THE SCHOENBERG SOUNDWAYS

Arnold Schoenberg

Drei Klavierstücke, Opus 11

PERFORMED BY

Aron Kallay

Verklärte Nacht

PERFORMED BY

USC Thornton Student Ensemble

GaHyun Cho violin 1
Marina Lenau violin 2
Frederic Rosselet cello 1
Coleman Itzkoff cello 2
Daniel Fellows viola 1
Kevin Hsu viola 2

EVENING PROGRAM
SATURDAY, MARCH 7, 2015, 7 P.M.
RAMO RECITAL HALL

USC Visions & Voices
The Arts and Humanities Initiative

The Schoenberg Soundways is a three-part program that includes a mobile exhibition of intermittent audio emissions of five Schoenberg compositions. Between Monday, March 2 and Friday, March 6, five USC Hospitality vehicles "performed" each composition as they delivered services and goods throughout the campus. A bronze plaque containing a Schoenberg quote represents a commemorative gesture that was temporarily installed on the grounds of the USC Thornton School of Music during the event. Tonight, we present the third and final installment of **The Schoenberg Soundways**, an evening of presentations and concerts by USC faculty and students.

Program

7 p.m. Introduction and screening of a documentary short on the five-day mobile sound exhibition

7:15 p.m. Presentation by Paul Chaikin, "Emancipation of Dissonance"

7:30 p.m. Piano recital by Aron Kallay, *Drei Klavierstücke*, Opus 11

7:45 p.m. Introduction of *Verklärte Nacht* by Paul Chaikin

8 p.m. Performance of *Verklärte Nacht,* USC Thornton Student Ensemble led by Karen Dreyfus

8:30 p.m. Reception with Viennese pastries and coffee

Bios

PAUL CHAIKIN

Paul Chaikin joined the musicology faculty at the USC Thornton School of Music in 2011. He earned his Ph.D. in Ethnomusicology at Brown University in 2010, having written his dissertation on opera and related cultural affairs in contemporary Berlin. Additional research interests include aesthetic theory, the history of perception and the music of Giaochino Rossini. His research has received support from the National Endowment for the Humanities and the Deutsche Akademische Austauschdienst. At USC, he has taught courses on opera, popular music, jazz and the sociology of music.

ARON KALLAY

GRAMMY-nominated pianist Aron Kallay's playing has been called "exquisite...every sound sounded considered, alive, worthy of our wonder" (*LA Times*). Kallay's performances often integrate technology, video and alternate tunings—*Fanfare* magazine described him as "a multiple threat: a great pianist, brainy tech wizard and visionary promoter of a new musical practice." Kallay has performed throughout the United States and abroad and is a fixture on the Los Angeles new-music scene. He is the co-founder and board president of People Inside Electronics (PIE), a concert series dedicated to classical electroacoustic music; the managing director of MicroFest, Los Angeles's annual festival of microtonal music; and the co-director of the underground new-music concert series Tuesdays@MONK Space. He is also the co-director of MicroFest Records, whose first release, *John Cage: The Ten Thousand Things*, was nominated for a GRAMMY Award for Best Chamber Music Performance. He is on the faculty of the University of Southern California and Chapman University.

KAREN DREYFUS

Karen Dreyfus, a prizewinner of the Naumburg, Tertis, Washington and Hudson Valley competitions, has toured worldwide with the Orpheus Chamber Orchestra, Musicians From Marlboro and the New York Philharmonic. A recording artist in both solo and chamber music, Dreyfus has recorded for Bridge Records, MMC, Parma, Cala and other recording companies. Born into a family of musicians, her major viola studies were with Leonard Mogill, Michael Tree and Karen Tuttle. A graduate of the Curtis Institute of Music, Dreyfus teaches at the Manhattan, Mannes and Juilliard Schools, and in 2013, Dreyfus joined the faculty of USC, where she is director of chamber music as well as assistant professor of viola. Dreyfus received a National Endowment for the Arts Solo Recitalists Award. She is a founding member of the Lyric Piano Quartet, Antonin Quartet and the Amerigo Trio.

DAVID SCHAFER

David Schafer is an artist who works across multiple methods of production, including sculpture, sound, performance and works on paper. Schafer's work is driven by a wide range of theoretical and personal references that arise from site-specific situations and cultural memory. Schafer performs sound as DSE, a platform for the production of and dissemination of electronic noise, processed recordings, live signal manipulation and voice. Schafer has shown nationally and internationally and has received several public art commissions. Most recently he has had one-person shows at Diane Rosenstein Gallery in Los Angeles and Studio10 gallery in Bushwick, NY. His sound works have recently been included in curated radio programs in Lisbon, Berlin and Paris. He recently performed at Human Resources and Samuel Freeman Gallery in Los Angeles, and at Printed Matter and Silent Barn in New York.

Schafer was recently a visiting artist at Art Center College of Design and is currently teaching at the USC Roski School of Art and Design in critical studies. Schafer's work has been written about in the *Los Angeles Times*, the *New York Times*, *The New Yorker* and *Sculpture* Magazine, among others. Recent book publications include *Separated United Forms* by Charta Press, Milan, and *Site of Sound #2: Of Architecture and the Ear*, edited by Brandon LaBelle, Errant Bodies Press, Berlin. His sound performance in conjunction with the *2010 Whitney Biennial* was included in *Noise Channels: Glitch and Error in Digital Culture* by Peter Krapp. Schafer's solo exhibition, Models of Disorder, is up at Diane Rosenstein Gallery in Los Angeles through March 14.

USC THORNTON STUDENTS

GAHYUN CHO *violin 1*

Acclaimed as "a sensational violinist...who has brilliant colors, originative interpretation, and noble charisma," violinist Ga Hyun Cho came to international prominence upon winning First Prize and Audience Prize in the Max Rostal International Violin Competition in 2012. Cho previously won prizes in other prestigious competitions, including the Washington International, Leopold Mozart, Young Concert Artists and Città di Brescia. A native of Seoul, South Korea, Cho began playing the violin at age four, and made her debut with the Korean Symphony Orchestra just six years later. She has since built a successful career performing with prominent orchestras throughout the United States, Asia and Europe, including the Munich Radio Orchestra and Brandenburgische Staatsorchester Frankfurt. Cho received her Artist Diploma degree at the USC Thornton School of Music in 2014, and is currently pursuing a Doctor of Musical Arts degree at Thornton under the tutelage of Distinguished Professor Midori Goto.

MARINA LENAU *violin 2*

Marina Lenau is a Ukrainian-born American violinist who began performing and competing internationally as a soloist as well as a member of various chamber groups at an early age. She has had solo appearances in Russia, Ukraine and the United States, with orchestras including Kiev Youth Symphony, South Florida Philharmonic, Atlantic Classical Orchestra, Lagrange Symphony and Redlands Symphony. She is an active soloist and a recitalist on both the east and west coasts, and is currently completing her Doctor of Musical Arts degree at the USC Thornton School of Music, studying with the world-renowned violinist Glenn Dicterow.

FREDERIC ROSSELET *cello 1*

Swiss-American cellist Frédéric Rosselet has been heard in many music festivals across Europe and North America. A passionate orchestral and chamber musician, he has been a member of the Verbier Festival Orchestra and a participant at Yellow Barn, as well as a faculty member at the Yellow Barn Young Artists Program. Having a keen interest in early and new music, Rosselet enjoys discovering new works for the cello while exploring old repertoire with period instruments. He obtained his MM at the Basel Music Academy, while studying baroque cello at the Schola Cantorum Basiliensis. Currently, he is a doctoral student of Ralph Kirshbaum at the USC Thornton School of Music, where he was awarded first prize in both the solo Bach and the concerto competitions.

COLEMAN ITZKOFF *cello 2*

Coleman Itzkoff is emerging as a distinctive voice among a new generation of classical musicians. Originally from Cincinnati, Itzkoff comes from a long line of musicians on both his father's (Itzkoff) and mother's (Yenney) sides. At the age of 12, he began studying with Eric Kim, who was the principal cellist of

the Cincinnati Symphony. In 2010, Itzkoff began his studies at Rice University's Shepherd School of Music under the guidance of Desmond Hoebig. In 2012, he represented the Shepherd School at The Kennedy Center in Washington, D.C., performing Kodaly's solo Cello Sonata. Later that year, he took home both the Gold Medal in the String Division as well as the overall Entergy Grand Prize at the Young Texas Artists Competition. In 2013, he was invited for a weeklong artist residency with NPR's *Performance Today*. He is now pursuing a master's degree at the USC Thornton School of Music, studying with David Geringas and Ralph Kirshbaum.

DANIEL FELLOWS *viola 1*

Daniel Fellows was exposed to music early in life by his musician parents. He began his musical studies at the age of four with his mother, Esther, and continued through high school. As an orchestral musician, Fellows has served in the viola sections of various professional and festival orchestras in the U.S. and abroad, including the orchestras of Cheyenne, Tulsa, Arkansas, Kaleidoscope Chamber Orchestra (Los Angeles) and the Great Mountains Music Festival Orchestra in Pyeong-Chang, South Korea. As a soloist, Fellows has performed concerti with the orchestras of Bartlesville, Oklahoma, and Grand Junction, Colorado. He received his Bachelor of Music degree from the University of Colorado at Boulder as a student of Erika Eckert. Currently, Fellows is pursuing a Master of Music degree at the USC Thornton School of Music, studying with Michael Tree of the Guarneri String Quartet.

KEVIN HSU *viola 2*

Kevin Hsu, born and raised in the San Francisco Bay Area, is a violist who is currently pursuing his master's degree at the USC Thornton School of Music. He previously studied with Martha Katz at the New England Conservatory and Jodi Levitz of the San Francisco Conservatory of Music. He has participated in numerous master classes and festivals throughout the world, and has done chamber music residencies with string quartets and piano quintets. Hsu is actively seeking to promote chamber music in the Los Angeles area, or wherever he may currently be.

Works Being Performed

***DREI KLAVIERSTÜCKE*, OPUS 11**

The historical and musical significance of Schoenberg 's *Drei Klavierstücke*, Opus 11 cannot be overstated. The consensus today that they are landmarks belies a long history of analyses by theorists who valiantly attempted to shoehorn them into the syntax of tonal harmony. However, Schoenberg saw music history as moving inevitably forward; the introduction of equal temperament made possible chromaticism, modulation techniques and the tonal system of the eighteenth century. But Schoenberg saw that, carried to its logical conclusion, tonal music contained within itself the seeds of its own destruction. Opus 11 represents one of Schoenberg's earliest and most decisive steps on the path toward serialism.

VERKLÄRTE NACHT (TRANSFIGURED NIGHT)

This work was inspired by a mystical poem by Richard Dehmel. In cold, moonlit woods, a woman confesses to her lover that she carries the child of another man she never loved but to whom she yielded for fulfillment. After a long pause of brooding meditation, he resolves that their love will make the child their own. They embrace and walk on, the formerly barren night transformed by hope and devotion.

USC Visions & Voices

USC University of Southern California

Presented by USC Visions and Voices: The Arts and Humanities Initiative. Organized by David Schafer (Critical Studies, USC Roski School of Art and Design).

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THE SCHOENBERG SOUNDWAYS PROJECT
Curated by David Schafer

March 2nd – 7th, 2015

The presence of Viennese composer Arnold Schoenberg makes a return to the USC Campus, in March 2015, featured as a Visions and Voices Arts Initiative six day public event. Seventeen years after the Schoenberg Archives were moved from USC to Vienna, Austria, the dissemination of his work will be presented through multiple formats and venues on the USC campus.

The first component of The Schoenberg Soundways will embody intermittent audio emissions of five compositions that will be played Monday March 2nd through Friday March 6th, as the mobile exhibition. Each composition will be 'performed' by five USC Hospitality Vehicles, as they deliver services and goods throughout the USC campus.

A bronze plaque, containing a personal Schoenberg quote represents a commemorative gesture that will be temporarily installed on the grounds of the Thornton Music School in the center of Ramo Court during the event.

The third and final installment of The Schoenberg Soundways includes an evening of presentations and concerts at the Ramo Recital Hall. This event includes a lecture, and performances by faculty and students; including a Piano Opus, and a live performance of Schoenberg's iconic piece, " Veklarte Nacht ". The event will be concluded with a reception of Viennese pastries and coffee.

The Schoenberg Soundways project intends to captivate the attention of students, faculty and staff, with a multi-faceted yet cohesive representation of experiencing Schoenberg's compositions, while celebrating his formidable and significant history. It's no question, that to this day, Schoenberg's name still provokes debate. The core values of interconnectivity at the USC community, is to unveil collaborations between multiple departments; those of which will be excavating, nurturing, and utilizing the varying systems of education and musicology. The following individuals will reveal Schoenberg's continuum of works.

Roski's Critical Studies Faculty and Schoenberg Soundways Curator, David Schafer will be introducing the final evening of this six-day event and present a short video document. Following, Paul Chaikin, a Musicologist at Thornton Music School, will present a short lecture on the "Emancipation of Dissonance". Following, Aron Kallay, a nationally recognized Composer and Pianist, will perform Schoenberg's piano Opus. Karen Dreyfus, a nationally recognized Violist, will be leading the Thornton School of Music Ensemble for the performance of " Verklarte Nacht ", which will be introduced by Paul Chaikin.

Evening Program: March 7th, 7pm-9pm

7:00-7:15 **Introduction and Screening:** A short video introducing the mobile sound trucks and project.

7:15-7:30 **Lecture:** Presentation by Paul Chaikin "Emancipation of Dissonance".

7:30-7:45 **Piano Recital:** Aron Kallay piano Opus 11.

7:45-8:00 **Reading:** Introduction of "Verklarte Nacht", by Paul Chaikin.

8:00-8:30 **Performance:** "Verklarte Nacht" Thornton Student Music Ensemble, led by Karen Dreyfus.

8:30-9:00 **Reception:** Viennese pastries and coffee.

ARNOLD SCHOENBERG: Selected Compositions

TRUCK NO. 1: Brettl-Lieder, 1901
A glimpse into the young Schoenberg's wry and humorous foray of Cabaret Songs. A unique introduction, with the dramatic flair and harmonic imagination, which foreshadowed his later compositions.

TRUCK NO. 2: Gurre-Lieder, 1901-1911
The piece that first garnered Schoenberg his famed recognition. Gurre-Lieder tells the medieval legend of the Danish King Waldemar, and his mistress; murdered by Waldemar's faithful Queen. An example of Schoenberg's traditional style, lending greater weight to his later experiments.

TRUCK NO. 3: Erwartung Op. 17, 1909-1924
A thirty-minute opera for a single soprano with orchestra, epitomizes Schoenberg's early atonal compositions. Erwartung, a psychological snapshot of a woman's discovery of her deceased lover, takes shape through this surreal and grotesque composition.

TRUCK NO. 4: Wind Quintet Op. 26, 1924
After Schoenberg's brief hiatus from composing, the Wind Quintet represents an early example of his 12-tone method. This colorful instrumentation breathes life into what is often stereotyped as a stark and foreboding style.

TRUCK NO. 5: Phantasy for Violin and Piano, Op. 47, 1949
Represents Schoenberg's mastery of the ambiguity of form, such as that which he admires in the asymmetry of Brahms' phrasing, that no such outline of the Phantasy can really contribute much to its understanding. Any such sectionalization only describes its own axioms for perceptual distinction- Schoenberg always knew this and sought to integrate all the varied parameters of his craft in such a way as to at once clarify form and at the same time confound the superficial perception of it.

Plaque Location: Ramo Court

