each with a cute and quirky label. The titles of the movements were directly taken from or inspired by the poster.

The opening movement, “East of the Sun,” was inspired by the bombastic opening of Rachmaninoff’s *Prelude* (Op. 23 No. 5). This quickly leads into the short and sun-baked “here is a desert,” (for solo viola), as insects hum and lizards quickly scurry away in the emptiness. “The wonderful moo-moo bird” is a conversation between the flute and viola as two exotic birds. Much of the movement is aleatoric, meaning that it is not intended to be coordinated between the two performers.

A visit to the Tuscan town of many towers, San Gimignano, was the inspiration for “The City of Many Towers.” The city is built from major chords and Lydian 4 – 3 suspensions. Before the brief reprise the flute whistles through the towers in “here the north wind blows.”

For “here there are peculiar fishes,” I parodied Mendelssohn’s *Venetian Boat Song No. 2* (Op. 30, No. 6) by bending the melody out of shape and selecting only a few notes at random from the bass line using dice. The first movement to be composed, “Don’t Walk Too Near The Edge” was inspired by an exciting page-turning experience during Margaret and Natasha Kistlenko’s performance of Rzewski’s *Winnsboro Cotton Mill Blues*. I wanted to write something that would give Margaret the opportunity to beat the piano. The 4.33 seconds of silence that follows entitled “An Empty Cage” is a homage to John Cage’s famous 4’33”.

As the light from the moon is reflected from the sun, the penultimate movement, “West of the moon,” is a gentle reflection of the opening movement. The piano slowly follows a path through pitch space in “the path that leads to no-place,” beginning first with the major 7th, it cycles in a pattern through all the intervals until reaching the minor second.

About the Performers

Mark Covey, a student of Paul Sahuc, is currently in his second year of graduate school in the UCSB voice department. He received his undergraduate degree in music with emphasis in voice and classical guitar from Pepperdine University under the instruction of Henry Price and Christopher Parkening. There, he appeared as the Speaker in *The Magic Flute* and as Alcindoro in *La Boheme*. While at UCSB Mark has appeared as role Top in UCSB’s production of *The Tender Land* by Aaron Copland and Ottone in the this years production of *Monetverdi’s L’incoronazione di Poppea*. Mark was also featured as a guitarist on the recent UCSB Chamber Choir and Women’s Chorus concert.

Christopher Edwards is a freshman in the Bachelor of Music in Voice studying with Paul Sahuc. Previously this year he was seen in the Fall UCSB Opera Scenes program in scenes from Peter Grimes, *Candide*, and *Captain Jinks and the Horse Marines*, and in UCSB’s *Afternoon of French Opera* and *Song in February*. Christopher portrayed “Littore” in the UCSB production of *L’incoronazione di Poppea*. In Fall 2011 he was awarded a Regent’s Scholarship by UCSB, and in February 2012 he was awarded the Honorable Mention in the UCSB Concerto Competition.

Ramin Haghjoo is a pianist and organist who received his Ph.D in Music Theory from UC Santa Barbara in 2010. He currently works as the music director of Skyline United Church of Christ in Oakland, CA.

Pianist **Margaret Halbig** recently completed a Doctorate in collaborative piano from UC Santa Barbara. During her time there, she worked as a pianist for Opera Santa Barbara, Westmont College, First Congregational Church, and San Marcos High School. This summer, Margaret relocated to the bay area and is working as a freelance musician. Margaret holds degrees from the University of Evansville in Indiana as well as the University of Missouri-Kansas City Conservatory. She has also studied at the University of Kansas and the Music Academy of the West.

Chicago native **Shannon McCue** is currently pursuing the Master of Music and the Doctor of Musical Arts degrees in viola performance at the University of California, Santa Barbara, where she studies with Helen Callus. Shannon holds the Bachelor of Music (viola performance) and the Bachelor of Arts (English)

degrees magna cum laude from Lawrence University in Appleton, Wisconsin (2007 alumna). In 2002, her string sextet advanced to the quarterfinals of the Fischhoff International Chamber Music Competition. Since relocating to the west coast in 2007, Shannon was named winner of the UCSB Orchestral Soloists Competition, and took first prize in the Santa Barbara area, Greater Los Angeles area, and California state finals of the American String Teachers' Association Solo Competition. At UCSB, she has performed with the Ensemble for Contemporary Music and the Gamelan Ensemble. She currently maintains a private violin and viola studio in Santa Barbara, is the general manager/strings assistant of the Santa Barbara Strings youth orchestra, teaches with the Incredible Children's Art Network (ICAN) Program, and serves as the Graduate Assistant for the UCSB Orchestra. Shannon's primary teachers include Christine Due, Matthew Michelic, and Helen Callus.

Erin McKibben is currently principal flutist of the LA-based modern music collective, wild Up (Christopher Rountree, director). She is also a music teacher for the Incredible Children's Art Network Music Program at Franklin Elementary, a program that strives to emulate the teachings and approach of Dr. Jose Antonio Abreu's renowned music education system, El Sistema. She is also studio manager and private flute instructor for the Santa Barbara School of Music. Erin earned her Masters degree studying with Amy Porter as a fellow at the University of Michigan. While at Michigan, she worked closely with composer, Michael Daugherty. She was a prize winner in the National Flute Association's Orchestral Excerpt Competition in NYC, and won the Las Vegas Flute Club's Young Artist Competition. She has performed at the Aspen Music Festival and has appeared as a concerto soloist with the Coeur d'Alene Symphony Orchestra, the Lake Union Civic Orchestra, and the University of Puget Sound Symphony Orchestra and String Orchestra. Erin's flute duo, Silver Winds, was also proud to have been selected as performers at the 2011 Fischhoff National Chamber Music Competition and appeared on Santa Barbara's Classical music station, KDB, as featured artists.

Described as "a deep and sensitive musician with a noble, delicate tone quality," Singaporean pianist **Yi Kai Sim** obtained his Bachelor's in Piano Performance from the University of Wales. He was unanimously awarded the Second Prize in the Open Category of the 2006 International IBLA Piano Competition. Yi Kai has since been awarded a full scholarship and teaching assistantship to pursue his Masters in Music at UCSB, studying with Robert Koenig.

Annie Elizabeth Thompson is a soprano currently studying with Benjamin Brecher in the Doctorate of Musical Arts program at the UCSB. Ms. Thompson recently delivered her DMA Lecture Recital entitled, "The Songs of Benjamin Britten and W.H. Auden: Vocal and Dramatic Interpretation." She recently performed in Monteverdi's *L'incoronazione di Poppea* (Ottavia), *Afternoon of French Song and Aria* at the Lobero Theater, as well as in scenes from Britten's *Peter Grimes* in the UCSB Opera Scenes production. Opera roles include Fiordiligi in Mozart's *Così fan tutte*, Corilla Sartinecchi in Donizetti's *Viva la Mamma!*, Elizabeth Proctor in Robert Ward's *The Crucible*, and Mother in Menotti's *Amahl and the Night Visitors*. She has performed with the Orchestra Sinfonica Rossini of Pesaro, Italy in scenes from *Norma*, *Così fan tutte*, *Don Giovanni*, and *Idomeneo*. Ms Thompson has been invited to be a Mark Elardo Young Artist as part of the Intermezzo Foundation in Brugge, Belgium in performances of Mozart's *Le Nozze di Figaro*, and selections from Frederic Austin's arrangement of John Gay's *The Beggar's Opera*. She also currently teaches private voice at the Santa Barbara School of Music.

New Century Voices is a vocal ensemble dedicated to performing the music written by students, faculty and alumni at UCSB. The ensemble was founded by Katherine Saxon in 2007 and is made up of undergraduate and graduate students as well as community members and alumni. The group has performed in diverse venues in Santa Barbara, Ventura and Los Angeles. This spring, the ensemble presented a concert during the Primavera Festival at UCSB and plans to give another concert on June 12th in the CCS gallery.

Jill Felber has been hailed for her "beautifully finished performances" by The Detroit News and has been praised for her "consummate musicianship" (Fanfare). She has performed solo recitals, chamber music, and concertos on four continents and has held residencies in Hong Kong, Taiwan, Australia, Mexico, France, Switzerland, Great Britain, Italy and the United States. Also a tireless promoter of new music, Ms. Felber has inspired many composers to write solo and chamber works for her and for her flute duo ZAWA! and is currently engaged in several commissioning projects. She has premiered over three hundred works for the

flute and has released world premiere recordings for Centaur Records, CRI, Neuma Records, and ZAWA!MUSIC. In demand as a guest clinician because of her extraordinary motivational teaching style, Felber is currently Professor of Flute at the University of California, Santa Barbara and performs as Principal Flute with Opera Santa Barbara. Holding degrees from University of Michigan and Bowling Green State University, Ms. Felber has taught on the faculties of Ohio University, Capital University, and Wright State University. Her teachers include Keith Bryan, Judith Bentley, Samuel Baron, and James Galway.

James Fovell is a fifth-year flute performance major from Westlake Village, California. He has performed with state-level honor bands and orchestras, was awarded a gold medal at the Conejo Valley MTAC Fall Contemporary Festival, and was a featured soloist with the Thousand Oaks Philharmonic.

Carina Jette began her flute studies at the age of seven with Roxane Deboucheron, and after four years she went to study with Jo Raquel Stoup. She won the PYMO Concerto Competition at age 15 and has soloed with the orchestra. She attended the Flute Workshop at the Boston University Tanglewood Institute in 2007 on a full merit scholarship, and participated in the Seminars of the Banda Sinfonica de Buenos Aires in 2007 and 2008. She was the winner of UCSB Symphony's concerto competition her freshman year, and performed the Ibert with the orchestra. Carina has studied with Anne Zentner, and is currently studying with Jill Felber at UCSB.

Carol Joe is a fourth year flute performance major at the University of California, Santa Barbara, where she is currently under the tutelage of Jill Felber. She has won numerous competitions and has received scholarships from the Leni Fe Bland Music Award Scholarship Foundation, the Performing Arts Scholarship Foundation, and from UCSB as the recipient of the Music Department's Quarterly Performance Award. Prior to studying with Jill Felber, Carol has studied with Myung So Kim and with Karen Lundgren at the Colburn School of Performing Arts.

Kevin Kim grew up in the small town of La Crescenta and is currently a junior at UCSB. He has won multiple awards at county and state levels, including more than ten first place awards at the Southwestern Youth Music Festival and the Music Teacher's National Association Student Competition at Junior and Senior levels. He has performed with the Pasadena Youth Symphony Orchestra and the Claremont Young Musician's Orchestras, performing in Carnegie Hall and Walt Disney Concert Hall.

Tricia Ning is a first-year student at UCSB currently pursuing her Bachelor of Arts degree in music. She began her flute studies in the fifth grade. Tricia has performed with the El Camino Youth Symphony Flute Ensemble, and her school Symphony Orchestra and Wind Ensemble. She is originally from Los Altos, California.

Abigail Sten is finishing her first year as a graduate student studying flute performance at UCSB. She is currently the second flutist of the Channel Islands Chamber Orchestra, and has held the second flutist position with the YMF Debut Orchestra. Sten can frequently be found performing with the Irish music ensembles Galway Train and Dannaire.

Katie Stuwe will be graduating in June 2012 with a Master of Music in flute performance from UCSB. In addition to serving as the Teaching Assistant for the UCSB flute studio, she works for the Santa Barbara Symphony Music Van and the UCSB Office of the Executive Vice Chancellor. She holds a Bachelor of Music degree from the University of North Carolina at Chapel Hill, and studied abroad for a year at the Institute for European Studies in Vienna, Austria. Katie was a winner of the 2010-11 UCSB Orchestral Soloist Competition and the 2012 State Winner of the California MTNA Young Artist Woodwind competition. Her teachers include Dr. Christine Erlander Beard, Ulrike Anton, and Dr. Brooks de Wetter-Smith.

Originally from Hayward, CA, **Azeem Ward** is currently a freshman pursuing a BM in flute at the University of California, Santa Barbara. He currently plays in the UCSB Wind Ensemble. He also plays tenor saxophone in the UCSB Jazz Ensemble, Jazz Combo, and the Musical "Grease". Azeem Ward recently won UCSB's Orchestral Soloist Competition, and was also featured as a soloist at the Ensemble for Contemporary Music Concert at UCSB. In his spare time, he enjoys composing for chamber ensembles.