

Friday February 9, 2007, 6 p.m.  
Hatlen Theater, University of California Santa Barbara

**Center for Portuguese Studies  
University of California Santa Barbara**

Presents

**A Tribute Concert to Dr. José Blanco**

Concert Program

Brian Pezzone, Piano  
William Powell, Clarinet

*Jennifer Logan*

*Nocturno Azul*  
solo piano

*Patrício da Silva*

*Cellular Variations, on J.S. Bach's Invention IV*  
solo piano

*Patrício da Silva*

*Three Pieces for Clarinet and Piano*  
A commission by the Center for Portuguese Studies,  
UCSB, as a tribute to Dr. José Blanco.

*Patrício da Silva*  
*J.S. Bach*  
*Patrício da Silva*

*Solos I – III*  
*Musette*  
*Solo IV*  
solo piano

*Brian Pezzone*

Improvisation on various Bach's harmonization of 'O  
sacred head now wounded' in b minor from St.  
Matthew's Passion.  
solo piano

*Patrício da Silva*

*Three Pieces for Clarinet and Piano*  
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## Program Notes

### **Nocturno Azul** (2006)

Composed in November 2006, *Nocturno Azul* is a brief three-movement piece which is intended to be sarcastic and somewhat agitated. The character of the first movement is that of a prankster – playful yet mischievous. It is rhythmically simple with ascending melodic gestures which are interrupted by moderately dense verticalities. The second movement opens similarly to the first both rhythmically and harmonically, but becomes increasingly abstract as it progresses. The sarcasm in this piece lies in its drunkenness. The final movement has the character of one who takes everything much too seriously. In three sections, the first has more melodic definition and is generally less abstract than the previous movement. The second section is a quasi-improvisational two-part counterpoint which re-appears in the coda after a return of the initial material.

- Jennifer Logan

### **Cellular Variations** (2005)

Works in theme-and-variation form have been written throughout most of the history of classical music with notable examples in the keyboard literature such as J.S. Bach's *Goldberg Variations*, and Beethoven's "Diabelli" variations Op. 120.

In music, variation is a technique where one type of material is reiterated with harmonic, melodic, contrapuntal, rhythmic, or timbric changes. Typically, to maximize the effect and efficiently direct the listener through the process of variation employed, a composer limits each reiteration to one specific kind of transformation, which is then applied more or less systematically to the original theme.

The theme chosen for my *Cellular Variations* was J. S. Bach's *Invention IV*. Although at the surface my piece is just one more set of variations, the creative engine supporting *Cellular Variations* on J. S. Bach's *Invention IV* is quite different from any of the examples the classical literature has to offer. The question posed in this work is: can counterpoint evolve as an organic entity? The answer is yes, provided that we accept the following metaphor. Since the 1940's that concepts such as self-replicating forms, biological evolution, natural selection, and so on, have been approached as computational processes. Could there be a mechanism or a series of mechanisms that would be able to computationally mimic how elementary organisms evolve, reproduce, live and die? Certainly. Would there be a mechanism or a series of mechanisms that could computationally mimic how notes on a music staff evolve, reproduce, live and die? That is, can counterpoint evolve as if a living organism? Yes. The concept that I propose in *Cellular Variations* is to have Bach's *Invention IV* come to life, to have counterpoint react, metaphorically speaking, as a living organism. In 2003-05 I developed a computer encoding capable of reducing any traditional music score to a space of binary numbers. Any input score gets encoded as a static image of cells (where each cell is either 0 or 1). In *Cellular Variations*, each variation corresponds to the progressive alteration of such original configuration of cells. Each variation is a frozen moment in an evolutionary time-line, a snapshot of an organism at a given moment in its life. Each note on the score is always represented by more than one cell, and cells, depending on the behavior exhibited by surrounding cells, change their status over time from dead (0) to alive (1) or the inverse. Since each cell computes its own status based on the values of its neighboring cells, then each cell

can be thought of as a little computer, and all the little computers working together can be thought of as an example of parallel computing. For the listener, it will be interesting to note that, despite the obvious sounding differences, the underlying cell "sociology" (i.e., my instructions of how each cell is suppose to react in face of its neighbors' values) remains identical in the first two variations; the difference between variations I and II lays in the moment of when the snapshot was taken. The first variation is much closer in this evolutionary process to Bach's original than the second variation (i.e., imagine yourself when you were ten years-old and look at yourself now). The initial configuration of cells has had a severe transformation as this virtual time has passed and cells have reacted to each other. Variations III and IV are two further accounts of how different sociological codes of behavior, at two different moments in the evolutionary time-line, have taken Bach's theme into da Silva's world.

#### **Solos I - IV (2003-05)**

I've intended *Solos* for keyboard as an open storage of unrelated ideas, experiments, annotations, comments, and other things that may eventually come to mind. Each piece stands independent from the remaining. Solo I describes a melancholic world with an unpretentious discourse. Solo II is corrosive, sarcastic at times, and generally exuberant in character. Solo III takes on the harmonic sequence of Bach's C Major prelude (from the Well-Tempered Clavier I) and, removes Bach's figuration to let it grow differently from the original. Solo IV took me back to the days when I was a piano student and to those painful lessons in which my teachers would hammer me with (their) proper way of playing Bach. To solve those unsolved issues with the past, I took on one of those most often murdered Bach pieces (the *Musette*) and re-wrote it as it should have been written from the very start.

#### ***Three Pieces for Clarinet and Piano* (2006)**

*Three Pieces for Clarinet and Piano* draws many different shades of musical character. The first movement irradiates a vibrant interplay between the two instruments with an almost endless rhythmic energy, with gestures scattered between the players and full use of each instrument's note-range. The second movement takes the listener to a contemplative space of long, soothing lines, and fluid gestures. The last movement drops the listener in a perpetual movement of fast, interweaved, mysterious lines that come to a rest when the last note is finally reached.

This piece was commissioned by the Center for Portuguese Studies of the University of California Santa Barbara as a tribute to Dr. José Blanco.

-Patricio da Silva

## **Biographies**

**Patrício da Silva** (1973, Portugal) received formal musical training at the Lisbon College of Music (1992-95) where he studied piano and composition (B.M. in piano, 1995). Following his move to the USA, da Silva pursued his composition studies as a recipient of the Betty Freeman Foundation Scholarship in Composition with Morton Subotnick, Stephen L. Mosko, and the late Mel Powell at the California Institute of the Arts (MFA, 1999). With support from the Fundação Luso-Americana para o Desenvolvimento (Portugal), he completed the Ph.D. program in composition at the University of California (2003), having studied composition with William Kraft, electronic and computer music with Curtis Roads, and algorithmic composition with David

Cope. Post-doctoral work as invited researcher at IRCAM in France (2003-04), followed by a research grant in 2004-05 by the Portuguese Foundation of Science and Technology spent in the UK includes research directly related to his own music on subjects such as the induction and manipulation of compositional processes, music grammars, computer representations of music, and composition with Artificial Life models. In 2006 he was invited as a composition fellow at the Tanglewood Music Center studying with Michael Gandolfi, and John Harbison. Awards include, among others, the Gould Family Foundation Young Composers Award (2000), the Ojai Festival Music for Tomorrow (2001), and the Otto Eckstein Family Fellowship. His music has been recently heard at the Tanglewood Music Festival, Ojai Music Festival, Zipper Hall, Musical Explorations, The Resistance Fluctuations, the Los Angeles County Museum of Art (LACMA), CREATE, Cistermúsica, and the Los Angeles Sonic Odyssey, having his work also been featured in several European radio and television programs. His music has been performed by notable soloists and ensembles including the California Ear-Unit, Brian Pezzone, Gloria Cheng, William Powell, David Johnson, Dorothy Stone, New Fromm Players, Moscow Piano Quartet, and the New Century Players. Other collaborations include composing incidental music for the Shakespeare & Co. directed by Tina Parker, and orchestration for Hollywood film scores.

**Jennifer Logan** is a multi-faceted composer articulating her experience in instrumental writing with computer music. She initiated her musical studies at age six in California, with an emerging interest on classical piano from a pluri-instrumental education. She studied piano with William Aprile, the late Philip Lorenz, and Andreas Werz, composition and orchestration with William Kraft, Alejandro Planchart, and Jack Fortner and electro-acoustic composition with Curtis Roads. Additionally, she has participated in seminars such as the Stockhausen Courses (2001), and the Ascoli-Piceno Music Festival in Italy (1998). As a pianist, she has been active both as a soloist and as a member of multiple ensembles, having performed in the US and abroad. She has collaborated with different ensembles such as the ECM, Orpheus, and Polyhymnia, under the direction of Jack Fortner, Stephen Stucky, Donald Crocket, and Alejandro Planchart. Jennifer Logan completed her Ph.D. in composition at the University of California Santa Barbara in 2004, and during the 2003-2004 academic year, she was a Visiting Doctoral Researcher at l'Université Paris VIII/CICM (Centre de Recherche Informatique et Création Musicale), where she produced the first english translations from the original french of three articles on computer music aesthetics by the Paris-based Argentine composer Horacio Vaggione. Dr. Logan is a prize-winner in the Los Angeles Liszt Competition, Keyboard Concerts Youth Performance Awards, Tulare County Symphony Young Artists Competition, and the Corwin Prize for Electroacoustic Composition. As an educator, she has taught at Porterville College, California State University Fresno, and the University of California Santa Barbara. Currently, she is an Adjunct Assistant Professor at Occidental College in Los Angeles where she teaches electronic music, music theory, aural skills, and music fundamentals. Since 2003 she has co-directed the Spectrum New Music Festival and the Los Angeles Sonic Odyssey, a concert series dedicated to electronic and computer concert music. Most recently, her new work for orchestra and electronics, *The Fifth World*, was premiered Feb 3, 2007. Published by Spectrum Press New Music, scores and MP3s are available online at [www.spectrumpress.com](http://www.spectrumpress.com).

**Bryan Pezzone** is the consummate crossover pianist of his generation. He excels in classical, contemporary, jazz, and experimental genres and is well known for both his versatility and

virtuosity as a performing artist, improviser and composer. He performs with many major symphony orchestra associations, tours widely with the jazz group Free Flight, and is known in the Los Angeles area as one of the primary free-lance pianists for film and television soundtrack recording, contemporary music premieres, and chamber music accompanying. His workshops on his comprehensive approach to improvisation are frequently requested and he is a consulting editor for the well-known publication "Piano and Keyboard."

As a soloist, Bryan has performed with the Colorado Symphony Orchestra, Atlanta Symphony Orchestra, Hollywood Bowl Orchestra, Pasadena Pops, Santa Monica Symphony, San Antonio Symphony, Los Angeles Philharmonic Institute Orchestra, United States International University Orchestra, U.C. Irvine Symphony Orchestra, Eastman Philharmonic and the Pacific Symphony. He has also been invited to perform solo keyboard concerts that blend traditional concert repertoire, improvisations and original works using the Yamaha Midi Grand by Willamette University for it's Distinguished Artist Series, the University of Miami, Rice University and in many Southern California appearances including the California Institute of the Arts where he has been on the piano faculty since 1987 and has created their multi-focused keyboard program.

Since beginning his career in Los Angeles in 1987, Bryan has worked with many of the premiere contemporary music conductors (Pierre Boulez, Oliver Knussen, John Adams, Esa-Pekka Salonen, and Kent Nagano). He is featured in collaborations on a vast number of professionally released recordings, and has been involved with nearly every major festival, series and performing arts organization, including:: Regular appearances on Sundays at Four (broadcast live on KUSC FM 91.5), Monday Evening Concerts, the Green Umbrella Series with both the Cal Arts New Century Players and the Los Angeles Philharmonic New Music Group, the Ojai Festival, Joeffrey Ballet (soloist in Stravinsky's "Les Noces"), Southwest Chamber Music Series and the Los Angeles Chamber Orchestra. Recent recordings include the chamber works of John Briggs, "Settings" by Mel Powell, works of John Harbison and John Cage as well as with oboe soloists Allan Vogel (Delos), trombonist William Booth and many other area instrumentalists. Bryan continues to produce CDs of his own music which blends jazz and classical styles - "Flying on Water" produced by Steve Wight and featuring M.B. Gordy on drums and Bart Samolis on bass, "Intimate Themes and Interludes" and "Towards", with the CD "Piano Prayers" soon to be released. Bryan was the founder of the California Institute of the Arts' multi-focused keyboard department the principal pianist with the Hollywood Bowl Orchestra from its inception in 1991 through 1999, received a rare on-screen credit for his performance on the soundtrack of "The Game" (with Michael Douglas) and has been the pianist on virtually all of the cartoons released by Warner Brothers and Disney over the past six years. He is responsible for much of Yamaha's Disklavier Piano Series with solo titles as disparate as "The Best of Elton John," "Cinema Love Songs," and "Debussy Piano Works" along with literally dozens of others, and he regularly performs across the United States in his quickly growing set of concerts called "Freedom Series" blending his passion for exploring life with the intimacy of creating spontaneous reflections he's never before performed.

Bryan received his Bachelor of Music from the Eastman School of Music in 1984 where he was awarded the Performers Certificate and won the concerto competition. He was invited to the Tanglewood Music Center two successive summers as a full scholarship fellow in 1983 and 1984 where he received the C.D. Jackson Master Award. He attended the Banif Centre during its winter term on scholarship from 1984 - 1985 as an alternative to graduate studies in order to have the necessary time to freely blend various aesthetics and diverse performance traditions into a unique approach. This passion remains the focus of his work and continues to evolve.

**William Powell** received the Artist Diploma in Clarinet Performance from the Juilliard School and a Master of Fine Arts degree from California Institute of the Arts. In 1993-94 Powell lived in India on a Senior Research Grant from the J. William Fulbright Commission. Under the auspices of Brhaddhvani Research and Training Centre for Musics of the World, he presented concerts of American music throughout India, collaborated in cross-cultural performances with clarinetists A.K.C. Natarajan and Narasimhalu Wadavatti, and recorded for All India Radio with Indian pianist Handel Manuel. Powell has commissioned many new works for clarinet and has premiered over 300 compositions. He has performed at major concert venues throughout the U.S., Europe and Asia including Avery Fischer Concert Hall; Merkin and Carnegie Halls; Dag Hammarskjold Auditorium at the United Nations in New York; the Kennedy Center in Washington, D.C.; the North American New Music Festival as soloist with the Buffalo Philharmonic; and at the International Congresses on Women in Music in Los Angeles, New York, Paris and Bremen. He has performed with the Aspen Festival and Chamber Orchestras, the contemporary music ensemble Sonor, the Sierra Wind Quintet, the Naumburg Award-winning Aulos Wind Quintet and, as principal clarinetist with the San Diego Chamber Orchestra, the Las Vegas Symphony and the Reno Philharmonic. He has performed as soloist in Pierre Boulez's *Domaines* for clarinet and orchestra at "New Music Los Angeles;" in Igor Stravinsky's *Ebony Concerto* for clarinet and jazz band with composer/conductor John Adams on the "Green Umbrella" concert series at the Japan American Theatre; in Ed Bland's *Magnetic Variations* for clarinet and chamber ensemble in a concert in celebration of Martin Luther King Day which was broadcast live on National Public Radio to networks throughout the United States, Canada, Europe, and the Near East; and in the West Coast premiere of Donald Martino's *Triple Concerto* for three clarinets and chamber orchestra. Powell served on the faculties of UC and CSU in San Diego; CSU, Long Beach; and the University of Nevada, Las Vegas before joining the faculty at California Institute of the Arts. He has recorded for Cambria, CRI, Electra/Asylum, Nonesuch and Innova.