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THE KINDLER FOUNDATION TRUST FUND
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LIBRARY LATE:

INTELLIGENCE IN THE HUMAN-MACHINE

KATINKA KLEIJN, CELLO

Thursday, October 16, 2014 ~ 9 pm
Sprengr Theater
Atlas Performing Arts Center

In 1983, the KINDLER FOUNDATION TRUST FUND in the Library of Congress was established to honor cellist Hans Kindler, founder and first director of the National Symphony Orchestra, through concert presentations and commissions of new works.

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**Atlas Performing Arts Center
Sprenger Theater
Thursday, October 16, 2014 — 9 pm**

THE KINDLER FOUNDATION TRUST FUND
IN THE LIBRARY OF CONGRESS

**LIBRARY LATE: TECHNOFILES EDITION
INTELLIGENCE IN THE HUMAN-MACHINE**

Katinka Kleijn, cello

Daniel R. Dehaan, composer/sound

Levy Lorenzo, engineer



Program

DOMENICO GABRIELLI (1659-1690)

Ricercar no. 1 in G minor (date unknown)

MARCOS BALTER (B. 1974)

memória for solo violoncello (2007)

DAI FUJIKURA (B. 1977)

Eternal Escape (2001, rev. 2006)

DU YUN (B. 1977)

San^o - a prose for cello and electronics (2002)

DOMENICO GABRIELLI (1659-1690)

Ricercar no. 1 in G minor [REMIX] (date unknown)

DANIEL R. DEHAAN (B. 1988)

Intelligence in the Human-Machine (2013)

Co-Creators: Daniel R. Dehaan, Katinka Kleijn, and Ryan Ingebritsen

About the Program

DOMENICO GABRIELLI, *Ricercar* no. 1 in G minor

Domenico Gabrielli is significant in the cello world for being one of the first composers to treat the instrument virtuosically in his works. Gabrielli's cello works were very advanced for his era, the late seventeenth century. In particular, his solo works (including ricercars, canons and sonatas) displayed flashy and difficult technique. He also attempted to expand the notion of the cello's sound. John G. Suess pinpoints the use of "florid passage-work and double, triple and quadruple stops" in the ricercars as being an example of Gabrielli's expansionist musical voice. Gabrielli was a solo/ensemble cellist, performing throughout Italy at the various aristocratic courts. His principal positions were at San Petronio in Bologna and the court of Duke Francesco II d'Este.¹

The ricercar is a type of instrumental study used frequently during the Renaissance and early Baroque. Similar to what we now call an *étude*, these works could be composed for solo instruments or duos. They were intended to be artistically pleasing explorations of instrumental technique. Gabrielli composed a series of ricercars, canons and sonatas for cello in 1689, to which *Ricercar* no. 1 belongs. The manuscript for this set is available via the International Music Score Library Project/Petrucci Music Library. Kleijn will perform *Ricercar* no. 1 in G minor twice on this program. The first performance will be unaccompanied and the second performance will be accompanied by electronics.

From the artist:

"*Ricercar* no. 1 is different from the others; it does not use the flashy and difficult techniques typical for *ricercari*, rather it is derived from a basso continuo line, which is treated and transformed into a solo line (very interesting and symbolic to me—its like a transition of the cello from a continuo instrument to a solo instrument). Also noteworthy is that Gabrielli's cello works are possibly the very first works ever written for solo cello. The single voicing that indicates polyphony rather than executing the actual suggested chords, is a style that is much further developed in the solo cello Bach suites and typical and unique for the cello suites."

—Katinka Kleijn²



MARCOS BALTER, *memória* for solo violoncello

Marcos Balter is a Brazilian composer who is based in Chicago. A graduate of Northwestern University and former student of Augusta Read Thomas and Amy Williams, he is presently on the composition faculty of Montclair State University.

1 John G. Suess and Marc Vanscheeuwijck, "Gabrielli, Domenico," *Grove Music Online*, Oxford Music Online, Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/10453>>.

2 Katinka Kleijn, "Notes on *Ricercar*," e-mail message to author, September 27, 2014.

Balter's music has been performed by leading contemporary music ensembles, such as Ensemble Dal Niente, the American Composers Orchestra, Geneva Camerata, and the International Contemporary Ensemble. He has received commissions from Chamber Music America, Harvard's Fromm Foundation, the Guggenheim Memorial Foundation, Tanglewood Music Center, and the Holland-America Music Society, which was founded by Katinka Kleijn. His compositions are mainly for instrumental chamber ensembles, though he has dabbled in composing for voices and also chamber orchestra. *The New York Times* has described his music as "adventurous" [and] "unpredictable."³ Some eclectic instrumentations that Balter has employed include bass flute sextet (*Pessoa*, 2013), viola and four iPhones (*OMG*, 2009), and solo piccolo (*Curumim*, 2012).

Composed in 2007, *memória* explores a quirky sonic side of the solo cello that you likely are not used to hearing make up the entirety of a composition. Balter's work is comprised of a series of burgeoning, psychedelic swells that evoke electronic trance music. This is accomplished with the tremolo, or trembling, effect that is used throughout the cello's repertoire from the Baroque to the present. Here that special effect becomes the musical focal point. The sound fields that Balter evokes in *memória* could very well fit into the soundtrack of a science fiction film, or provide an escape to an ethereal sanctuary for your innermost thoughts. Cellist Chris Wild recorded *memória* on the 2014 Navona Records album *Abhanden*. Balter's second work for solo cello, *Ultramarine*, was composed in 2010.



DAI FUJIKURA, *Eternal Escape*

Japanese composer Dai Fujikura is based in the United Kingdom. He has been commissioned by leading contemporary music ensembles like Ensemble Modern, Ensemble Intercontemporain, Asko | Schönberg and the Tokyo Philharmonic. Pierre Boulez, who conducted the world premiere of Fujikura's *Stream State* (2005) and worked with Fujikura via the Lucerne Academy, commented "I am sure he has a brilliant future as a composer in front of him."⁴ Fujikura studied with Edwin Roxburgh and George Benjamin, and has received the Huddersfield Festival Young Composers Award and a Royal Philharmonic Society Award. He received the Paul Hindemith Prize in Germany.

The BBC Proms commissioned two works from Fujikura, *Double Bass Concerto* and *Atom*, the latter of which was part of the BBC's "Total Immersion: Sounds from Japan" project. In the current season his music will be performed by Ensemble Intercontemporain, the Czech Philharmonic, the New York Philharmonic, and the

3 Steve Smith, "Classical Playlist: Andras Schiff, Janine Jansen, Rebekah Heller and More," *The New York Times ArtsBeat* 13 November 2013 <http://artsbeat.blogs.nytimes.com/2013/11/13/classical-playlist-andras-schiff-janine-jansen-rebekah-heller-and-more/?_php=true&_type=blogs&_r=0>.

4 "Dai Fujikura," *Boosey & Hawkes* <<http://www.boosey.com/composer/Dai+Fujikura>>.

Nagoya Philharmonic. His "high octane instrumental writing" (*The Guardian*)⁵ is on display this evening with *Eternal Escape*, a short work for solo cello. *Eternal Escape* was composed in 2001 and revised in 2006. Kleijn recently performed *Eternal Escape* at the Teatro Amazonas in Brazil.

From the composer:

"In 2001, the time this piece was composed, I was writing mainly two types of music—one is very slow atmospheric music, and the other one is fast, energetic and mechanical. My interest then, was to combine these two elements, as well as lyrical phrases, into one piece without having conventional 'sections.'

I was asked by John Woolrich to compose a four to five minute solo piece for Hoxton New Music Days. I was very pleased to be asked, but then thought four to five minutes? This means slow atmospheric music will be out of the window, because a slow piece takes a longer time to express what I want in music. I always wanted to write fast, groovy and funky contemporary music without a steady pulse. Conventional dance music bores me to death, because once I set foot into a party or night club, I know that I will be hearing music just in 4/4 for the whole night.

Eternal Escape is like watching a Scorsese movie. It should sound like (and be performed with) high energy throughout the piece with a lot of irregular rapid mood changes. This piece also contains a very short top phrase—a little bit sugary perhaps, coming in and out of the energetic, violent, irregular broken scherzo-like music.

I tried to compose six or seven minutes of music to compress into four or five. Finally my reason for choosing the cello was because I know the instrument quite well and also wanted to write a percussive piece for possibly the least percussive instrument." —*Dai Fujikura*⁶

An audio recording of *Eternal Escape* (with a follow-along score) is available on YouTube. The cellist on the recording is Adrian Bradbury, who performs regularly with the London Sinfonietta and Royal Philharmonic Orchestra.



DU YUN, *San*^o - a prose for cello and electronics

Du Yun is a Chinese composer and performer based in New York City. She has received commissions from Chamber Music America, the American Composers Orchestra, the Detroit Symphony, the Seattle Symphony, and the Whitney Museum of American Art. Her works have been featured by leading contemporary music festivals and venues, such as Darmstadt, Lincoln Center, Carnegie Hall, the Shanghai Symphony, and Festival d'Avignon. NPR named her one of "The Mix: 100 Composers Under the Age of 40." Du Yun studied at Harvard University, Oberlin

5 Andrew Clements, "Davies: Neon: MacRae: Ineract (London Sinfonietta)," *The Guardian* 16 March 2006 <<http://www.theguardian.com/music/2006/mar/17/classicalmusicandopera.shopping3>>.

6 Dai Fujikura, "Eternal Escape Program Note," <http://www.daifujikura.com/un/lw_EternalEscape.html>.

and the Shanghai Conservatory of Music. She currently teaches composition at SUNY Purchase.

Boasting an oeuvre that ranges from audio-visual and performance art to opera and traditional chamber genres, Du Yun has proven her versatility as a creator for diverse contemporary audiences. While she is performing you might catch Du Yun wearing a brightly-colored wig, extravagant hat, or provocative leggings. Du Yun's music and performance pieces are artistic experiences that go beyond labels and are best experienced outside of the traditional, conservative art music concert setting.

*San*⁰ was premiered at Harvard University by cellist Frances-Marie Uitti in May 2004 as part of the cellist's Fromm Foundation residency. Like Kleijn, Uitti is a leading cellist for contemporary and new cello music. Du Yun's second work for cello and electronics, *Zinc Oxide* (2010), was premiered by Kleijn with Du Yun at the Chicago Humanities Festival. The latter work was "inspired by recent findings on the carcinogenic properties of cosmetics."⁷



DEHAAN | KLEIJN | INGEBRITSEN, *Intelligence in the Human-Machine*

Intelligence in the Human-Machine was conceived by cellist Katinka Kleijn, in collaboration with composers Daniel R. Dehaan and Ryan Ingebritsen in 2012-2013. The work was commissioned by a Chicago-based "conceptual art collaborative"⁸ called Industry of the Ordinary, which is comprised of artists Adam Brooks and Mathew Wilson. Their mission is as follows:

"Through sculpture, text photography, video, sound and performance, Industry of the Ordinary are dedicated to an exploration and celebration of the customary, the everyday, and the usual. Their emphasis is on challenging pejorative notions of the ordinary and, in doing so, moving beyond the quotidian."⁹

Industry of the Ordinary presented the world premiere of *Intelligence in the Human-Machine* as part of *Sic Transit Gloria Mundi: Industry of the Ordinary*, a "mid-career survey" exhibition at the Chicago Cultural Center, on January 13, 2013.¹⁰ Tonight Kleijn and Dehaan are joined by sound engineer Levy Lorenzo for the work's Washington, DC and East Coast regional premiere.

7 Chicago Humanities Festival, "Katinka Kleijn: Oil-Free Blush," 2012 <<http://watchingchicago.com/video/8786/katinka-kleijn-oil-free-blush>>.

8 "Co-Prosperity School Summer Session," *Lumpen Magazine* 6 July 2013 <<http://www.lumpenmagazine.org/?p=755>>.

9 Industry of the Ordinary, "Manifesto" <<http://www.industryoftheordinary.com/html/manifesto.html>>.

10 "Cultural Center, August 2012-February 2013," *IndustryoftheOrdinary.com* <<http://www.industryoftheordinary.com/html/culturalcenter.html>>.

From the composer:

"The concert is designed to envelop the audience within Kleijn's musical and internal sound worlds as she is provoked by elements of the score to express a wide range of performance situations. The score is comprised of two elements each to elicit complete reactions from Kleijn. The first element is a small musical fragment. The second, a word. Through contemplation and musical improvisation Kleijn seeks to discover relationships between her affective responses to words and her musical realizations, exposing a uniquely intimate view into the performer performing." —*Daniel R. Dehaan*¹¹

Intelligence in the Human-Machine brings musical, scientific and technological innovation all into one, while facilitating a boundary-free performance environment that welcomes the audience to create an individualized, interactive acoustical and spatial experience. In an interview with Peter Margasak of the *Chicago Reader*, Dehaan explains the creators' intentions with *Intelligence*:

"We're trying to shed light or bring sound to this interaction between external and performer...We'll be hearing not only Katinka trying to express [things] musically, but also the result of her brain state in trying to achieve that—or her initial reaction while being in a moment of, say, tranquility, and then one of destruction."¹²

Throughout the 2014-2015 season *Concerts from the Library of Congress* is presenting a mini-series of events called "Technofiles." These panels, lectures and performances explore how technology influences the ways we create, perform and experience music. The Library of Congress has been a leader in the intersection between audio/visual-based art and technology, particularly with radio broadcasts in the early twentieth century, sound preservation and acoustics. For more information about "Technofiles," visit www.loc.gov/concerts/technofiles.html.

*Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division*



About the Artists

Hailed as "Chicago's first lady of the cello" by *Time Out Chicago* magazine, Dutch cellist **Katinka Kleijn** defies today's traditional definition of a cellist, transitioning comfortably through the styles of classical, experimental, contemporary, improvisatory, folk and progressive rock, as well as across the traditional fields of solo, chamber and orchestral performance. A member of the Chicago Symphony Orchestra (CSO), Kleijn is in frequent demand as soloist, performing with the Chicago Symphony Orchestra under the baton of Charles Dutoit in Penderecki's Triple Cello Concerto,

¹¹ Daniel R. Dehaan, "Notes on *Intelligence in the Human-Machine*," e-mail message to author, October 1, 2014.

¹² Adam Clark Estes, "Listen to a Woman Play a Cello Duet with Her Own Brain," *Motherboard* 17 January 2013 <<http://motherboard.vice.com/blog/listen-a-woman-play-a-cello-duet-with-her-own-brain>>.

as well as with the The Hague Philharmonic, the Chicago Sinfonietta, the Illinois Philharmonic, the symphony orchestras of Elmhurst, DuPage and Sheboygan, and as a soloist in Mark-Anthony Turnage's *Kai* on the CSO's MusicNOW Series.

Known for her innovative individual projects, Kleijn presented her solo show "oil-free blush" at the Chicago Humanities Festival. Highlighting the carcinogenic properties of makeup, she commissioned composers to choose one ingredient of an existing oil-free blush formula as inspiration for a composition, and "performed" the blush. A regular collaboration with the Chicago-based performance art duo Industry of the Ordinary resulted in the highly-acclaimed and publicized work *Intelligence in the Human-Machine* by Daniel Dehaan, which *Time* magazine called "a balancing act for Kleijn's whole body," and where Kleijn performed a duet with her own brainwaves.

In Kleijn's extensive work as a member of the prolific International Contemporary Ensemble (ICE), named Ensemble of the Year 2014 by *Musical America*, she has given many premieres, including the first American performance of *Zona* for solo cello and ensemble by Magnus Lindberg at the Lincoln Center's Mostly Mozart Festival, and *Eternal Escape* for solo cello by Dai Fujikura, described by the *Chicago Tribune's* John von Rhein as "a five-minute tour de force, played with wonderfully incisive bravado."

An avid chamber musician, Kleijn has collaborated with Pierre-Laurent Aimard, Christoph Eschenbach, Richard Goode, and Lynn Harrell; and appeared in the Symphony Center Presents Chamber Music Series in Orchestra Hall with pianist Jeremy Denk and violinist Stefan Jackiw. She has performed at the Marlboro Music Festival and Ravinia Festival's Rising Star Series. Kleijn was a member of the Chicago Chamber Musicians from 2006-2010.

Kleijn has recorded for the Naxos, Boston Record and Cedille labels. Her 2003 recording of David Baker's Cello Concerto with the Chicago Sinfonietta received rave reviews: *The Strad* said "Kleijn gives infectious energy to the performance" and *Fanfare* commented that "Kleijn brings plenty of temperament and gorgeous tone."

Kleijn has recorded CDs with the prog rock metal band District 97, the ambient-folk guitar cello duo Relax Your Ears, singer-song writer David Sylvian, and most recently for the newest single "Valkyrie" by Asia with John Wetton. She is part of a working improvised music duo with Chicago-based guitarist Bill MacKay, and performs regularly on the Chicago free jazz scene.

Kleijn's performance this evening is dedicated to Claire Chase, Artistic Director/ CEO of the International Contemporary Ensemble.



The music of Chicago-based composer **Daniel R. Dehaan** emerges from an ever evolving sound palate, while his compositional language maintains a humanistic physicality, drawing gestural guidance from the natural movements of the body. His

works have evoked feelings of distant familiarity, violence, intimacy, and meditative tranquility. Recently his studies have begun reaching across the lines of linguistics, cognitive sciences, and computer programming environments to explore possible paths to the discovery of meaningful structures within sounds. He has had the privilege of collaborating with many talented musicians, ensembles, and artists such as the International Contemporary Ensemble, Quince Contemporary Vocal Ensemble, Ensemble Dal Niente, GPS-Trans, Fonema Consort, and Industry of the Ordinary. Dehaan is currently the coordinator of The Digital Music Lab at Columbia College Chicago, where he teaches classes and private lessons in electronic music production and composition. Dehaan is pursuing a Doctorate of Music in Composition at Northwestern University.



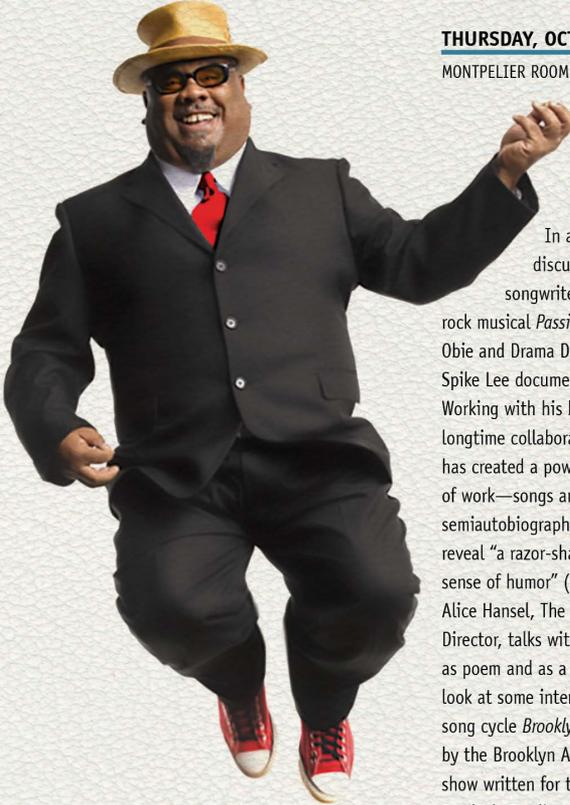
Born in Bucharest, Filipino-American **Levy Marcel Ingles Lorenzo, Jr.** is a performer, engineer and instrument designer living in New York. Specializing in the design of interactive systems, he performs and composes live electronic music using new, custom electronic musical instruments that he engineers. His electronics work has been featured at STEIM, NIME, ICMC, ISIM, the Guthman Musical Instrument Design Competition, the G4TV network, Pitchfork.com, Slashdot.org, the 2007 Geneva Auto Show, *The New York Times*, BBC Ecuador and Burning Man. As an active performer of modern classical music for percussion, Lorenzo has performed with the International Contemporary Ensemble and was the percussionist at the 2012 Yellowbarn Chamber Music Festival. He has also performed at the Darmstadt International Summer Course for New Music (Germany), and the International Ensemble Moderne Academy (Austria) and gave the US Premiere of Martin Matalon's *TRAME VIII* Marimba Concerto. Outside of the western classical tradition, his musical background includes free improvisation, Afro-Caribbean drumming, and drumset for rock and jazz ensembles. Of particular interest to him are works that use both percussion and electronics. An advocate for interdisciplinary arts, he has collaborated with dancers, video artists, installation artists, mathematicians, sculptors, engineers and dramaturgs. He is the co-founder of the experimental theater/electronics/percussion performance duo: Radical 2. Lorenzo is also a sound engineer specializing in the engineering and performance of complete electro-acoustic concerts with experimental and non-traditional configurations. He is the sound engineer for Claire Chase and the International Contemporary Ensemble.

In the 2013-2014 season, his work was presented in Brazil, Iceland, Germany, England, Canada and across the U.S. Lorenzo was an embedded systems engineer for Bose and is a consultant for various renowned electronic installation artists. He holds Bachelor of Science (B.S.) and Master of Engineering (M.Eng.) degrees in Electrical & Computer Engineering from Cornell University, where he was awarded the Ellen Gussman Adelson Prize for music in both 2002 and 2003. He also earned Master of Music (M.M.) and Doctor of Musical Arts (D.M.A.) degrees in Percussion Performance from Stony Brook University.

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THURSDAY, OCTOBER 23—7:00PM

MONTPELIER ROOM, MADISON BUILDING (LM-619)

STEW

In a special appearance Stew discusses his career as a playwright, songwriter, poet and lyricist. His rock musical *Passing Strange* took top Tony, Obie and Drama Desk awards, and inspired the Spike Lee documentary premiered at Sundance. Working with his band The Negro Problem and longtime collaborator Heidi Rodewald, Stew has created a powerful and provocative body of work—songs and shows that chronicle a semiautobiographical musical journey and reveal “a razor-sharp literary eye and a wicked sense of humor” (*Chicago SunTimes*). Adrien-Alice Hansel, The Studio Theatre’s Literary Director, talks with Stew about the song lyric as poem and as a dramatic text, and takes a look at some interesting recent projects—his song cycle *Brooklyn Omnibus*, commissioned by the Brooklyn Academy of Music, and a new show written for the 2014 Oregon Shakespeare Festival, *Family Album*.

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THURSDAY, OCTOBER 16–9PM

ATLAS PERFORMING ARTS CENTER

INTELLIGENCE IN THE HUMAN-MACHINE

WEDNESDAY, NOVEMBER 5–7:30PM

MONTPELIER ROOM, MADISON BUILDING (LM-619)

TECHNOLOGY AND THE ENTREPRENEUR: THE EVER-EVOLVING LANDSCAPE OF THE MUSIC INDUSTRY

**Panos Panay, Berklee Institute for
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Casey Rae, Vice President for Policy and
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Presented in cooperation with the Future of Music Coalition and the American Folklife Center

WEDNESDAY, NOVEMBER 12–7PM

LOCATION TO BE REVEALED

RECOVERING AND PRESERVING SOUND IMAGES: An Encounter with IRENE Peter Alyea, Digital Conservation Specialist, Preservation Reformatting Division

Developed in collaboration with the Lawrence Berkeley National Laboratory, the IRENE System images historical recordings and reconstructs the sound from those images. Peter Alyea demonstrates how this new technology has given voice to previously inaccessible sound recordings.

WEDNESDAY, DECEMBER 10–7PM

PICKFORD THEATER, MADISON BUILDING (LM-302)

THE AESTHETICS OF DATA Jonathan Berger, Ph.D, Denning Family Provostial Professor in Music, Stanford University

Much of Jonathan Berger's music is inspired by data. In this lecture he will discuss the use of medical and neuroscience imaging in his recent opera, *Theotokia*, and in his current collaboration with the Kronos Quartet, *My Lai*. Berger will also describe interpretive, diagnostic, and therapeutic implications of complex numerical data.

Technofiles is presented by the Library's Music Division and Science, Technology and Business Division

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Coolidge Auditorium (Tickets Required)

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Mark Eden Horowitz, Senior Music Specialist

Whittall Pavilion (No Tickets Required)

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