

**power in sound**



**The Music  
of  
Galina Ustvolskaya**

**October 5-7, 2017**



## Message from the Festival Organizers:

It is with great zeal and excitement that we present this festival, and share our love of Galina Ustvolskaya's music. Over the next three days, Chicago, which already hails a robust new music community, shines a light on the immediacy and intensity of Ustvolskaya's music. The festival will feature roughly half of her entire output, spanning all four decades of her writing. We invite both the novice and experienced Ustvolskaya listener to immerse themselves in this distinctive and powerful sound world. Her music stands alone, her voice so unique, yet its power to captivate cannot be denied.

—Nomi Epstein and Shanna Gutierrez

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### Festival Performers:

DePaul Ensemble 20+, Kevin Harrison, Kuang-Hao Huang,  
Christopher Wendell Jones, Jeff Kimmel, Michael Lewanski,  
Christopher Narloch, Liz Pearse, Tara Lynn Ramsey,  
Andrew Rosenblum, Seth Parker Woods.



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## **Power in Sound: The Music of Galina Ustvolskaya**

Festival Schedule:

October 5, 8pm Reva and David Logan Center for the Arts

October 6, 8pm Reva and David Logan Center for the Arts

October 7, 3pm PianoForte Studio, \$15/10 students

## **Found in Time: Forgotten Experiments in Soviet Art, 1940-1960**

Conference Schedule (see full schedule at end of program book):

Free and open to the public

Oct 5, 4-6pm Fulton Hall, University of Chicago

Oct 6, 10-4:30pm, Reva and David Logan Center for the Arts

Oct 7, 10-2pm, Franke Institute for the Humanities,  
Regenstein Library, University of Chicago

Photo credit: ustvolskaya.org



“None of my music is chamber music, even when it is a Sonata for only one instrument.”

—Galina Ustvolskaya

The music of Russian composer Galina Ustvolskaya (1919–2006) came shamefully late to the West—a premiere only in 1986—but it carried the force of catastrophe when it arrived. Struggling to articulate their reactions, listeners and writers pulled out the grandest metaphors for strength against itself: Ustvolskaya’s music was compared to imploding poles and dark stars, paralytic fevers, the cosmos riven by a single stroke. For Frans Lemaire, Ustvolskaya’s work was a “black hole” with “such density that it imprisons its own light”; for Art Lange, it was a musical “suprematism” of apocalyptic geometric violence; for compatriot composer and friend Victor Suslin, Ustvolskaya’s body of work was a testament to Russia’s “terrible years” and the black hole that was St. Petersburg. Dutch musicologist Elmer Schönberger tersely dubbed Ustvolskaya “the lady with a hammer.” (So many men quivering with metaphors!) In the end, Ustvolskaya’s own proud assertion holds best—that none of her music is chamber music. Take the phrase literally: she is saying that her music is immense, that it occupies the greatest imaginable space, that it does not *unfold within* but *endures throughout*. In her six piano sonatas, five symphonies, and three “compositions,” one could even imagine an inversion of the very object of musical art. Here, space doesn’t surround the music, music objectifies the space. It is a matter of the acoustic, and the acoustic jars: it clamps down on the listener like a new skull; a new blood beats fiercely against its temples.

Galina Ivanovna Ustvolskaya lived in one city—a city with three names—all her life. She was born in “Petrograd” on June 17, 1919, and studied at the music college affiliated with the (then) Leningrad Conservatory from 1937 to 1939. Upon graduating from the Conservatory itself, Ustvolskaya began studies with Vissarion Shebalin and Dmitri Shostakovich. It was presumably here that an intense relationship between Shostakovich and Ustvolskaya began, eventually becoming romantic, at least on Shostakovich’s part; hence perhaps the older composer’s quasi-worship of his pupil. Among his more well-known words to her is his—in retrospect not so extraordinary—confession that “it is not I who have influenced you, but you who have influenced me.” Shostakovich’s 1952 Fifth String Quartet and his *Michelangelo Suite* from 1974 both quote a theme from Ustvolskaya’s powerful Clarinet Trio of 1949; in truth, they don’t simply quote this theme, but render it theater. In the quartet, it enters stage right, screaming like an angry ghost.

Nevertheless, the relationship between the two composers seemed doomed, and Ustvolskaya was later unequivocal in her feelings, to say the least: “Then, as now, I determinedly rejected his music ... he burdened my life and killed my best feelings.” By 1947, Ustvolskaya herself had attained a post as composition teacher at the Conservatory College, and would remain there until 1975. By the turn of the millennium—her same city now called St. Petersburg, as it had been before her birth—she pursued an ascetic and withdrawn existence, writing only “when I am in a state of grace ... When the time comes I reveal the composition. If the time does not come, I simply destroy it. I never accept commissions to order.”

Listening to the changes that gradually overtook Ustvolskaya’s music after the early 1950s, one wonders whether Shostakovich’s shadow really hung over Ustvolskaya’s work, or whether the terrifying bareness of her music was in some sense part of a life project to annihilate all influences—and all *anxieties* of influence—starting with Shostakovich’s. Demiurges, hammer-handed, act alone. Whatever the case, any speculation or analysis of this naked music tends to disperse its effect, monolithic and heartbeat-like at once. Often her music proceeds without bar lines in simple quarter-, half-, or eighth-notes; the “language” veers almost entirely between bone-crunching chromatic clusters and unadorned stepwise chants, dynamically between *pppppp* and *fffff*. No account, no matter how loaded with quivering metaphors, can prepare one for the *phenomenon* of an Ustvolskaya work. Play it, as she wished, “authentically and strongly” in a church, and it will crack concepts in half. “Sublime,” for instance. Hear the word splitting open, hear the fear it tries to hide. It makes a sound—like this:

—Seth Brodsky, 2002/2017

# power in sound

## The Music of Galina Ustvolskaya October 5 8pm

### **Composition No. 1 "Dona Nobis Pacem" (1970/71)**

Shanna Gutierrez, piccolo; Kevin Harrison, tuba;  
Andrew Rosenblum, piano

### **Piano Sonata No. 3 (1952)**

Kuang-Hao Huang, piano

### **Composition No. 3 "Benedictus, qui venit" (1974/75)**

### **Symphony No. 4: "Prayer" (1985/87)**

### **Symphony No. 5 "Amen" (1989/90)**

Liz Pearse, voice  
Michael Lewanski, conductor

### DePaul Ensemble 20+

Flute: Jill DeGroot, Anatolia Evarkiou-Kaku, Eliza Fisher, Frejya Zackrison  
Oboe: Reed Cawley  
Bassoon: Elliot Cobb, Kevin Thurman, Rebecca Shepro, Cynthia Stacy  
Trumpet: Adam Shohet  
Tuba: Akshat Jain  
Violin: Brent Taghap  
Percussion: Christian Hughes  
Piano: Casey Dahl, Phillip Rapa

**Reva and David Logan Center for the Arts**



### **Composition No. 1 “Dona Nobis Pacem”**

Tonight’s concert illustrates Galina Ustvol’skaya’s late period from 1970-1990, a new era of productivity characterized by the use of religious texts. In the early 1970s, Ustvol’skaya produced three Compositions for small ensemble, each subtitled text from Catholic mass chants: “Agnus Dei,” “Dies irae,” and “Benedictus, qui venit.” The use of Catholic subtitles reveals that Ustvol’skaya felt a new cultural freedom rippling across Soviet Russia in the 1970s.

Ustvol’skaya’s Composition No. 1 “Dona Nobis Pacem” (words taken from the last phrase of the “Agnus Dei”) is the first part of her Compositions trilogy. Like much of her music, the piece presents the audience with extremes in timbre, register, and volume. Her use of piccolo, tuba, and piano seems comic, circus-like, pairing the lowest instrument in the orchestra with the highest. Her dynamics emphasize extremes, more akin to the dramatic scope of a symphony.

The circus-like ensemble may seem to undermine or mock the religious title, “Dona Nobis Pacem” (“Grant Us Peace”), a phrase sung just after the breaking of the bread in the Latin Mass. In a 1995 interview, Ustvol’skaya’s spokesperson Victor Suslin tried to clarify Ustvol’skaya’s relationship to religion. “Although Galina employs religious texts,” Suslin said, “She doesn’t want her music to be labeled religious. It springs directly from the contact she feels with God and doesn’t have any liturgical meaning. Nor is it part of any denomination.”

—Emily Erken, 2017

### **Piano Sonata No. 3**

The same water—a different wave.  
What matters is that it is a wave.  
What matters is that the wave will return.  
What matters is that it will always return different.  
What matters most of all: however  
different the returning wave, it will always  
return as a wave of the sea.  
What is a wave? Composition and muscle.

—Marina Tsvetaeva

Music tends to toggle between two fantasies. In the one, it’s human, or at least living: a voice, a hand, a lover, an enemy; someone who has something usually quite urgent to say. In the other, it’s a thing: material, mountain, light, waves of sensation, something phenomenal. One hears it, but it doesn’t hear back. It just happens, letting us be alone without being

lonely. Some music enjoys going back and forth between these two fantasies, sometimes with great speed—Debussy's for instance, or Bach's.

It's rare, though, to hear a piece that maintains both positions simultaneously. Galina Ustvol'skaya's Third Piano Sonata does this, I think, and in the process, it makes clear how remarkable and disturbing an accomplishment this "doubling" is. Throughout its nearly twenty minutes, flowing and stomping about the listener, it never outgrows the simplest techniques: it progresses primarily in quarter-notes and half-notes; its overlapping lines—rarely more than three simultaneously—move almost entirely in stepwise motion, albeit in strange and unpredictable paths; and it shifts between three subtly altered tempos—from a relaxed amble to a clipped walk to a deep, meditatively slow pulse.

All these elements taken together *ought* to mush into a gray and torpid musical landscape, one bereft of fascinating subjects or objects. And yet somehow the Sonata breaks out of itself; its basic elements self-magnify, the distances between half-tones and whole-tones become vast, and shifts to new tempos feel almost traumatic, registrations of some demonic inward force. There is no outside, no transcendence; nothing quite *reveals* itself, whether soulful or inanimate, as the music's proper position. Instead, it remains immanent, full of feelings whose source is at any moment material or spiritual, an accident of perception or an SOS. It is, in this sense, at once dead and alive—the Schrödinger's Cat of piano sonatas.

This double state involves even the notation of the piece; written in 1951, the Third Sonata came after Ustvol'skaya's decision to abandon bar lines. Groupings and phrases become radically contingent, changeable in mid-articulation. Perhaps the piece has a position after all: the ocean wave. But its waves, like those of the Russian poet Marina Tsvetaeva, are made of muscle. They draw on an endless reservoir of sea strength, ending, temporarily, in an expansive, lyrical—yet muscular—C.

—Seth Brodsky, 2002/2017

**Composition No. 3 "Benedictus, qui venit"** is the third piece in Ustvol'skaya's 1970s series of Compositions. Composed in 1974-75, the "Benedictus" maintains the highly unusual instrumentation of her other Compositions, this time offsetting groups of flutes and bassoons with less polyphonic interplay than in the "Dona Nobis Pacem." As in Composition No. 1, the words to the subtitle "Benedictus, qui venit" have been borrowed from one of the most sacred moments of the Roman Catholic and Orthodox services. According to her second husband, Konstantin Bagrenin, Ustvol'skaya considered a church or a temple to be the ideal space for performing of her music. When the representatives of the Hamburg State Opera Ballet visited her home to ask for permission to use her Compositions

in a ballet, Ustvol'skaya refused their proposal. Her choice reveals an unbending character and a commitment to a traditional understanding of sacred music.

Yet in Ustvol'skaya's Composition No. 3, the monolithic *idée fixe* calls to mind the organization of military units preparing for war. Passed between choirs of bassoons and flutes, the four quarter-note *idée fixe* penetrates every moment of this piece. Whereas the tone clusters played by the instrument choirs may alter, Ustvol'skaya's monochromatic rhythm marches onward, punctuated at times by the piano's arrhythmic punch.

—E. Erken

### **Symphony No. 4**

Much has been made of Galina Ustvol'skaya's comment that "none of my music is chamber music," not least because almost none of her music is *not* chamber music, in the conventional sense. She has only a few early works for orchestra, and in the case of her five symphonies, only the first is for traditional "symphonic forces." The others perform a gradual and ruthless self-diminishment, with unprecedented choices of ensemble: her Second Symphony contains—in addition to a trombone, tuba, piano, percussion, and solo voice—six oboes, six flutes, and six trumpets; her Third Symphony employs five basses, five oboes, five trumpets, three tubas (!), and an amplified young male reciter.

The Fourth Symphony is, at first glance, minuscule: a trumpet, a piano, a tam-tam, a mezzo-soprano. On first hearing, it feels like a provocative impoverishment of the symphonic genre itself. Materially speaking, it consists of almost nothing: throughout its duration (under ten minutes), one can identify only three distinct musical phrases, all of bare and dissonant exactitude, each etched again and again as if in cement. The deliberate development of material—a staple of symphonic writing—is blithely absent. These three musical blocks simply start, stop, and restart again in various permutations, all flowless edge and contour.

Yet we might take Ustvol'skaya's assertion that "none of my music is chamber music" literally: the Fourth Symphony not only fails to work like a symphony, but also fails as a proper "object of art"—its logic is not that of the thing at the center of the stage—that which is lifted, beheld, and contemplated. Rather, one might think of it as an environment, a space in which we ourselves unfold in a strange rite of worshipful listening. The work's subtitle, "Prayer," seems to suggest as much, nodding to the Symphony's setting of words by the eleventh-century monk Hermannus Contractus. A humanist learned in music, instrument building, mathematics, and philosophy, Hermannus was born almost entirely paralyzed. The haunting notion of a vibrant and inexhaustible mind forced into

concentration through an immobilized body communicates much of the tone of the piece. It remains open, but not comforting; meditative, but not restful. Its slow, unwavering creep becomes a kind of joyful penitence.

—S. Brodsky

Bozhe krepkii, Bozhe krepkii,  
Gospodi istinnyi, Gospodi istinnyi!  
Otche! Otche!  
Otche veka griadushchego, griadushchego,  
Mirotvorche, mirotvorche, mirotvorche, mirotvorche.

Iisuse, Messiya,  
Spasi nas! Spasi nas!  
Iisuse, Messiya,  
Spasi nas! Spasi nas! Spasi nas!

Strong God, strong God,  
True God, true God!  
Father! Father!  
The father of the coming age,  
Weeping, weeping, weeping, weeping.

Jesus, The Messiah,  
Save us! Save us! Save us!  
Jesus, The Messiah,  
Save us! Save us! Save us!

## Symphony No. 5

I know the truth—give up all other truths!  
No need for people anywhere on earth to struggle  
[...]  
And soon all of us will sleep under the earth, we  
who never let each other sleep above it.  
—Marina Tsvetaeva

At one point in her Fifth Symphony, Galina Ustvol'skaya instructs the violin to play its phrase like "a voice from under the ground." Wondering what she might hear beneath the soil, one would do well to remember that Ustvol'skaya had spent her entire life in that three-named city of Petrograd / Leningrad / St. Petersburg, and hence endured Russia's "terrible years," in which invasion and purges saw millions of citizens disappear in unspeakable ways. One might think of Ustvol'skaya's five symphonies in the

way that Shostakovich allegedly thought of his fifteen: as “tombstones.” Hers are, however, almost the inversion of Shostakovich’s: all single movements, all relatively short, only the first for a typical orchestral ensemble—another kind of “Leningrad Symphony” (as Shostakovich’s Seventh was famously known), all performing in their own recalcitrant way the same tortured work of remembering and giving voice to indescribable catastrophe. The reciter of the Fifth Symphony—the only other “forces” of which are violin, oboe, trumpet, tuba, and percussion (in the form of a single wooden cube)—declaims the Lord’s Prayer, a task for which she is instructed to dress as if in mourning— “in all black,” and without jewelry. Likewise, she is to speak “with inner emotion.” The image of a eulogy comes to mind, its speaker steeling herself more out of duty than distance.

So Ustvolskaya’s Fifth Symphony is, like her Fourth, brazenly anti-symphonic. It has no complex network of developing themes, but rather only four or so distinct musical “blocks,” stamped, as if by machine, out of the hardest material. Plangent, angular, and not quite polytonal, these ruminative blocks present themselves with hypnotic inevitability, remaining utterly discrete—simply giving way to the next. An immensely preparatory atmosphere descends. Only when the flesh is reduced to absolute zero, Ustvolskaya seems to say, when all fades into darkness, can the spirit begin to grieve. The grayness is a fusion of violent hues, awaiting imminent release.

—S. Brodsky



Otche nash! Sushchii na nebesakh!  
Da sviatitsya imya Tvoe;  
Da priidet Tsarstvie Tvoe!  
Da budet volya Tvoya I na zemle, kak i na nebe.  
Otche Nash!  
Otche! Otche! Otche nash!  
Kleb nash nasushchnyi  
Dam nam na sej den'.  
Prosti nam dolgi nashi,  
Prosti nam dolgi nashi.  
Prosti nam dolgi nashi,  
Kak I my proshchaem dolshnakam nashim.  
Otche nash! Otche! Otche!  
Otche nash!  
Ne vvedi nas v iskushenye,  
No izbavi nas ot lukavogo,  
Ne vvedi nas v iskushenie,  
No izbavi nas ot lukavogo.  
Otche Nash!  
Otche! Otche! Otche nash!  
Tvie est' Tsarstvo I sila I slava voveki!  
Amin'.

Our father who art in heaven!  
Hallowed be thy name.  
Thy kingdom come  
Thy will be done on earth as it is in heaven.  
Our Father!  
Father! Father! Our Father!  
Give us this day our daily bread.  
And forgive us our trespasses,  
And forgive us our trespasses,  
And forgive us our trespasses,  
As we forgive them that trespasses against us.  
Our father!  
Father! Father! Our father!  
And lead us not into temptation,  
But deliver us from evil.  
And lead us not into temptation,  
But deliver us from evil.  
Our father!  
Father! Father! Our father!  
For thine is the kingdom,  
The power and the glory,  
Forever and ever! Amen!

# power in sound

**Then/Now: Ustvol'skaya and the Next Generation**

**October 6 8pm**

**Marina Khorkova: a\_priori for flute and cello (2013)**

Shanna Gutierrez, flute; Seth Parker Woods, cello

**Galina Ustvol'skaya: Trio for clarinet, violin, piano (1949)**

Jeff Kimmel, clarinet; Tara Lynn Ramsey, violin;  
Andrew Rosenblum, piano

**Dariya Maminova: Déjà vu (2013)**

Christopher Narloch, Andrew Rosenblum, piano

**Galina Ustvol'skaya: Grand Duet (1959)**

Seth Parker Woods, cello; Andrew Rosenblum, piano

**Reva and David Logan Center for the Arts**

### **Marina Khorkova: a\_priori for flute and cello**

Quite essential to the propulsive impact of Marina Khorkova's chamber textures is that the performers, in an evocative mixture of standard and graphic notation, are granted leeway to explore relatively open-ended processes in order to spur their creative energy at the moment of performance. In *a\_priori* for flute and cello (2013), indefinite meter is the prerequisite for continuously flowing movements of sound in fluctuating colors caught up in a search for a sort of primal sonic status: 'The main point of departure for *a\_priori* is the search for inner origins. In the course of its composition there arose an ambivalence between my original ideas, with their free, unencumbered and raw development, and my conscious compositional "interventions." This ambivalence played a crucial role in the work's various structural forms. I wrote down my music every day in a sort of sonic diary as raw material, meaning without any analysis or filtration whatsoever. It was only during the next two stages that I arranged the music to a minimal extent.' The result is a piece that emerges from and returns to silence over and over again. In between, however, it can be inhospitably gruff: after a meditative opening, the interaction of the two instruments escalates into a turbulent mass of events with tightly compressed sonorities, savage glissandos and death rattles from the flute before the piece collapses into isolated percussive 'jabs'.

—Dirk Wieschollek

Marina Khorkova was born in Russia in 1981; today she lives and works in Berlin. After taking a degree as a pianist, she studied composition at the Tchaikovsky Conservatory in Moscow (2000-05) and with Caspar Johannes Walter at Stuttgart University of Music and the Performing Arts (2009-12). Besides scholarships from the Paul Sacher Foundation, the German Academic Exchange Service (DAAD) and the Baden-Württemberg Arts Foundation, she also received travel grants from Villa Aurora (Los Angeles), Schloss Solitude (Stuttgart), Künstlerhof Schreyahn (Wustrow), Villa Sträuli (Winterthur) and Künstlerhaus Otte (Eckernförde). Her works have been awarded the DAAD Composition Prize, The Berlin-Rheinsberg Composition Prize 2017, the Ernst Krenek Prize (Impuls Festival, Graz) and the Staubach Honorarium (Darmstadt Summer Course) and have been performed at such international festivals as the Up-To-Date Music Days (Bludenz), reMusik (St Petersburg), MicroFest (Los Angeles), the Darmstadt International Summer Course for New Music, the Styrian Autumn, the Witten New Chamber Music Days, Frau Musica (nova) in Cologne and the Moscow Autumn Festival of New Music. Among the international ensembles that have played her music are Klangforum Wien, Trio Accanto, Thürmchen Ensemble, hand werk, ascolta, LUX:NM, Kairos Quartet, soundinitiative, Proton Ensemble, Camerata Variabile Basel and Ensemble New Music Moscow.



## Galina Ustvol'skaya: Trio for Clarinet, Violin, and Piano

"It is not I who have influenced you, but you who have influenced me."  
—Dmitri Shostakovich to Galina Ustvol'skaya

In Galina Ustvol'skaya's music's inverted universe, an opposite physical and temporal logic rules: emptiness becomes content, darkness has the spectrum of a midday sun, shriek and shout acquire an impossible sustain. But the way *time* operates in Ustvol'skaya's music—the way the music moves in and out of multiple temporal registers at once—is perhaps its most remarkable inversion.

The three-movement *Trio for Clarinet, Violin, and Piano* (1949), while an early work, is characteristic in this regard: whole passages seem to hop over the last six centuries of Western music, straining at—if not primordial sounds, then certainly not-so-modern ones. There is at least a wish in this bare music for something pre-social, pre-aesthetic, fabricated before certain myths of self began to corrode another way of being together musically. In the first minutes of the *Trio*, it's even possible to hear the opening of an otherwise distant piece like Igor Stravinsky's *Rite of Spring*; here, as if time-stretched, is a similar awakening of other types of humans, piping and singing and clanging in and about the beginning of time. A music that wants to be before all others, caused but not *influenced*.

But influenceless music usually goes both ways. T.S. Eliot heard in the *Rite* both the "the rhythm of the steppe" and "the scream of the motor-horn, the rattle of machinery, the grind of wheels ..." In Ustvol'skaya's *Trio*, there is a much more intimate historical dislocation. During the work's composition, Ustvol'skaya was studying with Shostakovich, who eventually became so taken with his student as to propose to her. She rebuffed him, and later asserted, in no uncertain terms, that "then, as now, I determinedly rejected his music... [A] seemingly eminent figure such as Shostakovich, to me, is not eminent at all, on the contrary he burdened my life and killed my best feelings." Shostakovich nonetheless remained doggedly fixated on the younger composer, and her *Trio* figured prominently in that fixation. For example, he would go on to quote a melodic fragment from its final movement in two of his most personal works: the Fifth Quartet (1952) and the song "Night" from his late *Michelangelo Suite* (1974). The *Trio*'s unique sound-world seems in fact to have infiltrated Shostakovich's late music more generally: both strike that paradoxical tone of empty fullness, and inhabit the uncanny valley of tonality, registering as fleshly and monolithic at once. The ability to deeply affect the listener merely by way of (what on paper appears to be) desiccated two-line counterpoint seems a rare gift of both composers. But while flowering as the tragic fruit of an entire lifetime for Shostakovich,

the sound came early and forcefully to the young Ustvolskaya; it was her maturity.

So the *Trio* successfully sabotages a certain logic of time: it is a 1949 student piece that determined the sound of its composer's teacher in the 1970s. It wants to be at once older than memory and newer than what came long after—a gleam in mind before hitting eye. And yet it affects like a repressed trauma returning, a prophetic sentence.

—Seth Brodsky, 2002/2017

### **Dariya Maminova: Déjà vu**

As the sensation of déjà vu lasts just a few moments, the 'door' to another space and time opens, but then immediately shuts. In my work, small déjà vu-moments occur again and again. In the final section of the piece, the 'door' opens entirely, and remains open for us to observe this new reality from inside of our found reminiscence. Are we recalling the past? Or considering the future?

—Dariya Maminova

Dariya Maminova (\*1988, Saint-Petersburg, Russia) is a pianist and composer based in Cologne, working in the fields of instrumental music, musical theatre, improvisation, music and video, music and dance, electroacoustic music (genre *musique concrète*). She studied piano at the Rimsky-Korsakov St. Petersburg Conservatory, composition in the Hochschule für Musik Detmold with Prof. Fabien Lévy and in the Hochschule für Musik und Tanz Köln with prof. Johannes Schöllhorn. She has worked with Mark Andre, Klaus Lang, Francesco Filidei, Georges Aperghis, Simon Steen-Andersen, Jennifer Walshe, Carola Bauckholt, Alessandro Solbiati, Sergej Newski, Mauro Lanza, Gilbert Nouno, David Helbich. Dariya is performer and composer at the MAMI NOVA project ([mami-nova.com](http://mami-nova.com)), and has participated in such festivals/projects as Acht Brücken Köln, Hörfest Detmold, Detmold Residence for Sound, Image and Space Design, Framewalk- the cross-cultural project music/dance/theatre, and Entfernung der Zeit (IT).

### **Galina Ustvolskaya: Grand Duet**

"Habitualization devours works, clothes, furniture, one's wife, and the fear of war ... [A]rt exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*."

—Viktor Shklovsky

Before Galina Ustvolskaya's music had become known and celebrated in the West, some time in the late 1980s, it had already accumulated its share

of metaphors that now seem chiseled into the music itself. One of the more useful is that of the stone: her music is “hewn from granite,” splintered and craggy flint, a heavy marble headstone.

But confronted with a work like *Grand Duet* for Cello and Piano (1959), it's easy to understand the impulse. The cello, arguably Western music's “vocal instrument” par excellence, here heaves and throbs under different physical laws, more akin to huff-and-puff boulder-bounding than song-singing. Its weight and body, its strain, is a frightening de-familiarization of what we've come to expect from the instrument, indeed, of the historical fantasies that have accrued to the instrument over hundreds of years. Its own “voice” is, as in so many other works of Ustvolskaya's, the voice pushed too hard. And at the limits of its abilities—which are the limits of the performer and instrument too—it threatens to turn into something else, to exceed its medium for the properties of another. Maybe it's all the sound of stone; but maybe, in the cello and piano's gruff intensity, one is hearing elements yet unknown.

*Grand Duet* progresses in five quite large movements. It opens violently, with the panicked urgency of an animal caught in a trap; the movements that follow reduce the speed but not the power. Only in the long last movement does the cello seem (at long last) to “sing” with any of the instrument's cantabile tradition behind it. But this particular affection sits uncomfortably, and eventually the monologue turns almost completely inward, with the cello retreating into a single high pitch at the border of sound. The piano drops out and the cello finally expands, unguarded, in cryptic melodic blocks. As if to punish this vulnerability, Ustvolskaya brutalizes the painful introversion with fragments from the piano's loud opening music, like a shattering window breaking a deep sleep. But perhaps what makes *Grand Duet's* last minutes so disturbing is their utter disconnectedness. They testify to a consciousness split by shock and ordeal. Having endured such trauma in making a music that strains and breaks its nature, the cello gets its nature back. But at the cost of solipsism; it sings only to and for itself, totally oblivious to the outside world.

—S. Brodsky

# power in sound

## **The Sonatas of Galina Ustvolskaya** **October 7    3pm**

**Concert talk by Maria Cizmic**

**Sonata No. 5 (1986)**  
Kuang-Hao Huang

**Sonata No. 4 (1957)**  
Christopher Wendell Jones

**Sonata for Violin and Piano (1952)**  
Tara Lynn Ramsey, violin; Christopher Wendell Jones, piano

**Sonata No. 2 (1949)**  
Christopher Narloch

**Sonata No. 6 (1988)**  
Andrew Rosenblum

**PianoForte Studios**

## Piano Sonata No. 5

Sonata, what do you want of me?

—Bernard Le Bovier de Fontenelle

The desire to remake the world is a venerable—perhaps the quintessential—19th-century Romantic aspiration. It's certainly a central impulse in the work of Galina Ustvolskaya, and yet one would hardly call her a Romantic. Her voice carries none of the *details* of Romanticism as we usually know it: this music is not a collection of glowing fragments, “intimate particulars”; it does not drift or sentimentalize, nor does it go on any quests or adventures; it steadfastly refuses to lose itself, least of all in reverie; it offers no apparitions of utopia, or even lamplit death. If it is Romantic, it is so only in the hardest, most antithetical sense—it wants to core the world, and fill it with a seismic private vision.

Ustvolskaya's Fifth Piano Sonata, one of her most performed works, is also perhaps the most literal embodiment of this cataclysmic sensibility. It forsakes all of music's better-known gravitational forces: there is no motivic development, no melody, no ascent, no climax, no denouement; nor is there any tonality per se, no tonal center. But there is a *core*: every action ultimately departs and return to a single nodal D-flat directly in the middle of the keyboard—technically, the piano's “true middle” (unlike the middle C, which is actually just below it). This single pitch is unforgiving in its secrecy, insistent but messageless; it holds an almost absurd sway of everything around it, and remains locked in its register throughout the Sonata's ten short movements—less a tone than a *key*, a physical object that happens to make a sound. In the first, third, eighth, and tenth movements, the D-flat is pounded out at high volume, becoming the sonic spine of some fitful, monstrous body. But other movements undo this image: the note simply abides, a windowless monad, unmoved by the surrounding chords and figures.

If this recalcitrant D-flat remains the *score's* center, the *work* rotates around the axis of its fifth movement. It is perhaps Ustvolskaya's strangest, most essential music. The longest of the movements, it consists of only two elements—that single key in the center of the keyboard, and a diatonic cluster directly below it, spanning the notes F to C (five “white keys”). They are struck in oscillating four-note groups, and at impossible but precisely gauged volumes (e.g., *fffff*, *ffffff*), again and again in regular quarter-notes. It is difficult to find another passage so starkly violent in the whole keyboard repertoire. Ustvolskaya's directions—that the pianist hit the cluster with her knuckles, such that the smack of the finger bones upon the keys is audible—

suggests a kind of Christian passion. But it is not clear which role these battered bones play: are they bearing the cross, or pounding the nail? Is the D-flat an inexhaustible source of strength, or a piece of unfeeling inanima, resounding pitilessly as the rite unfolds? What does it want? The Sonata does not answer.

### **Piano Sonata No. 4**

Listeners and writers struggle with the music of Galina Ustvolskaya, but often in similar ways, and with similar metaphors. One will call it a “black hole,” another will reel at its “fierce independence”; another still will compare its narrowness of style and tone to “a laser beam able to pierce through metal” or a cosmic body that “traps its own light.” Responses to Ustvolskaya’s work always seem to converge on a paradoxical point: that the music occupies both of two polarities: it is both human and inhuman, both natural and manufactured, both concrete and ungraspable. Its strength seems to overwhelm even itself, like some demigod creating a rock she can’t lift. In a word, the music is impossible, and precisely this impossibility seems to astonish the world of sense through which it briefly passes.

The Fourth Piano Sonata (1957) is something like a turning point in Ustvolskaya’s career. A relatively early work, this four-movement piece nonetheless contains some of her most extraordinary musical moments. The soft, chromatic opening chord is repeated three times at progressively slower intervals, like the dusty chimes of some emotional grandfather clock; each recurrence seems retroactively to signal a massive passage of time. But these intonations then unleash music of bitingly cold inertia and red-hot volume: the second movement triggers an onslaught of marching lines and clusters; and the third exaggerates a Baroque overture, its double-dotted rhythms stiff as a wobbling matryoshka doll. The final movement begins as a dark trudge, chilled by trills. There are figurations almost reminiscent of Prokofiev or Shostakovich; but Ustvolskaya edits and assembles them into something less communicative; the music is strangely disinterested in signaling, and certainly has nothing to confess.

One might credibly call this music “interior,” but its extremity seems to claim both vectors—it wants to its inwardness to span horizons, its lonely voice to be world-sized. Again, a strange “Romantic” pretension, endeavoring to make of its craft something grander than the old repository of greatneses, more natural than nature.

### **Sonata for Violin and Piano**

“The only thing that matters is that the music played is at once authentic and strong.”

—Galina Ustvolskaya

Much is made of the “strength” of Galina Ustvol’skaya’s music, but her strength is a double-edged sword. Listening to the single-movement *Sonata for Violin and Piano* (1952), strength’s obverse side shows itself constantly. The music flows with immense force, severe in its momentum, throwing off bitterly unapologetic dissonances. But it is also perhaps the most vulnerable music of Ustvol’skaya’s career, a music of real tenderness, whose power takes the form of protection, and whose fortitude often consists of simply continuing, or of maintaining itself amidst the flow. This flow is remarkable in itself; one detects the subtle fissures between the notes, the smallest hesitations or falterings, a deathly quiet undertow. Somehow, as the music moves, one becomes less certain of what *makes* it moves. The performers themselves become dislocated from the music, which in turn foregrounds their efforts; they render the sound of endurance itself, a strange withstanding, a power to outlast the music’s dogged path and pressure.

Like a number of her other works, the *Sonata for Violin and Piano* unfolds in a single movement. It is a sturdy but spare construction, stripped of all excess, and yet, by its end, there is a sensation of vast distance and time traversed. Much of this effect seems to do with Ustvol’skaya’s self-limiting: the work contains only the barest “essentials”—driving but delicate quarter notes in both instruments, a harmonic vocabulary that somehow resides in the melancholic cracks between tonality and atonality, and a series of cold shifts in speed. The tempos’ interchangeability suggests less a changing of gears, and more the automations of a sleepwalker, her speed controlled by the terrain and not the gait.

There is certainly pain in this music, though its self-dislocations make it difficult to source. It doesn’t come from a direct, immediate voice, openly weeping and wailing. Rather, as in so much of Ustvol’skaya’s work, it is an emergent property: the glow is pure nerve, but the object itself is ritual. When, near the end of the work, Ustvol’skaya instructs the violinist to tap her bow-end against her instrument in regular pulses, it’s as if all human qualities have been finally left behind. The heartbeat of the violin has become a metronome of the spirit, purified past the point of pain, narrowly pursuing its mysterious vision.

## **Piano Sonata No. 2**

An encounter with the improbable often forces one of two responses: we either expose it as an immaculate illusion; or else it shakes us into a slightly larger world, as if we’d just seen a crack in the sky. Galina Ustvol’skaya’s musical imagination perpetually sought out and cultivated situations we might consider improbable—compositions entirely made of quarter- and half-notes, those with nothing but chromatic clusters, those with dynamic markings of *fffff* and *pppp*, those with nigh-unbearable repetition or stasis.

But these technical conditions prepare both listener and performer for greater improbabilities—a slightly larger world—of synthesis and effect: a music that collapses under lightness, blinds with darkness, deafens with silence, stops time with its unceasing forward march.

Piano Sonata No. 2 (1949) is from this perspective a watershed work. Written in the same year as her well-known *Trio for Clarinet, Violin, and Piano*, this work still seems years away. Like the *Trio*, it appears to efface any historical tradition of tonality, melody, or gestural “affection” in the common-practice sense; both works also maintain a frightening simplicity, rejecting both conservative and avant-garde sensibilities. The Sonata moves in slow, unfailingly clear steps, keeping its thematic expansions and contractions transparent, but its expression encrypted. If the basic techniques are similar, however, the level of obsessive intensity is new. And the composer’s own comment, that all her music “from this composition onward is ‘spiritual’ in nature,” manifests in a peculiar way, with the elimination of bar lines. The music, already audacious in its relentless path-forging, becomes an entirely unmediated progression—a single flow, unchecked by anything other than its own rigor.

This music shouldn’t work. And yet it does, retaining all the while that privilege of improbable work in general: to make an impostor out of what we would call natural, to render the normal inauthentic and the ordinary absurd.

## **Piano Sonata No. 6**

And so nothing in the world  
is stronger than I  
And I can bear anything, even this.

—Anna Akhmatova

It’s hard to believe that no one decided to treat the piano quite like this before 1988, when Galina Ustvol’skaya wrote her Sixth Piano Sonata. The incredulity stems first from the simplicity of Ustvol’skaya’s “technique”: the pianist is instructed to play almost entirely in chromatic clusters, either with the heel of the open hand, the whole fist, or a stretch of forearm. This in itself wasn’t new—American composers like Charles Ives and Henry Cowell were asking pianists to hammer out huge tone-clusters in inventive ways already at the beginning of the twentieth century.

But technique isn’t really the issue; it’s more about gall. Certainly the piece isn’t “about” technique. It is, in a sense, a monument to what *escapes* technique: the transgressed limits of the machine, the threat of its immanent



breakdown, the piano's fleeting feral growl when human hands let go. Save one passage of shocking hush near the end, the Sonata never strays from these clusters, they overcome the whole scene in unrelenting waves. When the pianist is directed to play single notes, she must use two or three fingers gathered into a tight stabbing braid of flesh and bone—a chorale melody not sung, but nailed into the air. This is less a matter of theater than executive need; the bones cannot support the actions demanded of them without literally banding together. Most of the score marches forward in moderate quarter-notes ranging in volume from *fff* to *fffff*, the pianist's arms pounding mounds of keys like so many carnival high strikers.

The clangorous violence eventually overtakes the space, threatening to numb the shock, when suddenly the ground gives way: a sequence of very long, very quiet chords, descending like a single sheet of paper from a great height. It is a moment of respite, certainly, but there's also something cruel about it. It reframes the whole scenario: this is a different kind of animal, it knows something else—how to be weak. One is reminded of a remark by Victor Suslin, Ustvol'skaya's friend and fellow composer, who claimed that her music was “a voice from the ‘Black Hole’ of Leningrad, the epicenter of communist terror, the city that suffered so terribly from the horrors of war.” The work is a monument to personal strength, or a testament to collective violence. Only music like this could offer at once such force and such ambiguity, and remain so noisily silent.

—Seth Brodsky, 2002/2017

# Biographies

## **Nomi Epstein, co-organizer, co-curator:**

Nomi Epstein, D.M.A., is a Chicago-based composer, curator, performer and music educator. Her compositions center around her interest in sonic fragility, where structure arises out of textural subtleties. Her music has been performed throughout the US, Europe, and Asia by such artists as ICE, Ensemble SurPlus, Mivos Quartet, Wet Ink, Dal Niente, Noble Fowl Trio, Quince Vocal Ensemble, Rhymes With Opera, Collect/Project, Ensemble Dedalus, Seth Josel, and Eliza Garth, and at festivals such as Ostrava Days, Huddersfield Contemporary Music Festival, Darmstadt, Bang on a Can, and Akademie Schloss Solitude. Her work has been supported by grants from The Foundation of Contemporary Arts (Emergency Grant), The Swiss Benevolent Society of Chicago, Chicago's DCASE (Individual Artist Grant), and New Music USA (CAP Grant). In 2016, she was awarded the inaugural Staubach Professional Fellowship for Darmstadt, and has been featured in the Chicago Tribune for her work as a composer, curator, teacher, and performer. Epstein is an active and passionate curator and producer, founding and leading a.pe.ri.od.ic, the critically acclaimed experimental music performance collective devoted to notated, acoustic, post-Cagean experimental music. In 2012, she curated and produced the 5-concert John Cage centennial festival in 2012, co-organized The Chicago Wandelweiser Festival in 2014. As a practitioner of experimental music, Epstein performs regularly with a.pe.ri.od.ic, and her multimedia, experimental improvisation trio NbN. She continues to research, lecture on, perform, and program experimental music. Epstein has served on the faculties of the University of Illinois at Chicago, Northwestern, DePaul, Roosevelt, and the University of Iowa. ([www.nomiepstein.com](http://www.nomiepstein.com))

## **Shanna Gutierrez, co-organizer, co-curator, flute:**

As a specialist in contemporary performance practice and techniques, flutist Shanna Gutierrez is dedicated to promoting and advancing contemporary music in cultural life today through innovative performances and educational projects. She appears throughout the United States and abroad as a soloist, clinician, and in various chamber collaborations, including Collect/Project, Memoria Nova, and Sonic Hedgehog. She has performed as a guest with the Collegium Novum Zürich, ensemble interface, ensemble TZARA, and Fonema Consort, in addition to concerts and residencies in Germany, Portugal, Switzerland, The Netherlands, South Korea, Mexico, Colombia, and United Kingdom. She has received numerous awards and accolades for her performances including prizes at the Stockhausen Courses, the Darmstadt Summer Courses for New Music, and a NewMusicUSA project grant. She was a founding member of Chicago-based Ensemble Dal Niente, with whom she received the 2012 Kranichstein Prize

for Interpretation. Premieres and performances of pieces written specifically for her have led to appearances at such festivals as the Gaudeamus Muziekweek, Sonic Fusion Festival, Darmstadt New Music Courses, BEAMS Marathon, and Omaha Under the Radar. Together with Matthias Ziegler, she is the co-founder of FluteXpansions, an online resource for contemporary flute technique and performance practice. Shanna is on faculty at the Music Institute of Chicago. She performs on a Burkart flute and piccolo and Kingma bass and alto flutes. ([www.shannagutierrez.com](http://www.shannagutierrez.com))

**Kevin Harrison, tuba:**

Kevin Harrison has established himself as a chamber music specialist, orchestral musician, new music performer, and educator. He is currently the tubist with the award-winning Axiom Brass. Having joined in 2008, he has helped lead the ensemble to become one of the most successful brass quintets in the United States. As an administrator of Axiom, Kevin is partly responsible for creating opportunities, booking, and organizing the ensemble. Since 2015, he has served as interim Executive Director of the ensemble's non-profit, Axiom Chamber Music Foundation, leading the organization by creating music education opportunities for underprivileged communities. Kevin is the principal tubist of the Northwest Indiana Symphony Orchestra and has performed with the Saint Louis Symphony, Kansas City Symphony, Estonia Symphony, and many other regional orchestras throughout the Midwest. As a soloist, he has appeared in front of the Grand Rapids Symphony, Modesto Symphony, Adrian Symphony, Northwest Indiana Symphony, American Academy of Conducting Orchestra at Aspen, and Idaho State Civic Orchestra. Originally from Kansas City, Missouri, Kevin received a Bachelor of Music from Truman State University in 2004 and graduated with distinction from DePaul University in 2006 with a Master of Music degree. (<http://www.axiombrass.com/kevin-harrison/>)

**Kuang-Hao Huang, piano:**

Pianist Kuang-Hao Huang is most often heard as a collaborator, performing recitals and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with the Lyric Opera. An advocate of new music, Mr. Huang is a member of Fulcrum Point New Music Project and has given numerous premieres, including solo works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall's Millennium Piano Book Project. He can be heard in recordings on the Cedille, Centaur, Naxos and Neos labels. He serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. As Associate Artistic Director for the International Music Foundation, Mr. Huang is the driving force behind Make Music Chicago, a day-long, citywide celebration of music on the summer solstice. ([www.khpiano.net](http://www.khpiano.net))

**Christopher Wendell Jones, piano:**

Christopher Wendell Jones is a composer of intricately designed music that explores issues of identity, memory and time in distinctive, unconventional ways. Jones has presented his music in performances and lectures nationally and internationally at venues including the International Gugak Workshop in Seoul, Darmstadt Ferienkurse in Germany, the Ictus International Composition Seminar in Brussels, the Havana Festival of Contemporary Music, and Merkin Hall in New York. He has collaborated with a broad range of artists such as the St. Lawrence String Quartet, the Callithumpian Consort, Ensemble Dal Niente, Earplay, violinists, Janet Sung and Karen Kim, pianists, Ann Yi and Orion Weiss and poet, Anna Maria Hong. Jones has received commissions from the Koussevitzky Foundation and the American Composers Forum, and was selected for the Djerassi Resident Artists Program in Woodside, CA. Also a pianist and conductor, Jones is dedicated to the performance of experimental and avant-garde music. As a soloist and long-time member of the Bay Area ensemble, sfSound, he has given numerous premieres and worked with composers such as Sylvano Bussotti, John Cage, Julio Estrada, Helmut Lachenmann, and Stefano Scodanibbio. Jones currently resides in Chicago, where he is an Associate Professor of Musicianship Studies and Composition at DePaul University. (<http://soundcloud.com/christopher-wendell-jones>)

**Jeff Kimmel, clarinet:**

Jeff Kimmel is a Chicago-based clarinetist, improviser, and composer. His work encompasses a commitment to expand the timbral possibilities of the clarinet and bass clarinet while presenting the instrument in a variety of formats. Currently, Jeff is a member of a.pe.ri.od.ic, a collective of performers and composers dedicated to notated, acoustic, experimental music, and he regularly collaborates with Chicago improvisers. His work has been funded by the Chicago Department of Cultural Affairs, and in the fall of 2011, he was selected to attend a residency at the Atlantic Center for the Arts. Originally from Greenville, SC, holds a B.M. from the New England Conservatory of Music and relocated to Chicago in 2007. (<http://jeffkimmel.blogspot.com>)

**Michael Lewanski, conductor:**

Conductor, educator, writer Michael Lewanski is a champion of new and old music. His work seeks to deepen connections between audiences, musicians, and the music that is part of their culture and history. Based in Chicago, he is conductor of Ensemble Dal Niente and associate professor of instrumental ensembles at the DePaul University School of Music. He is a frequent guest conductor and recording artist. A native of Savannah, Georgia, he began conducting at 13. At 16, he studied at the St. Petersburg Conservatory with Ilya Musin. He attended Yale University; he subsequently studied with Cliff Colnot and Lucas Vis. (<http://www.michaell Lewanski.com/>)

**DePaul Ensemble 20+:** DePaul's Ensemble 20+ plays living composers' music and 20th century works. Comprised of DePaul School of Music performance students, the group rehearses, performs, and studies a range of works from the early 20th century up to the present day. Ensemble 20+ collaborates with composers and performers of varying backgrounds: DePaul faculty and students, Chicago composers, and national and international artists. Ensemble 20+ seeks to engage with the ever-widening and changing set of contemporary compositional styles and musical practices. It fosters a sense of collaboration and mutual respect among performers, composers, and audience members; it contributes to a positive and creatively vital musical community.  
(<https://music.depaul.edu/Pages/default.aspx>)

**Christopher Narloch, piano:**

Christopher Narloch has been teaching at his own studio in Ravenswood Manor, Chicago since 2011. He has over 60 private students and hosts four studio recitals each year. As a passionate advocate of contemporary classical music, he regularly collaborates with a wide range of musicians throughout the Chicago area. He has performed with members of ensembles including Mocrep, Fonema Consort, Dal Niente, Quince, and Morton Feldman Chamber Players (MFCP). He has performed at top venues such as Constellation Chicago, PianoForte Chicago, Merit's Gottlieb Hall, and Experimental Sound Studio (ESS). He also curates and hosts new music concerts at his studio. Christopher received degrees from Bowling Green State University and Viterbo University in Piano Performance and Piano Pedagogy. He is a member of Music Teachers National Association (MTNA) and is the newsletter chair of Chicago Area Music Teachers Association (CAMTA). He enjoys running outside and spending time with his wife, Vilmarie. (Narlochpiano.com)

**Liz Pearse, voice:**

After formative years spent playing every instrument she could lay hands upon, soprano Liz Pearse began exploring the endless possibilities of the voice. Hers is an instrument possessing an unusual range, color, and versatility, leading to performances of medieval to modern music in venues and at festivals around the world, including Lucerne Festival, KODY Poland, (le) poisson rouge, Toronto Electroacoustic Symposium, UMS at Hill Auditorium, Constellation Chicago, Lyric Opera Kansas City, Michigan Opera Theatre, and dozens of universities around the US. Liz especially enjoys performing music of the twentieth and twenty-first centuries, reflected in solo projects for electroacoustic media and voice, collaborations with an international roster contemporary chamber musicians, and a long-term commissioning project premiering works for self-accompanying soprano. Her research as a DMA candidate at Bowling Green State University centers

on contemporary vocal pedagogy and repertoire. Liz is proud to be a member of Quince Ensemble, recently deemed “The Anonymous 4 of new music” by Opera News, who named Quince’s second album *Hushers* a “Critic’s choice”. In addition to several tours including David Lang’s *love fail*, Quince recently recorded their third studio album, featuring music by Jennifer Jolley, Gilda Lyons, Laura Steenberge, and Cara Haxo – to be released spring 2018. (<http://lizpearse.com/>)

**Tara Lynn Ramsey, violin:**

Violinist Tara Lynn Ramsey enjoys a varied career as a chamber musician, new music interpreter, orchestral leader, and teacher. She recently appeared as soloist with the Chicago Sinfonietta and the Civic Orchestra of Chicago, playing concerti by Vivaldi and J.S. Bach, and performed with cellist Yo-Yo Ma at his 2017 Concert for Peace in Chicago as well as at the 2015 Kennedy Center Honors. She has performed on the Chicago Symphony Orchestra’s MusicNOW series and has served as concertmaster of the Civic Orchestra of Chicago, Cleveland Institute of Music Orchestra, Northwestern University Symphony Orchestra, and numerous festival orchestras. In 2017, Tara Lynn co-founded Memoria Nova Ensemble with flutist Shanna Gutierrez and keyboardist Andrew Rosenblum, and joined the roster of acclaimed Chicago new music collective Ensemble Dal Niente. Tara Lynn teaches privately and at the People’s Music School. ([www.taralynnramsey.com](http://www.taralynnramsey.com))

**Andrew Rosenblum, piano:**

Andrew Rosenblum, Chicago-based pianist and harpsichordist, is dedicated to sharing his passion for music ranging from the Renaissance to the present day through performance and teaching. In May 2017, Andrew won second prize in the Prague Spring International Music Competition, harpsichord division, and was awarded The Czech Music Fund Foundation Prize for best performance of the commissioned work, “Harpsycho”, by Petr Wajsar. Andrew has worked as a staff or faculty keyboardist at Northwestern University, DePaul University, the Cleveland Institute of Music, the Cleveland Orchestra Chorus, and the Heifetz International Music Institute. In December 2015, Andrew performed as the harpsichord soloist in Bach Brandenburg Concerto No. 5, with Yo-Yo Ma and the Civic Orchestra of Chicago. In October and November of 2015, he was the pianist for the Lyric Opera of Chicago’s production of *Second Nature* by Matthew Aucoin, which was performed for 18,000 children in the Chicago area. He has performed at the Kennedy Center, Alice Tully Hall, and Severance Hall, and has concertized internationally in Mexico, Canada, St. Lucia, and the Czech Republic. His trio, Memoria Nova, founded with violinist Tara Lynn Ramsey and flutist Shanna Gutierrez, explores connections between works across the spectrum of musical history and had its debut performance at PianoForte Chicago in April 2017. ([www.classicalkeys.com](http://www.classicalkeys.com))

### **Seth Parker Woods, cello:**

Critiqued as “a cellist of power and grace” (The Guardian) and possessing “mature artistry and willingness to go to the brink,” Seth Parker Woods has established a reputation as a versatile artist straddling several genres. Outside of solo performances, he has performed with the Ictus Ensemble (Brussels, BE), Ensemble L’Arsenale (IT), zone Experimental (CH) Basel Sinfonietta (CH), New York City Ballet, Ensemble LPR and Orchestra of St. Luke's. A fierce advocate for contemporary arts, he has collaborated and worked with a wide range of artists ranging from the likes of Louis Andriessen, Elliott Carter, Heinz Holliger, G.F. Haas, Helmut Lachenmann, Klaus Lang and Peter Eotvos to Peter Gabriel, Sting, Lou Reed, Dame Shirley Bassey, Rachael Yamagata, as well as visual artists Aldo Tambellini, Jack Early and Adam Pendleton. His debut solo album, *asinglewordisnotenough* (Confront Recordings-London) has garnered great acclaim since its release in November 2016, and has been profiled in the Guardian, 5against4, I Care If You Listen, Musical America, and Strings Magazine amongst others. ([www.sethparkerwoods.bandcamp.com](http://www.sethparkerwoods.bandcamp.com))

### **Program Notes by:**

**Seth Brodsky** is Associate Professor of Music and the Humanities at the University of Chicago. He is the author of *From 1989, or European Music and the Modernist Unconscious* (California, 2017), and has published on such topics as opera, repetition, influence, and the music of John Cage and Benjamin Britten. He teaches courses on music history of the last two centuries, modernism, new and experimental music, and melancholy, among other topics.

As a musicologist living and working in Moscow, Russia, **Emily Erken** spends her days writing about the current artistic environment in Russia's capital. In her dissertation, "Constructing the Russian Moral Project through the Classics: Reflections of Pushkin's Eugene Onegin, 1833-2014," Emily explored contemporary cultural dialogue within audience reception of Eugene Onegin. While the political landscape may seem bleak, her work shows that engagement with the arts is as high as ever. Audience members and artistic figures continue to develop new modes of inquiry in traditional forums (exhibitions, concerts, theatrical performances) and online. She teaches online courses for Ohio State University. She is also affiliated with the Russian State University for the Humanities.

**Found in Time: Forgotten Experiments in Soviet Art, 1940–1960**  
**University of Chicago, October 5-7, 2017**

Organized by William Nickell, Miriam Tripaldi, and Julia Vaingurt

*All conference sessions are free to the public*

**THURSDAY, OCTOBER 5th**

**Fulton Hall**

**4:00 p.m. Opening Remarks: Julia Vaingurt** (University of Illinois, Chicago)

**4:15 p.m. Panel I**

**Richard Taruskin** (University of California, Berkeley) – Коле посвящается (Dedicated to Kolya)

**Miriam Tripaldi** (University of Chicago) – On Experimentation within Classic Forms

**FRIDAY, OCTOBER 6**

**Reva and David Logan Center for the Arts**

**10:00 a.m. Keynote Address**

**Marina Frolova-Walker** (University of Cambridge) - The Outtakes

**11:15 a.m. Panel II**

**Lidia Ader** (Rimsky-Korsakov St. Petersburg Conservatory) – A Not-Quite Soviet Hero (on Ustvolskaya, Shostakovich, and Stenka Razin)

**Simon Morrison** (Princeton University) – Ustvolskaya and Reckoning

Discussant: **Seth Brodsky** (University of Chicago)

**12:30 p.m. Break**



### 1:45 p.m. Panel III

**Caryl Emerson** (Princeton University) – Krzhizhanovsky's Moscow Sketches (Partial Visibility during Total War)

**Anton Svyntarenko** (University of Illinois, Chicago) – The No-Time of War in Pavel Zaltsman's *The Puppies*

Discussant: **Alisa Ballard** (Ohio State University)

### 3:00 p.m. Panel IV

**Matthew Kendall** (University of California, Berkeley) – *Double Vision*: Stereoscopic Cinema and Aleksandr Andrievskii's Two Creative Lives

**Lilya Kaganovsky** (University of Illinois, Champaign-Urbana) – *Zhenshchina s kinoapparatom* / The Woman with the Movie Camera

Discussant: **Robert Bird** (University of Chicago)

## SATURDAY, OCTOBER 7

**Franke Institute for the Humanities, in Regenstein Library, University of Chicago**

### 10:00 a.m. Panel V

**Vladimir Orlov** (St. Petersburg State University) – Prokofiev and "Soviet Jazz": the cantata *Flourish Mighty Land*

**Anna Katsnelson** (Boston University) – 99 Red Balloons: The Whimsical Seriousness of the Soviet Aerial Fantastic

Discussant: **Colleen McQuillen** (University of Illinois, Chicago)

### 11:15 a.m. Panel VI

**Boris Gasparov** (Higher School of Economics, St. Petersburg) – The Composer as Listener: Gavriil Popov and the Question of Avant-Garde subjectivity

**Olga Panteleeva** (Princeton University) – *Ustvol'skaya* Remembered

Discussant: **Maria Cizmici** (University of South Florida)

### 12:30 p.m. Lunch and Final Discussion

**William Nickell** (University of Chicago) and

**Julia Vaingurt** (University of Illinois, Chicago)

**Conversation:** Finding What We are Looking For

**Closing Remarks:** **Miriam Tripaldi** (University of Chicago)





