

ART Thursday

CONCERT IN THE GALLERIES

*The Return of the Real : Robert Lazzarini
and Rodrigo Valenzuela*

November 7, 2019 • 8:00pm • USF Contemporary Art Museum



Rodrigo Valenzuela, *Barricade No. 4, 8, 6* (2017). Photo: Will Lytch



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ABOUT THE EXHIBIT

A two-person exhibition, featuring the work of Los Angeles-based artist Rodrigo Valenzuela (b. 1982 Santiago, Chile) and New York-based sculptor Robert Lazzarini (b. 1965, Denville, N.J.), *The Return of the Real* presents the work of two U.S.-based artists who are distinctly committed to re-presentation as a mode of visual experimentation and reasoning. Though both artists rearrange, reconstruct and ultimately distort reality, they do so ultimately to arrive at objects and images that undermine their own truth telling.

The concept of "re-presentation" is central to contemporary art today. The hyphen is intentionally added to destabilize the normal reading of the word "representation" as a transparent record of "reality." Because all re-presentations are constructions from a particular subject position, no re-presentation can be absolutely objective or universal. This is true of all modes of human thought and expression: it applies equally to the work of the artist, economist, philosopher, scientist and politician.

In the words of critic Hal Foster—from whom the title of this exhibition is borrowed—the work of both of these artists is grounded in the materiality of actual bodies, objects and social sites. Lazzarini's and Valenzuela's artworks look to establish new ways of seeing critically at a time that demands a profoundly flexible and skeptical understanding of seemingly established facts, fabricated fears and "fake news."

ABOUT THE CONCERT

The notion of disassembling and reassembling every day, even pedestrian, items in our lives was a big part of my imagination in my formal years and subsequently also in my professional creative life. When I was approached by Noel and Leslie about continuing the concert series I was elated by the exhibit in question for this fall. In music the notion of fragmentation, imitation, and re-presentation are near-ubiquitous concepts across a number of genres. Tonight, we have curated thirteen widely varied works all in response to the exhibit and its observed precepts. Some of these processes are immediately recognizable while others are far more subtle. – *Matthew Kennedy.*

Special thanks to all of the incredible individuals that helped make this concert a reality: the incredible staff at USF Contemporary Art Museum, Francesca Arnone, Clint Randles, Karen Bryan, Svetozar Ivanov, Michael Dwyer, concert recordist Bradley Mikesell, and the incredible students of the School of Music.

This concert and exhibit are sponsored in part by



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PROGRAM

Fragmentation 1 (after Ravel) (2019)..... Matthew Kennedy (b. 1987)

Kevin Baylen, amplified flute
USF Flute Ensemble
Francesca Arnone, director

Hydra (2019)..... Benjamin Koller (b. 1999)

fixed media

Haze (2019)..... Kyle Brown (b. 1995)

Kyle Brown, flute
Manasa Satyajit, oboe Alejandro Russo, clarinet
Han Hitchen, horn Tucker Johnson, bassoon

Hot Oil (2018)..... Han Hitchen (b. 1997)

fixed media

Pan con Timba (2012)..... Aldo López-Gavilán (b. 1979)

Selections from Lyric Pieces (1898) Edvard Grieg (1843-1907)

Heimweh (Homesickness)

Alfedans (Elves' Dance)

Springdans (Leap Dance)

Kat Ferreiro, piano

I Had a Dream (2019) Gilad Ben-Zvi (b. 1977)

Gilad Ben-Zvi, electric guitar

Piano Trio No. 39 in G Major (1795) Joseph Haydn (1732-1809)

III. *Rondo a l'Ongarese: Presto*

Piano Trio No. 3 in C Minor (1886) Johannes Brahms (1833-1897)

I. *Allegro energico*

USF President's Trio

Michelle Painter, violin Geng Chen, violoncello

Charles Fernandes, piano

Detritus (2019) Joshua Mallard (b. 1998)

fixed media

We Cannot Post in Summer (2019)..... Tucker Johnson (b. 1999)

Kyle Brown, flute Manasa Satyajit, oboe Ambria Persaud, clarinet

Brandon Bartley, bassoon Evan Heuermann, trumpet Han Hitchen, horn

Nathan Petersen, trombone Anthony Cerrito, Lionel Martinez, percussion

Karim Ayala Pool, Angel Ruiz Panta, violin

Bradley Ryan viola Sydney Andersen, violoncello

Noel a Reyes, contrabass

Tucker Johnson, conductor

Slice (2019) Alex Shanafelt (b. 1997)

fixed media

The Unanswered Question (1908) Charles Ives (1874-1954)

Bradley Mikesell, solo trumpet

Maryem Bendaoud, Tasha Deal, Emily Febo, Kevin Baylen, flute

Charlotte Lynn, Victoria Skinner, Ingrid Richter, Christopher Bolduc, Catherine Kraus, Laurie Fox, violin

Karen Collins, Bradley Ryan, Valeria Frege, viola

Geng Chen, Helen Lewis, violoncello

Paul Lewis, contrabass

Matthew Kennedy, conductor

Fragmentation 1 (after Ravel) (2019)

Fragmentation 1 is a kaleidoscopic reimagining of material from Ravel's marvelous ballet *Daphnis et Chloé* (1912). Quotations are distilled into their simplest representations and allowed the space to develop in a rhythmically free (yet very active) setting. The use of amplification and audio delay for the soloist is a specter of the past; a memory that is partially out of focus.

VIEW SCORE

Matthew Kennedy

American composer Matthew Kennedy's music contains disarming clarity and simplicity, often seeking out dark places with an uninhibited wonder and spirit of exploration. His work has received critical acclaim including honors and commissions from ASCAP, BMI, Opera on Tap, Boston Musica Viva, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, as well as residencies at Marble House Project (VT), Atlantic Center for the Arts (FL), Crosshatch Center for Art and Ecology (MI), and the Finger Lakes Chamber Music Festival (NY). Recent activities include performances and lecture presentations at New Music Gathering, Northwestern University New Music Conference, Fresh Inc. Festival, The Midwest Clinic International Band, Orchestra, and Music Conference, and the North American Saxophone Alliance International Conference. His scores and recordings have been published by Parma Recordings, Soundset Recordings, and Ink&Coda Journal, and his work as a musical engraver featured in *Indiana Theory Review*. Matthew is currently on faculty at the University of South Florida.

Find out more about the music of Matthew Kennedy at kennedycomposer.com

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Hydra (2019)

Hydra was composed for stereo playback using logic pro 10. The work utilizes only one sound as its source material, and that one sound was manipulated in a variety of ways throughout the piece.

Benjamin Koller

Benjamin Koller (b. 1999) is an active composer residing in Tampa, Florida. Benjamin's music has been played across the United States. Recently performed works that effectively display his compositional language include *Zestibus*, his brass quartet performed at the Oregon Bach Festival Composers Symposium in Eugene, Oregon (2018), *Good Ol' Days* for solo soprano and chamber ensemble, which was performed at the University of South Florida in Tampa, Florida (2019), and *Noxu* for solo flute/fixed media, premiered at the University of South Florida in Tampa, Florida (2019). Benjamin has also worked with other composers to create an acoustic/electronic composition to compliment an art installation focused on political invisibility at the USF Contemporary Art Museum. His compositional output includes a wide range of acoustic and electronic works, including compositions for soloist, chamber ensemble, large ensemble, fixed media, and fixed media/solo instrumentalist. Benjamin is currently studying with professors Paul Reller and Dr. Benjamin D. Whiting at the University of South Florida. Previous instructors include Dr. Baljinder Sekhon at the University of South Florida. Benjamin has received additional lessons from Robert Morris and Robert Kyr, and has attended lectures featuring composers Louis Andriessen, Anthony Green, Martin Bresnick, and Richard Danielpour, and Lansing McLoskey.

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Haze (2019)

Haze is slow, quiet, and meditative. This work presents various harmonic progressions that occur and develop throughout. *Haze* seeks to emulate navigating a dense fog that obscures the destination. The performers and audience members are encouraged to relax and enjoy the various harmonic sonorities presented.

VIEW SCORE

Kyle Brown

Kyle Brown (b. 1995) is a composer currently pursuing his Master of Music in Composition at the University of South Florida. An advocate of new music, Kyle has collaborated with chamber ensembles, wind bands, theatre groups, and fellow composers to create original music. His music has been featured on a variety of student recitals, the U of SC New Voices Concert series, USF Composer Concerts, SYCOM events, and at the Mostly Modern Festival. Notably, Kyle was selected as a winner of the 2018-2019 University of South Florida Bands' Composition Contest, in which *Mutagenesis* was premiered by the USF Symphonic Band last April. Kyle's previous teachers include John Fitz Rogers, Fang Man, Reg Bain, and Baljinder Sekhon. Kyle currently studies with Paul Reller and Benjamin D. Whiting.

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Hot Oil (2018)

Hot Oil is a musique concrete work made up of the sound of oil sizzling and bubbling on a hot pan. Using digital synthesis, the original recording is manipulated and transformed to the point where the sounds heard become almost unrecognizable. *Hot Oil* was realized in Reaper.

Han Hitchen

American composer Han Hitchen (b. 1997) writes for a wide range of genres, including various acoustic settings, as well as electroacoustic works for fixed media and live processing. Hitchen's electronic music has been presented at several juried events, including the International Computer Music Conference (ICMC), Osaka University of Arts Electroacoustic Music Festival, MUSLAB's International Exhibition of Electroacoustic Music, Electroacoustic Barn Dance (EABD), Electronic Music Midwest (EMM), and the New York City Electroacoustic Music Festival (NYCEMF). In March 2019, Hitchen's fixed media work *Hot Oil* won the Terroir New Music Call for Scores and was performed at Terroir 008: Disjunct. In the spring of 2018, Hitchen was awarded a Merit Award for Electronic Music from the University of South Florida School of Music. Their music has been presented internationally in Mexico and Japan. Hitchen is presently pursuing a Bachelor of Music in Acoustic and Electronic Composition at the University of South Florida, where they currently study with Paul Reller and Benjamin D. Whiting, and previously with Baljinder Sekhon. Since Fall 2018, Hitchen serves as Historian for the New-Music Consortium at the University of South Florida.

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Pan con Timba (2012)

"One of my earliest musical influences, as a kid, was from an Afro-Cuban pop band *Sintesis*, which plays a mix of Afro-Cuban chants, modern harmonies and cool sounds. Writing *Pan con Timba* has made me realize how much I subconsciously know about salsa. Bringing the whole Cuban music band sound, both percussive and melodic, to the piano was something that I enjoyed a lot. It is strange that I have never done this before, perhaps because I was surrounded by this kind of music and did not want to sound like everyone around me. Instead my inspiration came from Bach, Prokofiev, Keith Jarrett, Dali, Rembrandt and Pat Metheny. But every day I discover more people to learn from. I believe in the mystery and unknown in life and try to clarify it to myself through creating music." – Aldo López-Gavilán

[**VIEW WEBSITE**](#)

Selections from *Lyric Pieces* (1898)

Short, lyric character pieces were very much in vogue in the late nineteenth and early twentieth century, especially so in Scandinavia. Edward Grieg was an undisputed master of the genre, and his ten books of *Lyric Pieces*, with a total of 66 items, span the better part of his composing career. More at home in smaller forms than in large formal structures, composing these pieces came natural to Grieg, to the extent that he half-jokingly complained in a letter to his close friend, the Dutch composer Julius Röntgen: "...I have been lyric once again. Can't you please cure me of this affliction?"

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I Had a Dream (2019)

I had a dream is a political-art piece about separation and togetherness, equality and difference, hope and despair, judgment and acceptance of the other, composed and performed by Gilad Ben-Zvi – an immigrant. The artist chose quotes from both Martin Luther King's two famous speeches ('I Had a Dream' and 'On Top of A mountaintop') and president Donald Trump's assorted statements to present two points of view and speech delivery styles. The electronics used along with electric guitar are: two loopers, delay pedal and a voice recorder. The looped recordings were collected and edited over time from YouTube news reports. The melody that opens the piece is created/recorded/looped on the spot and acts as the "we the people" character revealing its true identity in the end. Later a second guitar plays the same two chords over and over (in different registers available for the guitar and in different patterns) and used here as a storyteller and ambiance. Following the chords, the four tracked are played in this order: #1: MLK – I have a dream. #2: President Trump – assorted statements #3: President Trump - assorted statements mishmash of all statements played together #4: MLK – on top of a mountaintop

"My role in society, or any artist's or poet's role, is to try and express what we all feel. Not to tell people how to feel. Not as a preacher, not as a leader but as a reflection of us all." - John Lennon

Gilad Ben-Zvi

Gilad Ben-Zvi (b. 1977) is an Israeli/New York Composer and Guitarist currently based in Clearwater Florida. Mr. Ben-Zvi studied at Rimon – School of Jazz and contemporary music in Israel and completed four years of Jazz and general performance. During the following years 2001-2005, Mr. Ben-Zvi was involved with the local Israeli music scene and played with some of Israel's front-line musicians. In the summer of 2005, Gilad relocated to New York and formed the Acoustic Guitar Duo Isra-Alien with his close friend Oren Neiman. Isra-Alien plays and write music with a Mediterranean-Gypsy, Balkan and Eastern-European aroma and released three albums to date. They toured with their compositions over four continents, including: Europe, South America, North America and Israel, and have been collaborating with some of the leaders of the Klezmer scene in New York (the Klezmatics) as well as in Sao Paulo Brazil. Isra-Alien was chosen in 2009 as "Best Independent New Artist" by Music Connection Magazine. Mr. Ben-Zvi was an Artist-in-Residence at the "Makor" artists program of the 92nd Street Y between the years 2005 and 2007 and is currently enrolled at the University of South Florida where he is studying composition under the guidance of Mr. Paul Reller and Dr. Baljinder Sekhon. Mr. Ben-Zvi is passionate about music and is constantly pursuing and researching more styles and artistic approaches for music to apply in his compositions.

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Piano Trio No. 39 in G major, Hob. XV/25 (1795)

"In the time of Franz Joseph Haydn (1732-1809), string chamber music involving the piano was considered in a different light from that for strings alone. String quartets, for example, were for "connoisseurs," while sonatas and trios with piano were intended for the "cultivated amateur." Part of this conception was due to imbalances between the parts. The piano was clearly and consistently the dominant instrument and Haydn's English publishers even designated his piano trios as "sonatas for the pianoforte, with an accompaniment of a violin & violoncello." Textures of that type predominate in the G Major Trio as well. The work first appeared in London in 1795 and, following its popularity there, it became a favorite on the continent as well."

"The climactic movement in this trio is the "Rondo a l'Ongarese" finale, and the 2 previous movements prepare us for it. The opening Andante is a theme and variations, alternating each major variation with a minor one in the manner of Haydn's "double" variation form. The 4th variation grants the violin an unusual opportunity for brilliant display." – Dr. Michael Fink, San Antonio Chamber Music Society.

VIEW SCORE

Piano Trio No. 3 in C minor, Op. 101 (1886)

"The last of Brahms's three piano trios, and possibly the least known of the three, is a powerful work in the composer's late, concise style. There is no leisurely and expansive enjoyment of sensuous thematic interplay, such as had characterized the First Trio in B major, published as Opus 8—even that work's late revision tightened the structure considerably. Few Brahmsian works are kept more strictly under control than Opus 101, which was the last work he produced during an especially fruitful summer vacation in Switzerland in 1886, in which his imagination evidently overflowed with the sounds of violin, cello, and piano."

"The C minor Trio manages to combine elements from the other two chamber works composed that summer, taking the Cello Sonata's emotional turbulence and the Violin Sonata's brevity. Brahms was clearly determined to make it a compact work; he even crossed out the repetition of the first movement exposition that he had originally intended. The minor key predominates in the score, and it projects moods of defiance and unease. Even the secondary subject—though it seems at first to be on the verge of becoming a swinging Viennese waltz, like those the Brahms admired so from the pen of his friend Johann Strauss, Jr.—never quite relaxes. The short development works both themes together and restates them with even greater brevity in grim, tragic determination. The scherzo is delicately shaped, but it remains in the minor key, which inevitably gives the air of something stealthy and suppressed, devoid of joyous outbursts." – S.L., Aspen Music Festival.

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Detritus (2019)

Detritus seeks to eagerly demonstrate the concept of destructive sound design. This is accomplished through the extreme processing of relatively inconspicuous source material. A prime example of this idea is the first half of the work. A single balloon sample is altered entirely to create a dynamic and varied soundscape. This is embellished to the point of not being able to identify the original character of each sound. The work was realized in Reaper and a variety of digital processes are responsible for the sounds you are about to hear. These processes are varied, but some of my favorites are frequency shifting, distortion, and even sampling my source material in a wavetable synthesizer.

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Joshua Mallard

Joshua Mallard (b. 1998) is an award-winning composer currently residing in Tampa, Florida. His work obfuscates the distinctions between traditional musical mediums, seeking to blend sounds into a unique art-form while innovating as a musician. This work includes pieces for Orchestra, Concert Band, Chamber Ensembles, Fixed Media, Game, and Film. Joshua's works have been performed internationally by a variety of ensembles, including Rote Hund Muzik - a contemporary music ensemble based in Athens, Georgia. Recently, his solo flute work "Perennial" was premiered at the XI International Flute Festival by Francesca Arnone. Additionally, Joshua works as a composer and sound designer for non-linear media. He is interested in applying technical audio concepts from non-linear media to other acoustic and digital mediums. His work has been utilized internationally and can be associated with companies such as Catcode Games, Blipsounds, and the award winning, ForestRing Games. He remains active in the game audio community, participating as an exhibitor at industry conferences and festivals such as, OrlandoIX. Joshua is currently pursuing a bachelor's degree in music composition at the University of South Florida (BM'21) with Paul Reller and Benjamin Whiting.

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We Cannot Post in Summer (2019)

"All we talk about are multiplicities, lines, strata and segmentarities, lines of flight and intensities, machinic assemblages and their various types, bodies without organs and their construction and selection, the lane of consistency, and in each case the units of measure...A plateau is always in the middle, not at the beginning or the end" - D&G

Tucker Johnson

Tucker Johnson is a composer and performer based in Tampa, Florida. His musical practice extends between electronic and acoustic mediums, with works for soloists, ensembles, and fixed media-including installations. This past May, Tucker's new work: CO was premiered in Jeonju, South Korea as part of the inaugural Dot-the-Line New Music Festival. Then, in July, he attended the Composing in the Wilderness Kayaking Adventure, in Alaska and the soundSCAPE festival in Cesena, Italy. His current composition teachers are Benjamin Whiting, and Paul Reller, and he has previously studied with Baljinder Sekhon and Susanna Hancock. Additionally, he has attended master classes and lessons with, Matt Barber, Osnat Netzer, Steven Rice, David Liptak, George Lewis, and Emily Koh.

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Slice (2019)

Slice is a fixed media work that is constructed around the idea of the smallest possible units. Simple, common sounds – a pizza slicer, a microwave beep, or someone hitting a desk – are cut up into sonic fractions. Separately, these instances last no longer than milliseconds and are only recognizable to us as static, or glitches. But when combined, they become more coherent and perceptible. In this piece, this concept is compounded upon, transforming sounds, taking slices out, transforming those slices, and then continuing to separate it further – until we reach snapshots of the soundwaves themselves.

Alex Shanafelt

Alex Shanafelt (b. 1997) received his BM in Music Composition from Butler University with Michael Schelle and currently attends the University of South Florida in pursuit of a MM in Music Composition with Benjamin Whiting and Paul Reller. He has attended various composition festivals including the Charlotte New Music Festival, the Wintergreen Summer Music Academy, and the Atlantic Music Festival. Additionally, he arranges and composes original jazz music with Kent Hickey for their band, the Hickey-Shanafelt Collaboration, and nonet, the Hickey-Shanafelt Collective.

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The Unanswered Question (1908)

Ives originally composed *The Unanswered Question* in 1906 and further revised it in 1908. It was the first of Two Contemplations (the other being *Central Park in the Dark*) that employ the techniques of polytonality and polyrhythm. Ives claimed to have become fascinated with simultaneous contrasting rhythms and tonalities from having heard two or more bands playing different tunes within earshot of each other at parades. The work consists of three separate, musically unrelated performers: a string orchestra playing a series of long, whispering chords in traditional harmony; a solo trumpet repeating six times the same five-note atonal motive in a totally foreign “key;” and a quartet of flutes (sometimes four woodwinds), providing increasingly frenzied responses to the trumpet with yet another atonal series of notes. In a later revision of the work, Ives provided a brief program for the piece, which may or may not have been in his mind at the time of its original composition.

“The strings are the silences of the Druids, who know, see, and hear nothing.” Over this background the trumpet “poses the perennial question of existence; and the winds are “the fighting answerers,” who flounder around, even frantically restating the question as if to clarify it, but in their distortion of the motive, showing that they never understood it in the first place.” As if he were trying to further demonstrate the lack of communication between the three ensembles – and hence the lack of resolution to the question – Ives even leaves the coordination of the final moments of the piece to each individual group of performers and their conductor (if they have one).

VIEW SCORE

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