

sity at Buffalo, where she founded the extended vocal techniques ensemble, BABEL.

Arnold is a graduate of Oberlin College and Northwestern University. Among her many mentors, she is greatly indebted to her study with sopranos Carmen Mehta and Carol Webber, and conductors Robert Spano and Victor Yampolsky.

Mexican-born composer **Ricardo Zohn-Muldoon** received his undergraduate degree in guitar and composition from the University of California at San Diego, and both a Master's degree and PhD in composition from the University of Pennsylvania, where his principal teacher was George Crumb. Zohn-Muldoon's honors include fellowships from the Guggenheim Foundation, Tanglewood Music Center (Omar del Carlo Foundation), Camargo Foundation, Endowment for Culture and the Arts of Mexico, a Mozart Medal from the Embassy of Austria in México, and commissions from the Fromm Foundation, U.S./Mexico Fund for Culture and other noted institutions and ensembles in México, the U.S., and Europe.

His works have been performed by groups such as the Sirius Ensemble, eighth blackbird Chicago Contemporary Chamber Players, Los Angeles Philharmonic New Music Group, Earplay, Neue Ensemble Hannover, and San Francisco Contemporary Players. Performances have taken place at ISCM World Music Days, National Public Radio's "St. Paul Sunday," Metropolitan Museum of Art, Gaudeamus International Music Week, Academy of Arts in Munich, Festival Internacional Cervantino, and Foro Internacional de Musica Nueva, among others. Recent projects include Hebras a setting of aphorisms by Mexican poet Raúl Aceves, written for the international project Ensemble Spiel, and performed in Amsterdam, Hannover, and Krakow; Comala, a scenic cantata based on Juan Rulfo's Pedro Páramo, premiered by The Furious Band at the Festival Música y Escena in México City, the miniature opera NiñoPolilla, on a libretto by Juan Trigos senior, for the festival A*Devangarde, in Munich, and chamber works for the Cuarteto Latinoamericano, Sirius Ensemble, cellist Juan Hermida, and the CCM Guitar Ensemble. He is currently working on a work for the Tarab Cello Ensemble, under the auspices of a commission from the Fromm Foundation. Zohn-Muldoon joined the faculty of the Eastman School of Music in 2002 as associate professor of composition. Prior to joining Eastman, Zohn-Muldoon held positions at the School of Music, University of Guanajuato, Mexico, and the College-Conservatory of Music, University of Cincinnati.

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112th Season, 40th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
4:00 p.m.

Saturday afternoon
February 25, 2012

THE GUEST ARTIST SERIES

presents

TONY ARNOLD, Soprano

performing music by

RICARDO ZOHN-MULDOON
Robert Trotter Visiting Professor



UNIVERSITY OF OREGON

PROGRAM

- El Principio** (1995) Germán Romero
for soprano and flute (b. 1966)
Molly Barth, flute
- Récitations no. 9** (1977–78) Georges Aperghis
for solo voice (b. 1945)
- Flores del Viento III** (1999) Ricardo Zohn-Muldoon
for soprano, flute, violin, percussion (b. 1962)
Danza del Alba
Danza Nocturna
El Río Pasa
Molly Barth, flute
Kathryn Lucktenberg, violin
Matthew Keown, percussion
Robert Ponto, conductor

INTERMISSION

- Fünf Lieder nach Gedichten** Anton Webern
von Stefan George, Op. 4 (1883–1945)
Eingang
Noch zwingt mich Treue
Ja Heil und Dank dir die den Segen brachte!
So ich traurig bin
Ihr tretet zu dem Herde
Svetlana Kotova, piano
- Récitations no. 10b** (1977–78) Georges Aperghis
for solo voice (b. 1945)

ABOUT TONIGHT'S ARTISTS

Tony Arnold has gained international acclaim for sparkling and insightful performances of the most daunting contemporary scores. In 2001, Arnold was thrust into the international spotlight when she became the only vocalist ever to be awarded first prize in the Gaudeamus International Interpreters Competition. On the heels of that triumph, she claimed first prize in the 15th Louise D. McMahon International Music Competition. Since that time, Arnold has established a reputation as a leading specialist in new vocal repertoire, receiving consistent critical accolades for her many recordings, as well as performances with groups such as the International Contemporary Ensemble (ICE), Chicago Symphony Orchestra's MusicNOW, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, Ensemble 21, eighth blackbird, Contempo, Orchestra of St. Lukes, Boston Modern Orchestra Project, Fulcrum Point, and many others.

Arnold has been a frequent guest at international festivals in the USA, Mexico, Germany, Armenia, Finland, Switzerland, Italy, and Korea. She was a featured artist at the 2008 Darmstadt International Music Festival, the premier contemporary music venue of Europe. She tours regularly as a member of the George Crumb Ensemble. With violin virtuoso Movses Pogossian, she has taken György Kurtág's *Kafka Fragments* to more than 30 venues across the United States, Canada, Europe, and Asia. A DVD/CD set of their performance was released in 2009 on Bridge Records, to great critical acclaim.

In addition to *Kafka Fragments*, Arnold's many recordings include a 2006 Grammy Nominated performance of George Crumb's *Ancient Voices of Children* on Bridge Records. Released in 2009 was a DVD of the music of Crumb with the composer. She collaborated with conductor Robert Craft on a CD of vocal works by Anton Webern on the Naxos label. She has also recorded music of Carter, Babbitt, Wolpe and Tania León for Bridge; Berio's *Sequenza III* for Naxos; and Kaija Saariaho's *Adjö* on New Focus Records.

Arnold is an active participant in the creation and commissioning of new music. As the 2009 Howard Hanson Distinguished Professor of American Music at the Eastman School, Arnold shepherded the creation and premiere performances of new vocal music by 15 student composers. Recent premieres have included works by Philippe Manoury, Jason Eckardt, David Liptak, and Ricardo Zohn-Muldoon. During the summers, Arnold engages composers and singers in music written by the participants of the SoundSCAPE Festival in Macagno, Italy. Since 2003 she has served on the faculty of the Univer-

various combinations, interpolated in programs and juxtaposed against other mobile-form works to create a variety of contrasts and tensions. The discontinuous nature of the music, both in its larger form and its interior structural logic, provides the singer an opportunity to create her own narrative, always abetted by Aperghis' multitudinous and relentless subtext.

Flores del Viento III, Ricardo Zohn-Muldoon

Flores del Viento III is a setting of poems based on the myth of Quetzalcóatl. The poems were written by my sister, Laura Zohn Muldoon, with the exception of "El Río Pasa", an ancient Otomí poem translated by Angel Garibay. The original version of the work (featuring recorder, instead of flute) was composed in 1990–91. It was adapted (and revised) for the present configuration at the request of Paul Vaillancourt and Andrée Martin, of The Furious Band. According to the story, Quetzalcóatl is tricked by an emissary of the rival god Tezcatlipoca into drinking mezcal. Under the influence of this inebriating drink, Quetzalcóatl profanes his own temple in wild dance that culminates in the seduction of a beautiful young priestess. While the exhausted Quetzalcóatl sleeps, his unprotected people, the Toltecs, fall easy prey to the evil magic of Tezcatlipoca. With enchanting music, he lures the Toltecs towards a cliff, while they dance in a trance. Many fall to their death, while others are transformed into stones. Overwhelmed by shame and despair, Quetzalcóatl resolves to abdicate the leadership of the Toltecs. He journeys to the distant coast, where, dressed in his ceremonial attire, he sets himself on fire. As he burns, he is surrounded by the flight of thousands of birds, come from all confines of the jungle. When the fire subsides, his pure heart, intact among the ashes, ascends to the heavens becoming Venus, the morning star.

Comala, Suite no. 2, Ricardo Zohn-Muldoon

In its original version, *Comala* is an hour-long stage work, in 15 scenes. The present suite is designed for performance within a concert setting. It is a selection and re-arrangement of certain scenes for soprano. The duration of the suite is approximately 12 minutes. *Comala* is based on the novel *Pedro Páramo*, by the great Mexican author Juan Rulfo. *Comala* does not encompass the entire novel, but only relates the part that Juan Preciado plays in the complex and multi-dimensional story. Juan Preciado is the legitimate son of Pedro Páramo. He guides the reader, narrating in the first person, until death surprises him midway through the novel. From that point on, he becomes a peaceful spectator, in the "chorus" of the dead, as the story continues to unfold without him. In *Pedro Páramo*, the orderly flux of time has been derailed, and the borders between past, present, life, and afterlife have dissolved. Therefore, the dead and the living interact continuously. In *Comala*, the living character (Juan Preciado) expresses himself in normal speech, while the dead characters (Doloritas, Eduviges Dyada, Damiana Cisneros, the ghost of a battered man) sing. The idea behind this is that the living act under the pressure of time, and seek immediate communication, whereas the dead, free from the bonds of time, reflect endlessly in song. Juan Preciado sings only in the 8th scene (tenor) when he describes his own death.

Comala, Suite no. 2 (2008)

Ricardo Zohn-Muldoon

for soprano, flute, clarinet, violin,
cello, guitar, piano, percussion

Junto a tu gente

Una tras otra

Nunca sueño

El mar

Un eco

Molly Barth, flute

Jerome Simas, clarinet

Kathryn Lucktenberg, violin

Steven Pologe, cello

Matthew Keown, percussion

Andrew Carlson, percussion

David Rogers, guitar

Svetlana Kotova, piano

Robert Ponto, conductor

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PROGRAM NOTES

El Principio (1995), Germán Romero

El Principio (The Beginning) marks the start of a new phase in my production whose main interest is to find the clearest, most diaphanous and austere way to represent a given musical idea, getting rid of any material that could be heard as accessory, and a slow musical flow that allows a sonic trip to the interior of each aural event. About this work, musicologist Rubén López Cano writes: "it is a meditation on the imperfection of the human condition and the legitimate desire to overcome it in total harmony with nature as it is expressed by Lao Tse's *Tao Te King*. The specific amalgam verb/music reached on this laconic compositional exercise, avoids all identification with any type of conventional vocal genre. It is not about setting the words to music, nor about the sonic illustration of the phonic substance of a text. On the contrary, each one of these meditations on the cosmic order – in their own way – transcends materiality to bring an uninterrupted succession of intertwined sounds." (GR)

Récitations (1977–78), Georges Aperghis

Georges Aperghis' *Recitations* (1978) are 14 solos for voice that explore a wide emotional landscape by means of fragmented language, spontaneous utterance, and obsessive repetition. These virtuosic works may be performed in total as an evening length tour-de-force, or singly and in