

resonant frequencies presents:

# At the Still Point of the Turning World

Wednesday, March 11, 2020  
7:30 p.m.  
Art Share L.A.

# At the Still Point of the Turning World

More than eight centuries separate the oldest music from the newest music on this program. To 21st Century ears, Pérotin's *Viderunt Omnes* (1198), *Sederunt Principes* (1199), and *Alleluia Nativitas* (c. 1200) may sound strange in the way they seem to defy the now familiar conventions of harmony and voice leading that developed in the centuries that followed. Tonal hierarchy among the notes is nonexistent, and dissonant intervals that composers would later try to avoid occur freely between parts. Yet there are some aspects of this music that closely resemble contemporary compositional practices. Each of these pieces, originally composed for voices, is based on a pre-existing liturgical chant. For select portions of the chant, Pérotin stretches out individual notes—sometimes for as long as a minute—and, with the addition of newly composed material, reveals an entirely new world within them. In the arrangements made for this concert, this process of transformation is taken a step further by replacing voices with acoustic and electric instruments in order to explore the variety of instrumental colors that this music suggests.

The blurring of the distinction between what is old and what is new is present in each of this program's pieces. The first movement of György Ligeti's *Sonata for Solo Cello* (1948-1953), "Dialogo," was composed as a reference to the works of the previous generation of Hungarian composers, namely Béla Bartók and Zoltán Kodály. Ligeti, like Bartók and Kodály before him, utilizes the distinctive melodic shapes, harmonic palettes, and rhythmic structures that have long characterized Hungarian folk music. While he incorporates musical elements common in this folk tradition, Ligeti stops short of composing something that could be considered a folksong. The result is something that straddles the border between traditional folk music and music that is new. The second movement, "Capriccio," was composed five years later and references the virtuosity of the 19th Century violin solos of Niccolò Paganini. Ligeti writes a tempo marking of *presto con slancio* ("quickly with momentum") and pushes the cello to the extremes of its capabilities. As with the first movement, the second movement is both deeply rooted in the past and—with its jagged rhythms and kaleidoscopic harmonies—distinctly modern.

Ana Sokolović's *Love Songs* (2008), the large-scale work for solo mezzo-soprano from which the songs on this program are taken, draws from a body of texts that spans from the ancient to the contemporary. All of the texts express one of the various forms of love: "pure love, tender love, children's love, mature love, and love for a person who has been lost," in the words of the composer. To articulate this complex subject matter, Sokolović draws from a wide sonic vocabulary that includes percussive elements, spoken word, and visceral sounds such as yelps and gasps. Her score is rife with technical and expressive indications that depict an impassioned emotional landscape, and her occasional use of aleatory provides the performer with additional opportunities for expressive freedom. Although these songs are the most recently-composed music on the program, their raw musical language echoes that of the deep past and suggests a common human condition that transcends time.

Viderunt Omnes.....Pérotin  
arr. Kevin Hartnett, Joseph Kraft

*Kyle Gilner, Maria Myrick, Inna Karsheva-Tillman, violin*  
*Kevin Hartnett, Joseph Kraft, electronics*

Ma mère.....Ana Sokolović

*Lyndsay Promane, mezzo-soprano*

You Tell Me Your Dream, I Tell You Mine.....Ana Sokolović

*Lyndsay Promane, mezzo-soprano*

Sonata for Solo Cello: I. Dialogo.....György Ligeti

*Marza Wilks, cello*

Sederunt Principes.....Pérotin  
arr. Kevin Hartnett, Joseph Kraft

*Kyle Gilner, Maria Myrick, Inna Karsheva-Tillman, violin*  
*Kevin Hartnett, Joseph Kraft, electronics*

O Mistress Mine.....Ana Sokolović

*Lyndsay Promane, mezzo-soprano*

How Do I Love Thee.....Elizabeth Barrett Browning

*Lyndsay Promane, mezzo-soprano*

Sonata for Solo Cello: II. Capriccio.....György Ligeti

*Marza Wilks, cello*

Carmen 65, 101.....Ana Sokolović

*Lyndsay Promane, mezzo-soprano*

Alleluia Nativitas.....Pérotin  
arr. Kevin Hartnett, Joseph Kraft

*Kyle Gilner, Maria Myrick, violin*  
*Kevin Hartnett, Joseph Kraft, electronics*





Praised for "a genuine and deeply satisfying sound" (The WholeNote), Canadian mezzo-soprano **Lyndsay Promane** is known as a "top-notch performer" (Opera Canada) and an artist with "an arresting presence on the opera stage and a thoughtful concert artist" (Schmopera). She is the 2018 winner of the Symphony on the Bay Young Artist Competition and a recipient of the Art Song Foundation of Canada Scholarship.

In the 2018/2019 season, Lyndsay appeared as a soloist in Schoenberg's Pierrot Lunaire, Pergolesi's Stabat Mater, and Handel's Messiah among others. Lyndsay performed several world premieres including Queen of Darkness by Ottawa-based composer Matthew-John Knights as well as premieres for voice and chamber orchestra at Orford Musique under the direction of Veronique Lacroix. She also made her debut in the Canadian Opera Company Chorus in Verdi's Otello and most recently appeared in Puccini's Turandot.

Highlights for the 2019/2020 season include appearing in recital with Pocket Concerts and Toronto Summer Music. Lyndsay made her mainstage debut with Tapestry Opera in TAP:EX Augmented Opera and with OperaQ in the world premiere of Medusa. She will also appear as a soloist in Beethoven's Mass in C major and Mendelssohn's Elijah.



**Marza Merophi Wilks**, a Peruvian-born cellist, recently graduated with a Masters Degree from The Juilliard School where she studied with Natasha Brofsky. She also holds a Bachelor of Music degree and a Graduate Diploma from the New England Conservatory, where she was a student of Natasha Brofsky and Paul Katz. Ms. Wilks has appeared as soloist with Symphony New Hampshire, World Civic Orchestra, the Genesee Symphony, Cayuga Chamber Orchestra, and Orchestra of the Southern Fingerlakes playing in venues such as the Civic Center, Alice Tully Hall, the Duomo in Orvieto Italy, and more. She has toured with the Sphinx Virtuosi, performing in venues as Carnegie Hall and the Kennedy Center.

A semi-finalist of the Sphinx Competition, Marza has a strong passion for community engagement and sharing her music with underrepresented communities. As a part of this mission, Ms. Wilks founded the Adelphi Quartet, a group of young and talented African-American/LatinX musicians. The quartet will be performing at the Cosmos Club in Washington DC in 2020.

Ms. Wilks has played in many orchestras including the Kaleidoscope Chamber Orchestra, Orpheus Chamber Orchestra, Orchestra of St. Luke's, Boston Philharmonic Orchestra, and Apollo Orchestra. She is thrilled to be a soloist on the Grammy-Nominated album "Ruggles, Stucky, & Harbison: Orchestral Works" which was performed by the National Orchestral Institute Philharmonic with David Alan Miller as the conductor.

Ms. Wilks plays a cello made in 2007 by Lawrence Wilke.



**Kyle Anthony Gilner** holds degrees from the University of Southern California's Thornton School of Music, as well as the Cleveland Institute of Music. He has studied with Guido Lamell, Henry Gronnier, and William Preucil. Mr. Gilner has participated in the National Orchestral Institute, Brevard Music Center, National Repertory Orchestra, Vermont Mozart Festival, and most recently, the St. Lawrence String Quartet Seminar. He has been coached by and participated in masterclasses with members of the Danish String Quartet, Takács String Quartet, Schubert Ensemble of London, Laredo-Robinson Trio, Jan Sloman, Arnold Steinhardt, the St. Lawrence String Quartet, and the Emerson String Quartet.



**Maria Myrick** is a violinist born, raised, and based in Los Angeles. An advocate for equal access to the arts and quality public education, Maria taught for six years at Renaissance Arts Academy, a public charter school. She received her bachelor's degree in violin performance with a minor in philosophy from Chapman University and her master's degree from San Francisco Conservatory of Music. Maria is a gigging musician whose work now centers around community organizing.



**Inna Karsheva-Tillman**, a native Bulgarian violinist, holds a Bachelor's Degree in Violin Performance and an Artist Certificate in Music from the University of Tennessee, Knoxville and a Master's Degree in Violin Performance from Arizona State University. She has held teaching positions at My Music Box and Angelic Music International in Arcadia, CA; Music and Arts Music Store and ASU's String Project in Phoenix, AZ; The Joy of Music School and Knoxville Strings in Knoxville, TN, as well as being an assistant with Suzuki Chamber Music Class and teaching privately. Inna has won numerous competitions and played for world class violinists in their masterclasses. She has served anywhere from a sectional player to a principal second violinist and concertmaster in many orchestras in Europe and the U.S. Currently residing in Los Angeles, CA, Inna is a Violin Music Advisor at Renaissance Arts Academy, as well as a freelance session/touring violinist.

# About the Composers

**Pérotin** (c. 1160 - c. 1236) was a medieval composer associated with the Notre Dame school of polyphony in Paris. He was among the first composers to write for more than two voices, and his three- and four-part works were some of the first of their kind to achieve international acclaim. Pérotin's innovations—notably the implementation of measured rhythmic structures and imitation of musical material between voices—set his music apart from that of his predecessors and were influential in developing what has become known as the *ars antiqua* musical style. While few details are known about his life, his work has had a profound and lasting impact on the development of Western classical music.

**György Ligeti** (1923 - 2006) was a Hungarian-Austrian composer and prominent figure of the late 20th Century post-war period. He began his career in close association with the European avant-garde but ultimately rejected its strict ideologies in favor of a more eclectic style that evades conventional classifications. His music incorporates elements from such diverse sources as Afro-Caribbean dance music, American minimalist music, and Javanese gamelan, and his pioneering usage of “micropolyphony”—a technique that involves creating dense, complex textures by means of numerous independent lines—has had a strong influence on the direction of orchestral and choral music well into the 21st Century. Outside of live performance, Ligeti's work has also featured prominently in several film-scores, most notably in Stanley Kubrick's *2001: A Space Odyssey*.

An important figure in contemporary music, the composer **Ana Sokolović** (b. 1968) has distinguished herself both in Canada and internationally. Her works, infused with Balkan rhythms, are influenced by different artistic disciplines and seduce an ever-growing audience, drawing them into a vividly imagined world. Her success is revealed through prestigious collaborations with Canadian orchestras, leading artists on the musical scene, as well as many Quebecois chamber music ensembles. Her varied repertoire, which has received numerous awards and prizes, includes several productions of her operas, such as *Svadba* which “seems to invent a phonetic universe of the human heart” (*Le Monde*) and *The Midnight Court*, which was produced at the Royal Opera House Covent Garden. In addition to her activities as a composer, Ana Sokolović is also a professor of composition at the University of Montreal.

# resonant frequencies

**resonant frequencies** is a Los Angeles-based performance series committed to the cultivation and presentation of artistic collaborations that reach across aesthetic and stylistic boundaries.

We seek to question and challenge the boundaries that traditionally exist between folk, popular, and classical art forms and their oral and notation-based modes of transmission.

For more information, including information about future events, like us on Facebook, follow us on Instagram, and visit our website at [www.resonantfrequencies.org](http://www.resonantfrequencies.org).



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## **Kevin Hartnett**, *co-director*

Kevin is a composer of instrumental, vocal, and electro-acoustic music. His choral work *De profundis* was recorded by The Zurich Chamber Singers as part of their debut album *Passio* and was praised by BBC Music Magazine as "a superb centrepiece" of the album. He is currently a performing member of the Pasadena Master Chorale and composer-in-residence at Renaissance Arts Academy in Los Angeles.

## **Joseph Kraft**, *co-director*

Joseph is an electronic music composer and producer. Previous production projects have included work with the Toronto-based Autoerotique. He is currently preparing to publish his first novel, *the Death of Difference*, an immersive, web-based experience that combines narrative, graphic design, and original music.

