



School of Music
University of Missouri

2021-2022 Series | Guest Recital

The [Switch~ Ensemble]

Zach Sheets, flutes

Madison Greenstone, clarinets

Leo Saguiguit, saxophones

Lauren Cauley, violin

TJ Borden, cello

Megan Arns, percussion

Jason Thorpe Buchanan, conductor/electronics

February 13, 2022 • 2:00pm

George Caleb Bingham Art Gallery

Program

hānau ka ua (2021) **Leilehua Lanzilotti**
(b. 1983)

Among Arrows (2021) **Heather Stebbins**
(b. 1987)

Strata (2021) **Christopher Chandler**
(b. 1986)

Program Notes and Composer Biographies

Hānau ka ua

hānau ka ua is Hawaiian for “born is the rain.” The title of the work is taken from a collection of [Hawaiian rain names](#) published by Kamehameha Publishing. In ‘Ōlelo Hawai‘i, we have hundreds of words for rain—the time of day, color, intensity, and sound of a rain gave it a distinct quality that inspired this vocabulary. The existence of such a depth of language for natural forces such as wind and rain reflect the importance and understanding of nature in Native Hawaiian culture. For children growing up in this culture, learning these names also meant respecting their environment in order to observe the subtlety of difference in rain types. In fact, modern science confirms that Hawai‘i has one of the most diverse rainfall patterns in the world. (Giambelluca TW, et. al. 2011. [The Rainfall Atlas of Hawai‘i](#))

“... Thus the second aspect of language as culture is as an image-forming agent in the mind of a child... our capacity to confront the world creatively is dependent on how those images correspond or not to that reality, how they distort or clarify the reality of our struggles.” — Ngūgĩ wa Thiong’o, *Decolonizing the Mind*

However, in 1983—the year I was born—there were fewer than fifty speakers of Native Hawaiian under the age of eighteen ([Indigenous Language Revitalization in the Americas](#), ed. Serafin M. Coronel-Molina 2016). Through a dramatic [language immersion movement](#) over the [past few decades](#), Hawaiian is once again a vibrant living language. Writing this piece has been part of my own process of challenging inherited notions of the hierarchy of language. Through radical indigenous modernity—taking the instruments, sounds, and language of my Kanaka Maoli heritage as a starting point—the work explores Hawaiian language and perception through sound.

As with language revitalization, composing does not happen in a void. I would like to thank my *kaikaina nani*, Nāwāhineokala‘i Lanzilotti, for her help with mo‘olelo, mele, and field recording research for this piece. Mahalo nui loa to Kumu hula Coline Aiu for leading me in the right direction to discovering more of Lili‘uokalani’s songs, including the one quoted in the alto flute, “Malakapua” from The Queen’s Songbook. Thanks to Nina C. Young for developing the electronics for both the live and installation versions of this work. Thanks also to choreographer Wendell Gray II for his prompt/piece, “how do you carry home with you?” Finally, thanks to the MAP Fund for supporting the development and performance of *hānau ka ua* through a project grant.

-- Leilehua Lanzilotti

Leilehua Lanzilotti

is a Kanaka Maoli musician dedicated to the arts of our time. A “leading composer-performer” (*The New York Times*), Lanzilotti’s “conceptually potent” work is characterized by explorations of timbre and an interest in translating everyday sounds to concert instruments using nontraditional techniques. Her musical voice is grounded in experimental practices, both through influences from the Wandelweiser collective, and her own explorations into radical indigenous contemporaneity. “Lanzilotti’s score brings us together across the world in remembrance, through the commitment of shared sonic gestures.” (*Cities & Health*)

As a composer, Lanzilotti has written for ensembles such as [the GRAMMY-winning ensemble Roomful of Teeth](#), Argus Quartet, and Chamber Music Hawai‘i. Her works have been performed at international festivals such as Ars Electronica (Austria), Thailand International Composition Festival, and Dots+Loops—Australia’s post-genre music and arts series. Lanzilotti is the recipient of a 2020 [Native Launchpad Artist Award](#), a [National Performance Network \(NPN\) Creation Fund Award](#), 2021 [McKnight Visiting Composer Residency](#), and 2022 [First Peoples Fund Artist in Business Leadership Fellow](#).

Lanzilotti has collaborated with The Noguchi Museum on several commissions, writing compositions honoring Noguchi sculptures in conjunction with installations. These projects include [birth, death](#) (2017), for Noguchi's obsidian *Sounding Stones* and ensemble; [Postcards II: Akari](#) (2018), for flute, viola, harp (or guitar), and fixed media based on the sounds of Akari; and [beyond the accident of time](#) (2019), for percussion and voices, inspired by Noguchi's never-fully-realized *Bell Tower for Hiroshima* (1951). A new work coming this spring and presented by the City & County of Honolulu honors Noguchi's [Sky Gate](#), one of the most prominent sculptures on the City Civic Center grounds.

As a [recording artist](#), Lanzilotti has played on albums from Björk's *Vulnicura Live* and Joan Osborne's *Love and Hate*, to Dai Fujikura's *Chance Monsoon* and David Lang's *anatomy theater*. Lanzilotti's upcoming solo performance projects include *Wayfinder*—a [new viola concerto by Dai Fujikura](#) inspired by Polynesian wayfinding. *in manus tuas*—Lanzilotti's solo viola album debut—was featured in Steve Smith's [Log Journal Playlist \(Live life out Loud\)](#), Bandcamp's [Best Contemporary Classical Albums of 2019](#), and [The Boston Globe's Top 10 classical albums of 2019](#), and was called “an entrancing new album” by *The New Yorker's* [Alex Ross](#). To reach new audiences and share contemporary music, Lanzilotti has [published](#) articles in *Music & Literature* and *Neue Zeitschrift für Musik*, and written program notes for the London Symphony Orchestra. Lanzilotti's dissertation is an analysis of Andrew Norman's *The Companion Guide to Rome* showing the influence of architecture and visual art on the work. As an extension of the research, she created [Shaken Not Stuttered](#), a free online resource demonstrating extended techniques for strings. Lanzilotti has also worked as a producer and curator, recently as the [Curator of Music](#) at EMPAC. Upcoming publications include a contribution to *Tuning Calder's Clouds*, edited by Vic Brooks and Jennifer Burris, which will be published in fall 2022 in a collaboration between EMPAC at Rensselaer, the Calder Foundation, and Athénée Press. It is the first book to explore the artistic, technological, and political intersections of Alexander Calder's sculptural *Acoustic Ceiling*.

As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (where she was also the director of the contemporary music ensemble), Casalmaggiore International Music Festival, and Point CounterPoint Music Festival. Lanzilotti is currently a lecturer in both Composition & Viola at the [University of Hawai'i, Mānoa](#).

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and the New World Symphony. She participated in the Lucerne Festival Academy under Pierre Boulez and was the original violist in the Lucerne Festival Alumni Ensemble. Her mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Fütting.

Heather Stebbins

Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed in North America, South America, Australia, Asia, and Europe by ensembles such as loadbang, Ensemble U:, the JACK Quartet, Dal Niente, Sound Icon, Transient Canvas, Ensemble L'Arsenale, eighth blackbird, and the Riot Ensemble. She has worked closely with performers Carlos Cordeiro, Will Lang, Andrew Kozar, Adam Vidiksis, and Sam Kelder to create highly personal pieces for solo instrument and electronics.

You Are Not Stone, an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the New Focus, SEAMUS, and Coviello labels.

Stebbins was the recipient of a Fulbright Fellowship and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve.

Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.

In addition to composing and teaching, Heather enjoys exploring new places and spaces with her partner Mike, their sons Elliott and Ezra, and their four-legged companion, Rowan.

Strata

Drawn from the field of geology and referring to layers of rock or soil, the title *Strata* alludes to the compositional process used for this work. At the beginning of our collaboration, I gave the musicians of the [Switch~ Ensemble] various prompts of sounds, techniques, and gestures to record, which I then used to construct the electronics. The musicians then recorded solo improvisations alongside these electronics, and finally, we held telematic group improvisation sessions with these materials.

I find that this multi-part asynchronous collaborative process that draws on recording, listening, reflecting, and improvising, both independently and in response to others, connects in interesting ways to the geological concept of strata. The initial electronics I composed became a kind of landscape upon which external forces act through the musicians' improvisational responses. The landscape changed, gaining new texture, features, and depth, with each successive improvisation. My role at the end of this process became like a geologist or archaeologist, sifting through various layers to uncover and highlight novel features. The end result is a composite of music from different times and situations. It has been a rewarding way to connect and make music together in these distanced times, and I am deeply grateful for the artistry that Madison, Lauren, Megan, and T.J. brought to this project.

--Christopher Chandler

Christopher Chandler

Christopher Chandler is a composer, sound artist, and a co-founder of the [Switch~ Ensemble]. He serves as Assistant Professor of Music at Union College in Schenectady, NY where he teaches courses in music theory, composition, and technology. His acoustic and electroacoustic work draws on field recordings, found sound objects, and custom generative software. His music has been performed across the United States, Canada, and France by leading ensembles including Eighth Blackbird, the American Wild Ensemble, the Oberlin Contemporary Music Ensemble, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne.

His music has received recognition and awards for his music including a BMI Student Composer Award, an ASCAP/SEAMUS Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received a Ph.D. in composition from the Eastman School of Music, an M.M. in composition from Bowling Green State University, and a B.A. in composition and theory from the University of Richmond.

The [Switch~ Ensemble]

A new music ensemble for the 21st Century, the [Switch~ Ensemble] is dedicated to the creation of new works for chamber ensemble: we bring bold new acoustic, electroacoustic, and multimedia projects to life. At the core of each performance is our commitment to the total integration of technology and live musicians. We strive for compelling artistry achieved through the seamless creation, production, and execution of new music, and believe that working directly with composers—in a medium where the score is a point of departure rather than a finish line—allows for new and thrilling musical possibilities.

[Switch~] contributes to the future of the genre by strongly advocating for and commissioning the music of a

new generation of emerging young composers. We have enjoyed fruitful collaborations with both emerging and established composers. Recent engagements include performances and residencies at Cornell, Bard College, the University of Chicago, Ithaca College, Buffalo State University, UC Berkeley, the VIPA Festival (Spain), Eastman School of Music, and Avaloch Farms Music Institute, as well as concerts at the Image/Sound Festival, San Francisco Center for New Music, MATA Interval Series, NYCEMF, Vanguard New Music Series at Kent State University, the Queens New Music Festival, the CD release of Christopher Chandler's *Smoke and Mirrors* on the SEAMUS label, CD releases with composers Juraj Kojs and Stephen Yip, and more.

Based in New York City and founded in 2012 at the Eastman School of Music in Rochester, the [Switch~ Ensemble] looks toward the future of contemporary music. Dedicated to performing high-level chamber music integrated with cutting-edge technology and supporting emerging and early career composers, we are passionate about helping to build a diverse canon of 21st century works that leaves space for all voices—especially those that have historically been excluded from our field. Upcoming engagements include premieres of new commissions from Kelley Sheehan, Forbes Graham, Anna-Louise Walton, Santiago Diez-Fischer, Leilehua Lanzilotti, and Sam Pluta in New York City, and residencies at the University of Missouri, Colby College, and the University at Buffalo. Our 2021-22 season has been made possible with support from the Amphion Foundation, New Music USA, the MAP Fund, Pro Helvetia, the Copland Fund, and the friendly support of the Ernst von Siemens Musikstiftung. www.switchensemble.com

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.