



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Ronald Caltabiano, DMA, Dean

Thursday, January 30, 2020 • 6:30 PM Panel Discussion

Thursday, January 30, 2020 • 8:00 PM Concert

ENSEMBLE 20+

PRE-CONCERT LECTURE

INSPIRED BY ARCHITECTURE: SCORES, PLANS, AND PAINTINGS

WITH ANNE LEILEHUA LANZILOTTI & JULIA FISH

Michael Lewanski, conductor

Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago

DPAM

DEPAUL ART MUSEUM

Thursday, January 30, 2020 • 8:00 PM
Gannon Concert Hall

ENSEMBLE 20+

Michael Lewanski, conductor

PROGRAM

*Music, Architecture, Perception: reflections on the work of
Anne Leilehua Lanzilotti and Andrew Norman*

Guillaume Dufay (1397-1474); arr. Andrew Norman
Nuper Rosarum Flores (1436; arr. 2010)

Anne Leilehua Lanzilotti (b. 1983)
beyond the accident of time (2018)

Earle Brown (1926-2002)
December 1952 (1952)

Andrew Norman (b. 1979)
Farnsworth: Four Portraits of a House (2004)

Andrew Norman (b. 1979)
Frank's House (2015)

Anne Leilehua Lanzilotti (b. 1983)
to you (the architects are most courageous) (2018)

Two exhibitions currently on view at DePaul Art Museum through February 23—*Julia Fish: bound by spectrum and Architectural Annotations*—explore architecture through themes of light, revision, and memory in both visual and musical forms. For three decades, artist Julia Fish has used her house and its vernacular architecture—a 1922 Chicago storefront designed by Theodore Steuben—as the basis for a system of mapping color, form, and light in paintings and works on paper. The artist has focused on the threshold, the passageway between rooms, as both a physical space and metaphor for the last ten years. *Julia Fish: bound by spectrum* presents a survey of the last decade of the artist's paintings and works on paper while providing new scholarship around her ongoing project that brings together the disciplines of painting, drawing, and architecture.

Julia Fish guest-curated a selection of works on paper drawn largely from DePaul Art Museum's collection for *Architectural Annotations* to contextualize her artistic inspirations and process. The exhibition features architectural plans, views, and elevation studies alongside annotated musical scores and graphic analyses by Anne Leilehua Lanzilotti and Andrew Norman, whose work will be performed in this evening's concert.

BIOGRAPHIES

Julia Fish, whose artistic career spans four decades, is a professor emerita at the University of Illinois at Chicago, where she taught from 1989 to 2015. Her work has been presented in numerous exhibitions nationally and internationally, including the 2010 Whitney Biennial, and it was the subject of a survey exhibition, *View*, at the Renaissance Society, University of Chicago, in 1996. Additionally, her work is held in the collections of several museums including the Art Institute of Chicago; Museum of Contemporary Art, Chicago; Los Angeles Museum of Contemporary Art; The Museum of Modern Art, New York; Denver Art Museum; and DePaul Art Museum.

Anne Leilehua Lanzilotti is a “leading composer-performer” (*New York Times*) dedicated to the music of our time. She was recently appointed Curator of Music at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer. As a composer, Lanzilotti is interested in translating sounds from everyday life onto traditional instruments using nontraditional playing methods. Her compositions often deal with unique instrument-objects, such as her commissions from The Noguchi Museum involving sound sculptures, including the one we will hear tonight. Lanzilotti has been featured as a composer-performer on Tulsa Living Arts OK Electric Festival, the Dots+Loops series and Sound School series in Australia, and a guest composer at Thailand International Composers Festival. She has performed with contemporary music ensembles such as A Far Cry, Alarm Will Sound, and ICE. As a recording artist, she has played on albums from Björk’s *Vulnicura Live* and Joan Osborne’s *Love and Hate*, to Dai Fujikura’s *Chance Monsoon*.

Conductor, educator, and writer **Michael Lewanski** is a champion of new and old music. His work seeks to create engaged connections between audiences, musicians, and the music that is part of their culture, society, and history. He is Associate Professor at the DePaul University School of Music, where he has been on the faculty since 2008; he conducts DePaul's Concert Orchestra, Ensemble 20+ (20th century and contemporary music), and works with other ensembles. He is conductor of Ensemble Dal Niente, a Chicago-based new music group.

Michael was resident conductor of the 2017 and 2019 SoundSCAPE Festivals in Italy. His guest conducting engagements have been wide-ranging and stylistically diverse, working with organizations such as the Lyric Opera of Chicago, the Chicago Symphony Orchestra's MusicNOW Series, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the State Symphony Orchestra of Turkmenistan, Ensamble CEPROMUSIC (Centro de Experimentación y Producción de Música Contemporánea, Mexico City), the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, Mocrepe, and many others. He has led hundreds of world premieres. He was the Conducting Assistant for the Civic Orchestra of Chicago from 2010 to 2014. At the 2012 Darmstadt Summer Courses, Ensemble Dal Niente won the prestigious Kranichstein Music Prize under his direction. Michael has an extensive discography as both a conductor and a producer.

A native of Savannah, Georgia, he studied piano and violin; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest student ever accepted into the conducting class of the legendary Ilya Musin at the St. Petersburg Conservatory. Michael attended Yale University. His post-Yale education included conducting study with Cliff Colnot and Lucas Vis.

Michael's schedule for the 2019-2020 concert season includes concerts with DePaul School of Music Ensembles; a season of performances with Ensemble Dal Niente; guest conducting appearances with the Chicago Symphony Orchestra's MusicNOW Series, the Toledo Symphony Orchestra, and the Grossman Ensemble (Chicago Center for Contemporary Composition at the University of Chicago); recording projects; and festival appearances.

PROGRAM NOTES

Guillaume Dufay (1397-1474); arr. Andrew Norman
Nuper Rosarum Flores (1436; arr. 2010)

Duration: 7 minutes

Dufay's *Nuper rosarum flores* was written in celebration of the consecration of the octagonal dome designed by Filippo Brunelleschi (1377–1446) for the Florence cathedral Santa Maria del Fiore. Brunelleschi was the first Renaissance master to emphasize simple arithmetic ratios and use them to understand perspective in designing his buildings. The octagonal dome is a feat of architecture: the double dome structure allowed for support of the building materials so that the dome was lighter, making its immense size possible. It remains the largest masonry dome on earth. The ideals of the Renaissance exemplified by Brunelleschi's dome recall the classical understanding of perfect proportions as heavenly. For the consecration of the dome, Dufay wrote a motet based on the proportions of the underlying Duomo di Firenze.[1] The building, and the piece inspired by it, express the divine as it is exemplified in the harmony of the measurements and proportions of the acoustic and physical space. The cathedral's proportions serve as a framework within which the polyphonic style of Dufay's time is elaborated.

Excerpt from Anne Leilehua Lanzilotti's dissertation, "Andrew Norman's The Companion Guide to Rome: Influence of Architecture and Visual Art on Composition" (DMA diss, Manhattan School of Music, 2016).

A note about the transcription: This version of Nuper rosarum flores was arranged by Andrew Norman in 2010 for a concert about architecture and music sponsored by the American Academy in Berlin. The concert also featured Andrew's Farnsworth: Four Portraits of a House, and the premiere of The Companion Guide to Rome. I happened to be in Berlin at the time and therefore was able to attend this concert and hear the premiere, which eventually led to my research on the piece.

[1]Charles W. Warren, "Brunelleschi's Dome and Dufay's Motet," *The Musical Quarterly* 59/1 (Jan. 1973), 92–105. Although other articles such as Craig Wright's "Dufay's *Nuper rosarum flores*, King Solomon's Temple, and the Veneration of the Virgin," outline other possible explanations for the proportions of the piece—that it is not based on the proportions of the Florence Cathedral at all, and rather is based on the dimensions for the Temple of Solomon and symbolic number representation for the Virgin from a biblical passage—it is clear from Norman's interviews and lectures that he is inspired by architectural proportions as hypothesized in Warren's article.

Notes by Anne Leilehua Lanzilotti

Anne Leilehua Lanzilotti (b. 1983)
beyond the accident of time (2018)

Duration: 12 minutes

This work honors Isamu Noguchi's never fully-realized *Bell Tower for Hiroshima*, 1950 (partially reconstructed 1986). The original bell used for the first movement is Noguchi's *Bell Image* (1956–57). The original bells used in the last movement are custom-made oversized sleigh bells—*Slay Bells* by Adam Morford of Morfbeats—two 5", two 4" and one 3" in diameter.

The premiere was part of a concert in celebration of the exhibition *Changing and Unchanging Things: Noguchi and Hasegawa in Postwar Japan*. As a whole, the works on the concert titled *Changing and Unchanging Sound*, considered being open or closed, amplifying the sentiment of Noguchi and Hasegawa's conversations about cultural exchanges. In working through sonic and visual forms of how things break up and how they're put back together, the works on the concert all explore questions about what it is to be human, living in uncertainty and growing after destruction.

This score was created for the premiere to give the performers specific guidelines for the bells chosen for this musical reconstruction. Noguchi imagined the bells for *Bell Tower for Hiroshima* coming from all over the world. In my piece, I interpret the sculpture not as a physical object that would be built in Hiroshima, but as a sonic concept that could be recreated by bells around the world. As we listen and recreate this space for reflection, we honor and remember what the sculpture represents. This score is only a starting point.

Notes by Anne Leilehua Lanzilotti

Earle Brown (1926-2002)
December 1952 (1952)

Duration: indeterminate

The following note appears on a notebook page dated Oct. & Nov. '52, but they are the basis of the composition "December 1952" as well as being particularly relevant to "Four Systems" [another work by Earle Brown].

"...to have elements exist in space...space as an infinitude of directions from an infinitude of points in space...to work (compositionally and in performance) to right, left, back, forward, up, down, and all points between...the score [being] a picture of this space at one instant, which must always be considered as unreal and/or transitory...a performer must set this all in motion (time), which is to say, realize that it is in motion and step into it...either sit and let it move or move through it at all speeds." "[co-efficient of] intensity and duration [is] space forward and back."

The composition may be performed in any direction from any point in the defined space for any length of time and may be performed from any of the four rotational positions in any sequence. In a performance utilizing only three dimensions as active (vertical, horizontal, and time), the thickness of the event indicate the relative intensity and/or (where applicable instrumentally clusters. Where all four dimensions are active the relative thickness and length of events are functions of their conceptual position on a plane perpendicular to the vertical and horizontal plane of the score. In the latter case all of the characteristics of sound and their relationships to each other are subject to continual transformation and modification. It is primarily intended that performance be made directly from this graphic “implication” (one for each performer) and that no further preliminary defining of the events, other than an agreement as to total performance time, take place. Further defining of the event is not prohibited however, provided that the imposed determinate-system is implicit in the score and in these notes.

Notes from Earle Brown’s website

Andrew Norman (b. 1979)

Four Portraits of a House (2004)

Duration: 8 minutes

“When one looks at Nature through the glass walls of the Farnsworth House it takes on a deeper significance than when one stands outside. More of nature is thus expressed—it becomes part of a greater whole.”

- Ludwig Mies van der Rohe, 1958

In 2003 I became interested in the Farnsworth House. Mies described the house as a lens through which one becomes more aware of the changing colors and forms of the natural world outside, and it was this description that prompted me to create a series of four musical portraits of the house and its environs.

The instruments in my piece are divided into two ensembles. The four clarinets form the House Ensemble. In each of the four movements these instruments render a different elevation of the house in musical terms, the lengths of the notes determined by the proportions of the porch, floor, roof, and vertical supports of the house. While the music of the House Ensemble is timbrally uniform and rigorously systematized, the music of the complimentary group of instruments, the Nature Ensemble, is just the opposite; the flute, violin, percussion, and piano play non-coordinated gestures—many determined by chance procedures—meant to evoke the ever-changing colors and forms of the natural world.

Notes by Andrew Norman

Andrew Norman (b. 1979)

Frank's House (2015)

Duration: 9 minutes

"The windows... I wanted to make them look like they were crawling out of this thing. At night, because this glass is tipped it mirrors the light in... So when you're sitting at this table you see all these cars going by, you see the moon in the wrong place... the moon is over there but it reflects here... and you think it's up there and you don't know where the hell you are..."

– Frank Gehry

This piece is built out of a system of cues and responses. Instruments trigger other instruments on and off, like windows opening and closing. The instrument doing the triggering often has rhythms notated in 4/4 at quarter = 120, but those rhythms need not be felt or known by the rest of the ensemble, who each play in their own time and wait to be turned on and off by aural cues. Put another way, what happens inside each "window" is totally uncoordinated (and often quite crazy), but the length of the window is precisely determined by the cueing instrument in the moment of performance (the 4/4 rhythms can be viewed as a kind of suggestion, a guide to keep things moving along, but in truth these windows could be quite variable in their lengths). The piece ends with a long, minimalist unfolding (rehearsal Z to JJ) in which the pianists and percussionists play independently. The players should pass through the climax in the general vicinity of one another (there's a lot of room for variance here), but apart from that no other coordination is needed. Do not attempt to recreate the vertical alignment of the score on these pages, as harmonies, lines, and events should intersect in a different way at every performance.

Notes by Andrew Norman

Anne Leilehua Lanzilotti (b. 1983)

to you (the architects are most courageous) (2018)

Duration: 7 minutes

When I give this piece to musicians, I often leave only the note that the piece is "(Mis)readings of Frank O'Hara's to you, and a love song." The full stanza of the O'Hara poem is:

*the architects are most courageous
because it stands for all to see
and for a long long time just as
the words "I'll always love you"*

At the time I wrote this piece, I thought of "the architects"—or composers—as the other, as something I was looking at "there over the river," but not a part of. As I change, the poem continues to change. Perhaps none of the interpretations are misreadings, only a reflection of where we each are in that moment, standing for all to see.

Notes by Anne Leilehua Lanzilotti

PERSONNEL

FLUTE

Breanna Vasquez

Eliza Fischer

OBOE

Becca Dora

CLARINET

Erick Alvarez

Sachina Hobo

Derek Novak

Matt Osuch

HORN

Andrea Kennard

TROMBONE

Dane Magruder

VIOLIN

Diana Kim

Bernini Chan

Vincent Wong

Hannah Spear

VIOLA

Jorge Zapata-Marin

Michelle Manson

CELLO

Francisco Malespin

Paul Zmick

BASS

Torstein Johansen

PERCUSSION

Taylor Hampton

Christopher Carlson

PIANO

Mallory Baker

Nick Guetterman

LIBRARIAN

Allison Webb

beyond the accident of time musicians

Eliza Fischer

Mallory Baker

Taylor Hampton

Torstein Johansen

Matt Oscuch

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April 15 • 8:00 P.M.
Gannon Concert Hall
Ensemble Dal Niente

May 31 • 7:00 P.M.
Gannon Concert Hall
Oistrakh Symphony

HPC Chamber Series

April 26 • 2:00 P.M.
Gannon Concert Hall
American Brass Quintet

School of Music

February 3 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Ensemble

February 4 • 8:00 P.M.
Gannon Concert Hall
DePaul Wind Ensemble

February 5 • 8:00 P.M.
Gannon Concert Hall
DePaul Wind Symphony

Faculty Artist Series

February 12 • 7:00 P.M.
Allen Recital Hall
Jeffrey Kowalkowski, composer

February 23 • 2:00 P.M.
Gannon Concert Hall
Typhanie Coller, jazz voice

February 24 & 25 • 8:00 P.M.
Gannon Concert Hall
Stephen Balderston, cello &
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