

I/O FEST 2024
SUNDAY, JANUARY 14, 3:00 PM
THE CLARK: CONFORTI PAVILION

Presented by the Williams College Department of Music
Featuring RAWdance, I/O Ensemble, and Ephemera
Duration: approx. 60 minutes, no intermission

VOLCANO LISTENING

Leilehua Lanzilotti

Gray (2027)
for cello and percussion

Choreographed and performed by RAWdance: Wendy Rein and Ryan T. Smith
Julian Müller, *cello*; Matthew Gold, *percussion*

Pérotin

Alleluia (Nativitas) (c. 1200)

Ephemera

Catherine Lamb

Parallaxis Forma (2016)
for voice and ensemble

I/O Ensemble

Sara Stebbins '24, *voice*

Lucy Luo '27, *flute*; Locke Meyer '25, *clarinet*; Matt Wisotsky '23, *alto saxophone*; Francesca
Hellerman '23, *wine glasses*; Prom Kingchatchaval '26, *electric guitar*; Isabella Haydn '26, *violin*;
Seohyeon Lee '27, *cello*

Pérotin

Alleluia (Nativitas) (c. 1200)

Ephemera

Steve Reich

Proverb (1995)
for voices and ensemble

Ephemera

Katharine Cook '24, Leah Rosenman '24, Sara Stebbins '24 – *sopranos*
Cooper Johnson '26 & Sienna Kelley '27 – *tenors*

Anna Lenti, *conductor*

Robin Wang '24 and Paul Kim '24, *electric organs*
Matthew Gold and Mali Rauch '26, *vibraphones*

ABOUT THE PROGRAM

LEILEHUA LANZILOTTI: *Gray*

Gray was originally developed with choreographer Wendell Gray II as a part of Periapsis Music & Dance's First Emerging Artist Residency. The specific sound of each unit is defined, but the rhythm and overall timing of each section is determined by the dancers. The dancers become a part of the score, determining the rhythm and pacing of the work with their physicality. Both a rehearsal score that includes details based on the original choreography, and a bare performance score are included. The piece is named for Wendell and for the tumultuous grayness of uncertainty and loss.

– Leilehua Lanzilotti

Leilehua Lanzilotti (b. 1983) is a Kanaka Maoli composer / sound artist. A "leading composer-performer" (*New York Times*), Lanzilotti's work is characterized by expansive explorations of timbre. Lanzilotti's practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects. By world-building through multimedia installation works and nontraditional concert experiences/musical interventions, Lanzilotti's works activate imagination around new paths forward in language sovereignty, water sovereignty, land stewardship, and respect. Uplifting others by crafting projects that support both local communities and economy, the work inspires hope to continue.

Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for *with eyes the color of time* (string orchestra), which the Pulitzer committee called, "a vibrant composition...that distinctly combines experimental string textures and episodes of melting lyricism."

As a composer, Lanzilotti's works have been performed at international festivals such as Ars Electronica (Austria), Thailand International Composition Festival, and Dots+Loops—Australia's post-genre music and arts series. Lanzilotti has written new works for ensembles such as Roomful of Teeth, Argus Quartet, ETHEL (with guest Allison Logins-Hull), [Switch~ Ensemble], and the Borderlands Ensemble. Additionally, Lanzilotti is part of the network of musicians / artists in the Wandelweiser collective.

As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (Director and founder of the experimental UNCOmmon Ensemble and Asst. Professor of Viola), Casalmaggiore International Music Festival, and University of Hawai'i—Mānoa in both composition and viola.

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and New World Symphony, participated in the Lucerne Festival Academy under Pierre Boulez, and was the original violist in the Lucerne Festival Alumni Ensemble. Mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Fütting.

CATHERINE LAMB: *parallaxis forma*

In one of my prints of the score for *Parallaxis Forma* (2016), I included this definition (unknown source):

parallax, from *parallaxis* (latin, "to alter")

the apparent displacement/difference in position
of a nearby object against a background
as perceived from two viewing locations

or

the angle subtended at a celestial body, especially a star,
by the radius of the earth's orbit

This meaning became clearer to me during the December 2018 recording session in Oslo, where the re-interpretation was made by two distinct voices, (Stine Janvin Motland and Silje Aker Johnsen), looking at the same vocal line. The other instruments are extracting the tonalities from the phonetic timbres sounded by the two and extending them into a kind of wash, at times becoming a blurred form in the process. Lines are distinct until their bandwidths drop into the body of water the ensemble is forming together over time. Where I stand as a listener the image might appear warped, although I can still follow the melodicism within its stretching. This being one kind of unfolding I attempt towards, where melody becomes the harmonic space we are (ourselves) points within, so that any trajectory of vertical/horizontal thinking dissolves into refracted or expanded space. This piece was written for Ensemble Neon.

– Catherine Lamb, Berlin, January 2019

In the music of Catherine Lamb (b. 1982, Olympia, Washington USA), the mathematics of harmony are explored through the physicality of the material world. Lamb gives voice to crystalline structures of the harmonic series through subtleties of friction, pressure, breath, and bow changes that shape how the idealized harmonies speak. The musical forms she constructs connect the sonic with the tactile and the visual, rendering transparent what once was opaque, transmuting flesh to bone, passing from shadow into light. These dualities and metaphors reflect Lamb's deep interest in the fundamental nature of sound and often find themselves in the titles of her pieces: *shade/gradient* (2012), *point/wave* (2015), *interius/exterior* (2022).

Lamb's approach to tuning and pacing are informed by her studies with microtonal composer James Tenney and experimental filmmaker and Dhrupad musician Mani Kaul at the California Institute of the Arts. Like her mentors, Lamb has been a champion of the music of others, an ardent collaborator, and a key figure in various vibrant musical communities. While living in Los Angeles, Lamb co-founded *singing by numbers*, a women's choir that aimed to create new pedagogical approaches to microtonal singing with vocalists from a wide range of musical backgrounds. The convergence of musical explorations with feminist practices is also found in her collaboration with violinist and violist Johnny Chang, in which they "recover and interpret" the long-forgotten music of a fictitious female musician, Viola Torros. In doing so, they question and blur the origins of early European music and call attention to the exclusion of real female musicians in the historical record.

Lamb is one of the most celebrated and in-demand composers of her generation. Her work has been commissioned by premiere new music ensembles such as the JACK Quartet, Yarn/Wire, Dedalus, and Ensemble Musikfabrik. Her writings and recordings are published in KunstMusik, Open Space Magazine, New World Records, Another Timbre, Other Minds, Sound American, and Sacred Realism. In 2016 to 2017, she was an artist-in-residence at the Akademie Schloss Solitude in Stuttgart, Germany. In 2018, she was given a Foundation for Contemporary Arts Grants to Artists. In 2020, she was awarded the prestigious Ernst von Siemens Composer's Prize. She currently resides in Berlin where she contributes to many new-music initiatives including the experimental music label Sacred Realism and the Harmonic Space Orchestra.

– written by friends Laura Steenberge and Michael Winter, summer 2023

STEVE REICH: *Proverb*

The idea for *Proverb* was originally suggested to me by the singer and conductor Paul Hillier who thought of a primarily vocal piece with six voices and two percussion. What resulted was a piece for three sopranos, two tenors, two vibraphones and two electric organs, with a short text from Ludwig Wittgenstein. Since Paul Hillier is well known as a conductor and singer of early music and since I share an interest in this period of Western music, I looked once again at the works of Perotin (Scholl of Notre Dame – 12th century) for guidance and inspiration.

The three sopranos sing the original melody of the text in canons that gradually augment or get longer. The two tenors sing duets in shorter rhythmic values against held tones from the sopranos. The two electric organs double the singers throughout (except at the very beginning when they sing a Capella) and fill in the harmonics. The piece is in constantly changing meter groupings of twos and threes giving a rhythmically free quality to the voices. After about three minutes of voices and organ only, the vibraphones enter enunciating these interlocking shifting groups of two and three beats.

The original theme in the voices is then inverted and moves from B minor to E-flat minor. In this contrasting section the original descending melodic line becomes a rising one. The last part of the piece is one large augmentation canon for the sopranos returning to the original key of B minor with the tenors singing their melismatic duets continuously as the canon slowly unfolds around them. This is concluded by a short coda which ends, as the piece began, with a single soprano.

Though the sopranos sing syllabically with one note for each word, (and every word of the text is monosyllabic) the tenors sing long melismas on a single syllable. Perotin's influence may be heard most clearly in these tenor duets against soprano, which clearly resemble three part Organum. That same influence plays a more indirect role in the soprano augmentation canons which are suggested by the augmentation of held tenor notes in Perotin's Organum.

The short text, "How small a thought it takes to fill a whole life!" comes from a collection of Wittgenstein's writing entitled *Culture and Value*. Much of Wittgenstein's work is 'proverbial' in tone and in its brevity. This particular text was written in 1946. In the same paragraph from which it was taken Wittgenstein continues, "If you want to go down deep you do not need to travel far."

– Steve Reich

Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*) and “among the great composers of the century” (*The New York Times*). Starting in the 1960s, his pieces *It’s Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

Double Sextet won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer’s Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l’Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

One of the most frequently choreographed composers, several noted choreographers have created dances to his music, including Anne Teresa de Keersmaecker, Jirí Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon.

Reich’s documentary video opera works—*The Cave and Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” *The Guardian*.

ABOUT THE ARTISTS

Since 2004, RAWdance has transformed theaters and public spaces through performance, curation, and film. The SF Chronicle has described the company as “witty, whip-smart, and beautiful to watch.” Critical Dance called RAWdance a “rare treasure” with “choreographic excellence, innovative structures, groundbreaking concepts and impeccable performances.” RAWdance has been presented by YBCA, The Joyce Theater, Jacob’s Pillow, 62’ Center for Theatre and Dance, Dance St. Louis, Redflag Theater (China), Singapore Fringe Festival, and more. The company’s dance films have been screened in festivals on four continents.

In addition to theatrical spaces, the company also prioritizes nontraditional venues, placing performances in the public path to bring dance into everyday life. RAWdance has created work for parks, civic spaces, galleries, restaurants, libraries, storefronts, and even the top of San Francisco’s Salesforce Tower. For the past five years running, RAWdance has been honored to be voted “Best Dance Company” in the 48 Hills/SF Bay Guardian’s Best of the Bay poll. The company has been recognized through an SFBG GOLDIE Award, “Izzy” nomination, and awards from the National Endowment for the Arts, California Arts Council, SF Arts Commission, and numerous foundations. A Home Company of ODC Theater, RAWdance has received additional creative support through residencies at the National

Center for Choreography in Akron, Ucross, Djerassi, Zaccho Dance Theatre, and 836M Gallery. RAWdance is regularly commissioned to set work in schools such as Brown University, Webster University, and Williams College, as well as professional companies such as MADCO, Ziru Dance, and Sacramento Opera.

2024 marks RAWdance's 20th anniversary as a San Francisco-based contemporary dance company. In 2019, RAWdance's Co-Artistic Directors Ryan T. Smith and Wendy Rein shifted their home base from California to the small hamlet of High Falls, making the company bicoastal. RAWdance now proudly serves both San Francisco and the Hudson Valley.

Anna Lenti is the Director of Choral/Vocal Activities at Williams College, where she conducts the Concert and Chamber Choirs and teaches classes in vocal technique and choral conducting. She is also an active soprano who specializes in early music and the works of J.S. Bach. Anna has performed with professional choral and early music ensembles across the country, including Bach Vespers at Holy Trinity, The Choir of Trinity Wall Street, The Choir of St. Luke in the Fields, Clarion Music Ensemble, and Apollo's Fire. She has appeared as a soloist on the stages of Carnegie Hall in New York and Orchestra Hall in Chicago. Her research interests include rhetorical devices in Baroque music and the cultivation of musical activism in 21st-century choral performances. When she's not making music, she can be found baking elaborate cakes for her two children, running long distances, and knitting scarves for her friends.

ABOUT I/O FEST

I/O Fest, the Williams College Department of Music's annual immersion in the music of today, is a multi-day exploration of adventurous music featuring new voices, fresh perspectives, and creative modes of musical expression. Performances, talks, and workshops are held in the '62 Center for Theatre & Dance and The Clark Art Institute, with a special interest in unconventional spaces and modes of performance. Featuring renowned guest artists and performances by the I/O Ensemble, New Music Williams, faculty, and students, I/O Fest seeks to present innovative and visceral programs that invite listeners to experience music in new ways.

2024 SCHEDULE OF EVENTS (All events are free, no reservation required, unless otherwise noted)

FRIDAY 1/12

7:30 PM | '62 Center

Bent Duo, New Music Williams, and quacktrioquack

Music by Sarah Hennies and Julius Eastman

SATURDAY 1/13

7:30 PM | '62 Center

Transient Canvas and New Music Williams

Music by Yaz Lancaster, Crystal Pascucci, Mikhail Johnson, and Yi-Ting Lu

SUNDAY 1/14

3:00 PM | The Clark*

RAWdance, I/O Ensemble, and Ephemera (directed by Anna Lenti)

*Reserve your seat at Clarkart.edu

THURSDAY 1/18

6:00 PM | The Clark*

The Lodger

Live music for a classic Hitchcock film performed by Matthew Gold and Paul de Jong

I/O FEST STAFF

Matthew Gold, Artistic Director; Sara Stebbins '24, Student Director; Jeffrey Miller, Stage and Orchestra Manager, Williams College Department of Music; Jonathan Myers, Concert and Event Coordinator, Williams College Department of Music

Acknowledgements

Ed Gollin, Music Dept. Chair; Nathaniel Wiessner, '62 Center Operations Manager; John Burrow, Sound and Media Manager; Daniel O'Connell, Production Technician; Corissa L. Bryant, Patron and Visiting Artist Services Manager; Ileana Perez Velázquez, Zachary Wadsworth, Composition Faculty; Will Schmenner, Clark Art Institute; Jeff Bentley, Piano Technician; Daniel Czernecki, Recording Engineer