



DUKE MUSIC

DNME

[duke new music ensemble]

Brittany Green, director

November 19, 2021

8 PM

Baldwin Auditorium

Program

Nocturne for Chinese Railways (2019) Minato Sakamoto (b.1993)

Minato Sakamoto, piano

Boundary Music (1963) Mieko Shiomi (b.1938)

[dnme]

Four Meditations for Orchestra Pauline Oliveros (1932-2016)

I. From Unknown Silences (1996)

II. The Tuning Meditation (1971)

[dnme]

Stay On It (1973) Julius Eastman (1940-1990)

[dnme]

Music for Chocolate (2018) inti figgis-vizueta (b.1993)

[dnme]

[dnme] Personnel

Arvind Mallikarjunan, alto saxophone

Brittany J. Green, tenor saxophone; live electronics

Quran Karriem, tenor trombone; modular synthesis

Brandon Nutt, bass trombone

Jerry Liu, piano

Irene Qiao, violin

Kenneth Stewart, cello

Composer Biographies and Program Notes

Minato Sakamoto is a Japanese composer from Osaka. Ranging from classical concert music to electronic music with heavy uses of computational technologies, his compositions practice the unserious seriously, fuse spontaneous and organic qualities, and demonstrate a clear connection to the past. Minato is currently studying towards his Ph.D. in composition at Duke University. He previously studied at Amherst College and graduated *summa cum laude* in 2018. His current and past composition teachers include Scott Lindroth, John Supko, Stephen Jaffe, John McDonald, and Eric Sawyer. Minato is a Japanese chess lover and Accredited Meteorologist of the Japan Meteorological Agency. As a railway addict, he constantly wastes his time exploring unique railways in the world. His favorite locomotive is China Railway DF4 Type.

Boundary Music

Make your sound the faintest possible to a boundary condition whether the sound is given birth to as a sound or not. At the performance, instruments, human bodies, electronic apparatuses and all the other things may be used.

From the Museum of Modern Art: "**Mieko Shiomi** was part of the radical group of composers Group Ongaku in Japan. By January 1964 her 1963 works had been published by Fluxus, and she had become an important presence in Fluxus performance in New York. On her return to Japan, Shiomi devised a system of global events called Spatial Poems where artists and friends throughout the world could perform events, sometimes simultaneously, and send reports to her in Japan, which were then published in New York by George Maciunas for Fluxus."

Four Meditations for Orchestra consists of four movements, each of which is scored for an open instrumentation of voices or smaller instrumental ensembles. There is no conventional notation used. The score consists of recipe-like instructions which are the same for each player. Each performer is responsible

for their own part within the guidelines given. Since there is no written part to watch, all the performers' attention can be given to sound and invention.

The shape of each meditation emerges from the nature of the score guidelines and the dynamic interplay of the orchestra members. There is no melody, no harmony and no metrical rhythm. The direction is sound-oriented. Each meditation has a specific focus. *From Unknown Silences* is continuous variation on sounds. Each sound that each player makes is intended to be unique — different from all other sounds in the meditation. In *The Tuning Meditation*, players are asked to tune exactly to another player or to contribute a pitch which no one else is sounding.

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University (New York, NY), The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media (Karlsruhe, Germany) and The John Cage award from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute (Troy, NY) and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening ®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

"Deep Listening is my life practice," Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maāt, Inc.

Stay On It

Com'on now baby, stay on it.
Change this thread on which we move
From invisible to hardly tangible.

With you movin and groovin on it,
Making me feel fine as wine.
I don't have to find the MEANING
Because you will have filled in his most invisible and
intangible Majesty's place;
But only if you stay on it. You Dig
Although his majesty does stay with it,
He can't stay on i. (Does that move you?)

Ties that move and break,
Disappear and return again, are not ties that stay on it.
They are some timey bonds. These bonds cause
Screens like the Edge of Night, with
Ivory snow liquid to appear.

This is why baby cakes, I'm signing you up
In order to relay this song message
So that you can get the feelin
O sweet Boy

Because without the movin and the groovin,
The carin and the sharin,
The reelin and the feelin,
I mean really.

Julius Eastman was an American composer, vocalist, pianist, and improviser. Eastman trained as a pianist and choirboy while growing up in Ithaca, New York. In 1969, he joined the Creative Associates at the University of Buffalo as a composer-performer and remained with them until 1976. The Creative Associates presented the premiere of Eastman's *Stay on It* and *If You're So Smart, Why Aren't You Rich?* With the group, he sang Peter Maxwell Davies's *Eight Songs for a Mad King* (1969) to great acclaim and recorded it with the Fires of London. Eastman joined Petr Kotik's S.E.M. Ensemble in 1971 and remained with the group until 1976. S.E.M. performed experimental music, mostly that of the New York School, as well as compositions by Eastman, Kotik, and others.

Eastman's compositional style in the early 1970s combined a collage aesthetic of multiple unsynchronized layers, electronic manipulation, repetition, and the quotation of popular song. His notational strategy is similar to the one used in open-form and indeterminate works of Terry Riley and Morton Feldman.

After leaving the Creative Associates in 1976, Eastman relocated to New York and became an important participant in the city's musical life. He performed regularly at the Kitchen until the mid-1980s. As a vocalist, he sang and toured with Meredith Monk. He composed music for choreographers Andy de Groat and Molissa Fenley and worked closely with Jeffery Lohn, Arthur Russell, Peter Gordon, and Ned Sublette. In the late 1970s Eastman, along with Tania León and Talib Hakim, organized the Brooklyn Community Concerts—a series focused on the music of African American composers and other underrepresented musicians. Eastman's later works were marked by an intensification of his earlier interest in minimalist repetition and long duration.

Music for Chocolate

listen | breath | break

"[inti's] music feels sprouted between structures, liberated from certainty and wrought from a language we'd do well to learn," writes the *Washington Post*.

Originally from Washington D.C. and now residing in New York City, **inti figgis-vizueta** (b. 1993) focuses on close collaborative relationships with a wide range of ensembles and soloists. Her musical practice is physical and visceral, attempting to reconcile historical aesthetics and experimental practices with trans & indigenous futures. *The New York Times* speaks of her music as “alternatively smooth & serrated” and “slyly warp[ing] time,” *The Washington Post* as “raw, scraping yet soaring,” and *The Strad* magazine as “between the material and immaterial.” inti is the 2020 recipient of the ASCAP Foundation Fred Ho Award for “work that defies boundary and genre.”

Recent commissions include works for the LA Phil, Kronos Quartet, Attacca Quartet, JACK Quartet, & Crash Ensemble, as well as Jennifer Koh, Matt Haimovitz, & Andrew Yee. Her music has been presented in spaces such as Carnegie Hall, Lincoln Center, Chicago Symphony Center, Kennedy Center, Walt Disney Concert Hall, Louise M. Davis Symphony Hall, and the Dublin National Concert Hall. She is currently in residency at So Percussion’s Brooklyn studio for the ’21-22 season.

inti is a mentor for the ’21-22 Luna Composition Lab & the Boulanger Initiative Mentorship Program and returning ’21 faculty member for the Young Women Composers Camp. inti maintains a busy presentation schedule, with recent talks at McGill University, Manhattan School of Music, the LA Phil Composer Fellowship Program, UC San Diego, and UC Santa Barbara. inti also regularly appears on artist panels including engagements with National Sawdust/Center for Ballet & the Arts @ NYU, University of Kansas, American Composers Forum, and the New Latin Wave Festival.

inti studied privately with Marcos Balter, George Lewis, Donnacha Dennehy, and Felipe Lara. inti received mentorship from Gavilán Rayna Russom, Du Yun, Angélica Negrón, Tania León, and Amy Beth Kirsten.

inti loves reading poetry, particularly Danez Smith and Joy Harjo. inti honors her Quechua bisabuela, who was the only woman butcher on the whole plaza central and used to fight men with a machete.