The Florida State University College of Music

Patricia J. Flowers, Dean
Seth Beckman and William Fredrickson, Associate Deans

The 2013 György Ligeti Festival & Symposium

October 10 - 12, 2013

2013 György Ligeti Festival & Symposium Committee
Jane Clendinning, David Kalhous
Benjamin Sung, Clifton Callender

Jane Clendinning and Clifton Callender, Organizers

Special guests:
Louise Duchesneau, Lukas Ligeti
William Purvis (horn), and Richard Steinitz

With a long-standing reputation as one of the premiere music institutions in the nation, the College of Music is a vital component of The Florida State University community, offering a comprehensive program of instruction and serving as a center of excellence for the cultural development of the state.

For more information please contact us at 850.644.3424 or visit our website: www.music.fsu.edu
Welcome

On behalf of the Florida State University and the College of Music, we welcome you to our community. The dedicated faculty, staff, and students of the College of Music have been working hard to coordinate performances of the highest integrity and musicianship and to prepare for our visiting scholars, performers, and composers. We are happy to present the Ligeti 2013 Symposium and Festival and to host our many distinguished guests. It is our sincere hope the you find enjoyment and inspiration during your time here on our campus.

At the Florida State University College of Music, our music curriculum is regarded as one of the most comprehensive in the world. We are the third largest music program in higher education, and student musicians across 40 states and 30 countries now consider Tallahassee their home. As you will experience, our students undergo intensive training in all areas of classical and world music study. This weekend, our community will provide you with first class musical experiences that we hope will resonate with you for years to come.

Sincerely,

Patricia Flowers, Dean
Jane Piper Clendinning, Professor
Clifton Callender, Associate Professor
College of Music
The Florida State University
A deeply-felt thank you to all who proposed papers for the Symposium. Because of time constraints and a desire to avoid two paper sessions at once, we were unable to accept approximately half of the submissions we received. We were gratified to see the wide range and large number of responses to the call for proposals.

We are particularly honored to be hosting those presenting their research on György Ligeti’s music this weekend, and are thankful for the time, creativity, and intellectual energy that went into creating your presentations for this event. We hope you enjoy your time at Florida State University, and thank you for sharing your research with us.

Jane Piper Clendinning and Clifton Callender, Ligeti Symposium and Festival Organizers

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Schedule of Events

**Thursday, October 10, 2013**

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<tr>
<th>Time</th>
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<td>1:30 P.M. – 2:00 P.M.</td>
<td>Registration and Coffee</td>
<td>Kuersteiner Lounge</td>
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<tr>
<td>2:00 P.M. – 3:10 P.M.</td>
<td>Paper Session 1</td>
<td>Dohnányi Recital Hall</td>
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<td>Michael Buchler (FSU), Chair</td>
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<td>Zvonimir Nagy (Duquesne University): Ligeti’s White on White: Embodied Cognition of the Compositional Process</td>
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<td>3:10 P.M. – 3:20 P.M.</td>
<td>- Break -</td>
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<td>3:20 P.M. – 4:30 P.M.</td>
<td>Paper Session 2</td>
<td>Dohnányi Recital Hall</td>
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<td>Evan Jones (FSU), Chair</td>
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<td>Benjamin Dwyer (Middlesex University): Teleology or Transcendence? Perspectives on Ligeti’s Collusion with Automatism</td>
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<td>Stephen Taylor (University of Illinois at Urbana-Champaign): Hemiola, Maximal Evenness, and Metric Ambiguity in Late Ligeti</td>
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<td>4:35 P.M. – 4:50 P.M.</td>
<td>Gamelan Interlude with</td>
<td>Housewright Music Bldg. (World Music Room, 217)</td>
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<td>Sekaa Gong Hanuman Agung Balinese Gamelan</td>
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<td>5:00 P.M. – 6:15 P.M.</td>
<td>Lecture Recitals</td>
<td>Dohnányi Recital Hall</td>
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<td>David Kalhous (FSU), Chair</td>
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<td>Elisa Järvi (Sibelius Academy, University of the Arts Helsinki, Finland): A Turning Kaleidoscope - György Ligeti’s Fém (1989) as a Source of Multiplicity for the Performer</td>
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<td>Lawrence Quinnett (Florida State University): How Disorderly is Désordre? A Study in Harmony</td>
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<td>6:15 P.M. – 8:00 P.M.</td>
<td>- Dinner Break -</td>
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<td>8:00 P.M.</td>
<td>Opening Concert (I)</td>
<td>Opperman Music Hall</td>
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<td>Piano Etudes</td>
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Friday, October 11, 2013

8:30 A.M. – 9:00 A.M.  Registration and Coffee
Lindsay Recital Hall

9:00 A.M. - 10:15 A.M.  Paper Session 3
Lindsay Recital Hall  Jane Clendinning (FSU), Chair
Jennifer Iverson (University of Iowa): Ligeti and the Evolution of Klangfarbenmelodie
Michael Searby (Kingston University, UK): Ligeti and Musical Form: An Examination of György Ligeti’s Changing Approach Towards Form in his Music

10:15 A.M. - 10:30 A.M.  - Beak -

10:30 A.M. - 11:45 A.M.  Paper Session 4
Lindsay Recital Hall  Frank Gunderson (FSU), Chair
Wolfgang Marx (University College Dublin, Ireland): Perennial Suffering’s Right to Expression: Lament and Mourning as Engagement with Trauma in Ligeti’s Music
Chelsea Douglass, Jason Noble, and Stephen McAdams (McGill University, CIRMNT, SSHRC): Sound Mass and Auditory Streaming: A Perceptual Study of Ligeti’s Continuum

11:45 A.M. - 1:30 P.M.  - Lunch Break -

1:30 P.M. - 2:40 P.M.  Paper Session 5
Lindsay Recital Hall  Charles Brewer (FSU), Chair
Peter Laki (Bard College): The Linguistic Magic of Sándor Weöres in the Works of György Ligeti

2:40 P.M. - 3:00 P.M.  - Break -

3:00 P.M.  Ligeti Festival & Symposium Concert (II)
Opperman Music Hall  Musica Ricercata and other early piano works

Wendy Smith took charge of advertising and producing the web site, poster, concert programs, and booklet with an artistic eye and great attention to detail.

William Frederickson, Associate Dean, Nicole Brooks, Online News Editor/ Media Relations, Sarah Howard, Social Media Coordinator, and Jeffery Seay, Editor in Chief, STATE Faculty-Staff Bulletin, also helped with advertising and promotion.

Lee Smith and Nick Smith have been very helpful in scheduling (and rescheduling) the halls and providing staff and support for the events.

Mike Shapiro and Michael Strickland provided expert technical support.

Anne Garee, Program Director, Piano Technology, Bruce Hargabus, Piano Technician, and Valerie Arsenault, Visiting Assistant Professor, Baroque Ensemble, have been essential in maintaining, repairing, and transporting the pianos, harpsichord, and continuo organ used in the Festival.

Graduate Students from the Florida State University Music Theory Society and Society of Composers, Inc. have assisted with the Symposium and Festival registration and breaks.

Michelle Pohto, Director of Fiscal Offices, Tony Daniels, Administrative Specialist, Jonathan Brown, Administrative Support Assistant, and Nicole Ruddock, Accounting Specialist, have been very helpful in advising and handling financial details.

Karey Fowler, Undergraduate Advisor (and Lukas’ piano teacher), eagerly helped with Lukas Ligeti’s arrangements and provided much encouragement.

“Ligeti’s Later Music,” a one-day conference in London March 2012 organized by Michael Searby, Principal Lecturer in Music at Kingston University, and sponsored by Kingston University and the University of London’s Institute for Musical Research, was an inspiration for the current event. Thanks also to participants in that event—Michael Searby, Richard Steinitz, and Wolfgang Marx—who answered the call to reconvene in Florida in October 2013.

Thanks to Ligeti Scholars and Professors Amy Bauer (University of California-Irvine) and John Cuciurean (University of Western Ontario) who were unable to attend the Symposium and Festival this weekend, but who have been supportive of it from the beginning, and who have contributed to the event by providing concert program notes.
students in preparation for the performances you will hear during the Ligeti Symposium and Festival. Profs. Hastings, Williams, Quinn, and Kalhous have also put many hours into preparing selections that they will perform. Our Piano Performance colleagues are truly remarkable in their support for recent music in general and their love of György Ligeti’s music in particular.

Sarah Eyerly, a new Assistant Professor of Musicology and Director of the Early Music Ensembles who just began teaching at Florida State University in August, has prepared the Early Music performances for the Festival of selections by Machaut, one of Ligeti’s favorite earlier composers whom he cites as inspiration. We also thank the members of this ensemble who were willing to prepare this music for a performance so early in the semester. This will represent the Early Music Ensemble’s first performance under her leadership.

Members of the **Eppes String Quartet**—Vilma Lloja and Alexandra Matloff, violins; Peter Dutilly, viola; Austin Bennett, cello—and their coach, Greg Sauer, Associate Professor of Cello, embraced the challenge of *Metamorphoses Nocturnes*.

Members of the **Singularity Saxophone Quartet**—Thomas Giles, soprano; Cole Belt, alto; Scotty Phillips, tenor; Brian McNamara, baritone—and Patrick Meighan, Professor of Saxophone, responded enthusiastically to the opportunity to prepare the music of both Lukas and György Ligeti.

Michelle Stebleton, Associate Professor of Horn, collaborated in bringing William Purvis as a guest of the Horn Performance Studio as well as our featured performer for the *Horn Trio*.

All of our colleagues in the **Music Theory and Composition** and **Musicology Areas** have been enthusiastically supportive of this event from the beginning, and many have served as Session Chairs or have provided other specific support for this event.

Michael B. Bakan, Professor of Ethnomusicology, Head of World Music and Director of Sekaa Gong Hanuman Agung Balinese Gamelan and members of the Gamelan ensemble Fall 2013 have graciously invited Symposium guests for a “Gamelan Interlude” performance.

The **Warren D. Allen Music Library**, Laura Gayle Green, Director, and Sara Nodine, Head of Collection Development, created a special display honoring the life and work of György Ligeti. Visit the library to see the display and then go to http://guides.lib.fsu.edu/LigetiFestival2013 for more information.

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### Friday, October 11, 2013 cont’d

**4:00 P.M. – 4:15 P.M.**  
- Break -

**4:15 P.M. - 5:00 P.M.**  
**Featured Presentation:**  
Lukas Ligeti

**5:00 P.M.**  
**Ligeti Festival & Symposium Concert (III)**  
Opperman Music Hall  
Works by György Ligeti, Lukas Ligeti, Stephen Taylor, and Clifton Callender; performances by the FSU Early Music Ensemble

**6:30 P.M. - 8:00 P.M.**  
- Dinner Break -

**8:00 P.M.**  
**Ligeti Festival & Symposium Concert (IV)**  
Ruby Diamond Concert Hall  
Program includes Concert Românesc.  
University Symphony Orchestra  
Ed Kawakami conductor

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### Saturday, October 12, 2013

**8:30 A.M. – 9:00 A.M.**  
**Registration and Coffee**  
Dohnányi Recital Hall

**9:00 A.M. - 10:15 A.M.**  
**Paper Session 6**  
Dohnányi Recital Hall  
Margaret Jackson (FSU), Chair  
Ben Levy (University of California, Santa Barbara): *Condensed Expression and Compositional Technique in György Ligeti’s Aventures and Nouvelles Aventures*  
Joseph Cadagin (Stanford University): *SCHLAGER ALICE?: Jazz, Theatricality, and Carrollian Nonsense in György Ligeti’s “A Long, Sad Tale”*

**10:15 A.M. - 10:30 A.M.**  
- Break -
Saturday, October 12, 2013 cont’d

10:30 A.M. - 11:45 A.M.  Paper Session 7  
Dohnányi Recital Hall  
Joseph Kraus (FSU), Chair  
Stephanie Probst (Harvard University): Reading Irony and Paradox in György Ligeti’s Sonata for Viola Solo (1991–94)  
Yiheng Yvonne Wu (University of California, San Diego): Ligeti’s “Cooled Expressionism”: Watching Music from a Distance

11:45 A.M. - 1:00 P.M.  - Lunch Break -

1:00 P.M. - 2:45 P.M.  Featured Presentation:  
Dohnányi Recital Hall  

2:45 P.M. - 3:00 P.M.  - Break -

3:00 P.M. - 4:15 P.M.  Paper Session 8  
Dohnányi Recital Hall  
Nancy Rogers (FSU), Chair  
Amelia Kaplan (Ball State University): Another Look at the First Movement of Ligeti’s Horn Trio: The Bitonal Horn Call as a Process  
Lauren Halsey (University of Washington): Ligeti’s Split: A Break from Canonic Microtonality to Audible Rhythmic Structures in the Horn Trio

4:15 P.M. - 7:00 P.M.  - Dinner Break -

7:00 P.M. - 7:45 P.M.  Pre-Concert Lecture:  
Lindsay Recital Hall  
Richard Steinitz: An Introduction to Ligeti’s Horn Trio and What His Sketches Reveal About its Genesis

8:00 P.M.  Ligeti Festival & Symposium Concert (V)  
Opperman Music Hall  
Program includes Three Pieces for Two Pianos, Horn Trio, Volumina, String Quartet No. 1, and Cello Sonata

Acknowledgements

An event of this scope and complexity is only possible through the collaborative work of many people, each contributing in his or her area of specialty. As the saying goes “Many hands makes light work”; here it is also true that without “many hands” the work would have been impossible to accomplish. We are most fortunate in the College of Music to have many colleagues who are willing to support events of this type not only with their presence at the concerts and lectures, but with hours of work in advance to make it a reality.

Don Gibson, former Dean of the College of Music and Professor of Music Theory, has been supportive of the Symposium and Festival from the first discussions about the possibility of hosting it and generously allocated funding to make it a reality.

Dean Patricia Flowers came into the College of Music administration to find this event well into final planning and immediately jumped on board, providing her enthusiastic support.

Former Associate Dean Leo Welch assisted with the initial planning for the Symposium and Festival, and we missed his assistance this fall while navigating the details of organizing the event.

David Kalhous, Benjamin Sung, and Jihye Chang have been instrumental in the planning and preparation of the Festival from the beginning. Their commitment to performing challenging repertoire, drawing upon their collective experience in performing the music of Ligeti and other major contemporary composers, and organizing performances by College of Music faculty and students is largely responsible for the adventurous scope of the Festival concerts.

Alexander Jiménez, Professor of Conducting and Director of Orchestral Activities, has been a part of planning this event from the beginning, committing to have the University Symphony Orchestra perform two major works, Concert Românesc and the Piano Concerto, for the Symposium and Festival. Indeed, it was the enthusiastic commitment on the part of both Jiménez and Kalhous to perform the Piano Concerto that set an ambitious tone for the Festival. It is thus with particular regret that, due to circumstances outside our control, the performance of the Piano Concerto will be delayed until Fall 2014.

All of our colleagues in the Keyboard Area, including Joel Hastings, Heidi Louise Williams, Iain Quinn, David Kalhous, Read Gainsford, and Norma Mastrogiacomo, have taught Ligeti’s music to undergraduate and graduate
Programs

Ligeti Festival
Opening Concert (I)
Thursday, October 10, 2013 8:00 P.M.
Opperman Music Hall

Études
György Ligeti (1923-2006)

Première livre (1985)
Étude 1: Désordre ......................................................... Lawrence Quinnett
Étude 2: Cordes à vide .............................................................. Chad Spears
Étude 3: Touchees bloquées ..................................................... Chad Spears
Étude 4: Fanfares ...................................................................... Jihye Chang
Étude 5: Arc-en-ciel........................................................................ Yinhui Li
Étude 6: Automne à Varsovie........................................... Lawrence Quinnett

Deuxième livre (1988–94)
Étude 7: Galamb Borong .......................................... Heidi Louise Williams
Étude 8: Fém ........................................................................... Joel Hastings
Étude 9: Vertige ............................................................ Lawrence Quinnett
Étude 10: Der Zauberlehrling ...................................... Tatiana Gorbunova
Étude 11: En Suspens ................................................... Tatiana Gorbunova
Étude 12: Entrelacs .................................................................. Nolan Miller
Étude 13: L’escalier du diable .................................................. Nolan Miller
Étude 14: Coloana infinită............................................ Lawrence Quinnett

Troisième livre (1995–2001)
Étude 15: White on White............................................... Mitchell Giambalvo
Étude 16: Pour Irina ................................................................. Jihye Chang
Étude 17: À bout de souffle ...................................................... Jihye Chang
Étude 18: Canon ................................................................. Jihye Chang

György Ligeti, Björk and Radiohead. He also collaborates with the band Pink Martini, and rock singer Storm Large. Born in 1965, he grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts. His music has won awards from the Conservatoire Américain de Fontainebleau, the American Academy of Arts and Letters, Composers, Inc., the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Pink Martini and the Oregon Symphony, the Quad City Symphony, the Chicago Symphony, Quartet New Generation and the New Philharmonic, and Piano Spheres. Taylor is Associate Professor at the University of Illinois, Urbana-Champaign, where he lives with his spouse, artist Hua Nian, and their two children.

Heidi Louise Williams has been praised by New York critic Harris Goldsmith for her “impeccable solistic authority” and “dazzling performances.” American pianist Heidi Louise Williams has appeared in solo and chamber music performances across the United States and internationally, winning numerous prizes. An avid chamber musician, Williams regularly collaborates with many outstanding American and international artists. Her acclaimed solo debut CD on the Albany Records Label entitled Drive American was released in October 2011, and features solo works by American composers spanning the past 25 years. She completed her BM, MM, and DMA degrees at Peabody Conservatory of Music, where she studied with Ann Schein and coached chamber music with Earl Carlyss, Samuel Sanders, Stephen Kates, and Robert McDonald Dr. Williams joined the Florida State University College of Music piano faculty in 2007. She also serves on the faculty of the MasterWorks Summer Music Festival in Lake Winona, Indiana.

Born (1981) in Taiwan and raised in Virginia, Yiheng Yvonne Wu received a B.A. in Music from Yale University in 2003 and an M.A. in Music Composition from The University of California-San Diego in 2011. Her works have been performed in the US, Canada, Taiwan, and Germany and have been premiered by The Timothy Dwight Chamber Players, ARRAYMUSIC, and Ensemble SurPlus. She was a prize winner in the 2004 Formosa Composition Competition and was awarded the Abraham Beekman Cox Prize as an outstanding composer in her class at Yale. Her string quartet Utterance, performed by Ensemble SurPlus, was released on Carrier Records. Primary composition teachers have included Kathryn Alexander, John Halle, Sophia Serghi, and Steven Takasugi. She currently studies with Katharina Rosenberger as a doctoral student in music composition at UCSD. She received the 2012-2013 Thomas Nee Commission from the La Jolla Symphony.
**Ligeti Festival Concert (II)**  
Friday, October 11, 2013, 3:00 P.M.  
Opperman Music Hall

### Piano Works from Hungary  
György Ligeti (1923-2006)

March (1942) ....................................................Mariana Romero and Jessica Barker

Polyphonic Etude (1943)

Three Wedding Dances (1950)  
I. The Cart is at the Gate – Allegro  
II. Quickly Come Here Pretty – Andantino  
III. Circling Dance – Allegro

Allegro (1943)

Sonatina (1950–51) ............................................Luke Cyr and Anthony Stillabower  
I. Allegro  
II. Andante  
III. Vivace

Due capprici (1947) ...............................................Kaisar Anwar

Invention (1948) ..................................................Paul Miller

Musica Ricercata (1951–53)  
I. Sostenuto – Misurato – Prestissimo ....................... Samuel Carlton  
II. Mesto, rigido e cerimoniale ............................... Taylor So  
III. Allegro con spirito ........................................... Earl Stradtman  
IV. Tempo di Valse (Poco vivace – "à l'orgue de Barbarie")  
   ........................................................................... Jeeyoung Kim  
V. Rubato. Lamentoso ............................................ Miles Cowans  
VI. Allegro molto capriccioso  .................................... Jessica Barker  
VII. Cantabile, molto legato .................................... Heath Smith  
VIII. Vivace. Energico ............................................. Caroline Barclift  
IX. (Bela Bartók in memoriam) Adagio. Mesto .......... Christina Zayas  
X. Vivace. Capriccioso .......................................... Michael Rivera  
XI. (Omaggio a Girolamo Frescobaldi) Andante misurato e tranquillo...Emily Carlson

Trois Bagatelles (1961) ............................................ Joel Hastings

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**Richard Steinitz** is a composer, musicologist, and Emeritus Professor at the University of Huddersfield. He won a music scholarship to King’s College, Cambridge, subsequently studied composition with Goffredo Petrassi in Rome, and was a prize-winner in the 1968 BBC Young Composers Competition. In 1978 he founded and was for twenty-three years Artistic Director of the internationally famous Huddersfield Contemporary Music Festival. He has also been an adviser to the Arts Council and various contemporary music organizations; has written extensively about twentieth-century music, broadcast widely, and continues to give talks and lectures on new music in Britain and abroad. Steinitz’s award-winning book *György Ligeti: Music of the Imagination*, published in Britain and America in 2003, has just been reissued in paperback by Faber & Faber. In 2011 his comprehensive illustrated history of the Huddersfield Festival, *Explosions in November*, was published by the University of Huddersfield Press. Amongst other awards, he received an OBE in the Queen’s Birthday Honours of 1996.

**Benjamin Sung** has long been an enthusiastic advocate of contemporary music and composers. As soloist, he has appeared with the National Repertory Orchestra in performances of John Corigliano’s *Chaconne* from the *Red Violin*, and recently gave the Cuban premiere of the *Concerto Grosso No. 1* by Alfred Schnittke and the *Four Seasons of Buenos Aires* by Astor Piazzolla with the Camerata Romeu of Havana. Sung has recorded the music of composers Steve Rouse and Marc Satterwhite for Centaur Records, recently sat on the jury for the 2011 Martirano Award of the University of Illinois, and has worked with many of the greatest composers of this generation, including John Adams, Pierre Boulez, George Crumb, and Helmut Lachenmann. Sung holds a Bachelor’s degree from the Eastman School of Music, where he studied with Oleh Krysa, and Master’s and Doctorate degrees from the Indiana University Jacobs School of Music, from the studio of Nelli Shkolnikova. Sung is currently in his third year as an Assistant Professor of Violin at the Florida State University.

**Stephen Andrew Taylor** composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. *The Machine Awakes*, a CD of his orchestra, chamber and electronic music was released in 2010; and *Paradises Lost*, an opera based on a novella by Ursula K. Le Guin, was premiered in Portland, Oregon and at the University of Illinois in 2012. He is also active as a conductor with the University of Illinois New Music Ensemble, and as a theorist, writing and lecturing on African music,
Ligeti Festival Concert (III)
Friday, October 11, 2013, 5:00 P.M.
Opperman Music Hall

Potpourri

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<tr>
<th>Continuum (1968)</th>
<th>György Ligeti (1923-2006)</th>
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<tr>
<td>Lawrence Quinnett, harpsichord</td>
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<tr>
<th>Harmonies, Study No. 1 (1967)</th>
<th>György Ligeti</th>
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<td>Michael Sharp, organ</td>
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<tr>
<th>The Dove is Sad (2006)</th>
<th>Stephen Taylor (b. 1965)</th>
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<td>Joanne Chang</td>
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<td>Evan Jones, cello</td>
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<tr>
<th>Reading from Le Jugement Du Roi De Navarre</th>
<th>Guillaume de Machaut (c. 1300-1377)</th>
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<td>Plourez, dames, plourez vostre servant (Ballade)</td>
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<th>Reading from Le Remède de Fortune</th>
<th>Plus dure qu’un diamant (Virelai)</th>
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<td>Amours me fait desirer (Ballade)</td>
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<th>Reading from Le Remède de Fortune</th>
<th>Tant doucement me sens emprisonnés (Rondeau)</th>
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<td>Reading from Le Jugement Du Roi De Behaigne</td>
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FSU Early Music Ensemble
Singers: Megan MacDonald, McKenna Milici, Dana Terres, Lyndsey Woods
Recorders & Crumhorns: Lindsey Macchiarella, Nicole Robinson
Christian Savage, Kate Sutton, Jennifer Talley; Daniel Tompkins, lute
Sarah Eyerly, director

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<td>Singularity Saxophone Quartet</td>
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Six Bagatelles (1953/2007) | György Ligeti |
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<td>Scotty Phillips, tenor; Bryan McNamara, baritone</td>
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Weeks, Dr. Jon Maisonpierre, Mrs. Jane Gardiner, Mrs. Ann Clem, and Ms. Carolyn Cloud-Absher. He has been privileged to be selected for masterclasses and coaching sessions with Karen Shaw, Anton Kuerti, Simone Dinnerstein, Elizabeth Pridinoff, Miles Hoffman, the Cavani String Quartet, Frederick Moyer, and Shai Wosner, among others. Lawrence Quinnett currently studies with Dr. Read Gainsford at Florida State University.

Praised for his versatility, Gregory Sauer performs in many different musical arenas. He has appeared in recital at the Old First Concert Series in San Francisco, the Crocker Art Museum in Sacramento, the Austin Chamber Music Center and the Brightmusic Concert Series in Oklahoma City, among many others throughout the United States. Mr. Sauer has performed concertos with many orchestras including with the Houston Symphony, the Quad City Symphony, the Columbus (GA) Symphony, the Oklahoma City Philharmonic, and the Contra Costa Chamber Orchestra. As a member of Trio Solis, he performed in Carnegie’s Weill Recital Hall. Greg has recorded for Mark Records, MSR Classics, Albany Records and Harmonia Mundi. Sauer holds the positions of principal cello of the Tallahassee Symphony and assistant principal of the Colorado Music Festival Orchestra. He served nine seasons as principal cellist of the Oklahoma City Philharmonic Orchestra. A committed teacher and mentor, Greg was appointed Associate Professor of Music at Florida State University in 2006. He taught eleven years at the University of Oklahoma, and was named Presidential Professor in 2005. Other teaching positions have been a visiting professorship at the University of California at Los Angeles, and at summer programs such as the Texas Music Festival, the Duxbury Music Festival, and the Foulger International Music Festival.

Michael Searby is a Principal Lecturer in Music at Kingston University, United Kingdom, where he has taught since 1990, focusing on contemporary music and composition. He has written extensively about the music of the Hungarian composer György Ligeti, including the book Ligeti’s Stylistic Crisis: Transformation in his Musical Style 1974-85 published in 2009 by Scarecrow Press. He has also published four articles for Tempo on the music of Ligeti, covering the Chamber Concerto, postmodernist tendencies in Ligeti’s music, the Horn Trio and Ligeti’s opera Le Grand Macabre. He has also co-edited an issue of Contemporary Music Review focused on the music of Ligeti entitled “Ligeti’s later music: sketches, techniques and style” that includes an article by him on the Hamburg Concerto. This latter publication emerged from a conference on Ligeti’s later music that he organised at London University under the auspices of the Institute of Musical Research in March 2012.
Ligeti Festival Concert (IV)
Friday, October 11, 2013, 8:00 P.M.
Ruby Diamond Concert Hall

Concert Românesc

Scherzo capriccioso, Op. 66 (1883)    Antonín Dvořák
                                      (1841–1904)
Alexander Jiménez, conductor

Concert Românesc (1951)    György Ligeti
                          (1923–2006)
Ed Kawakami, conductor

- INTERMISSION -

Symphony 3 "Rhenish" (1850)    Robert Schumann
                               (1810–1856)
I. Lebhaft
II. Scherzo :Sehr mäss
III. Nicht schnell
IV. Feierlich
V. Lebhaft

Alexander Jiménez, conductor

Born in Cardiff, Wales, Dr. Iain Quinn enjoys a distinguished career as an organist, musicologist, and composer. He has studied at The Juilliard School, The Hartt School, and the Institute of Sacred Music, Yale University (MM), and the University of Durham (PhD in Historical Musicology), during which time he was also a Visiting Fellow at Harvard University. At age fourteen, he became the youngest person ever appointed Organist at St. Michael’s Theological College, Llandaff. Since that time, he has held college, church, and cathedral positions in Durham (UK), New York, Connecticut and New Mexico, respectively, and taught at the Blackheath Conservatoire, London, and Western Connecticut State University. Dr. Quinn has given regular performances in London, Cambridge, Oxford, Haarlem, Berlin, Lisbon, Melbourne, Moscow, Washington, DC, New York and Hong Kong. He has also performed at many international festivals, including Tender is the North (Barbican Centre, London), Cambridge Summer Music (UK), Basically Bach (New York), Festival Barocco (Rome), Closer to Bach (Gdansk), 31 Days of Organ Music (Krakow), Dark Days Music Festival (Reykjavik), Dundee Summer Festival (Scotland), Cardiff Festival (Wales), Welsh Arts Festival (San Francisco), Orgue et Couleurs (Montreal) and Göteborg International Organ Academy, Sweden. Scholarly writings have been published in Tempo, MLA Notes, Journal of Victorian Culture, Interpreting Historical Keyboard Music (Ashgate), and in editions of Samuel Barber and Carl Czerny published by G. Schirmer and A-R Editions, respectively. Profiles of his work have been featured in Choir and Organ magazine, The Organ and Organists’ Review. He has recorded eleven CDs that are available on the Chandos, Hyperion, and Raven labels. Dr. Quinn is Assistant Professor of Organ at Florida State University.

Lawrence Quinnett is an active concert pianist who has performed in America, England, and the Caribbean. He has given several performances of the first book of Ligeti etudes, complete and selections. As a D.M. student in Piano Performance, his forthcoming treatise addresses the topic of harmony within the cycle. Quinnett has garnered several prizes and honors, including first place in the FSU Doctoral Concerto Competition (2013), FSU Chapman Piano Competition (2011), the South Carolina Music Teachers’ Association Young Artist Piano Competition (2008), and the Southeastern College Piano Competition (2006). He was a judge for the 2010 Fayetteville Piano Competition in North Carolina and has performed and given master classes for various other festivals in North Carolina. Not one to shy away from a challenge, Quinnett’s repertoire is formidable and eclectic, ranging from Rameau to Messiaen, from Liszt to Ligeti. Quinnett’s formative teachers have included Dr. Douglas
Stephanie Probst was born in Vienna, where she studied musicology, music theory, viola, and composition at the University of Vienna and the University of Music and Performing Arts Vienna. Sponsored by a Fulbright scholarship, she completed the Master’s program in Music Theory at the Eastman School of Music in Rochester, NY, and is currently pursuing a Ph.D. in Music Theory/Musicology at Harvard University. Her longstanding interest in the history of music theory of the 19th and early 20th centuries is evidenced in a forthcoming article on Hugo Riemann in the Zeitschrift der Gesellschaft für Musiktheorie. In addition, she has recurrently worked on the different musical repertoires of the 20th and 21st centuries, and has recently started to explore questions of temporality in music analysis.

A native of western Pennsylvania, William Purvis, French horn, pursues a multifaceted career in the U.S. and abroad as horn soloist, chamber musician, conductor, and educator. A passionate advocate of new music, Mr. Purvis has participated in numerous premieres as hornist and conductor, including horn concertos by Peter Lieberson, Bayan Northcott, Paul Lansky and Krzysztof Penderecki (American premiere); trios for violin, horn, and piano by Poul Ruders and Paul Lansky; Steven Stucky’s Sonate en Forme des Préludes with Emanuel Ax as part of his Perspectives Series at Carnegie Hall; Ezra Laderman’s Brass Trio and Quartet for Brass Trio and Piano; and recent premieres by Elliott Carter, Retracing II for Solo Horn and Nine by Five with the New York Woodwind Quintet.

Mr. Purvis is a member of the New York Woodwind Quintet, Orchestra of St. Luke’s, Yale Brass Trio and Triton Horn Trio, and is an emeritus member of Orpheus. A frequent guest artist with the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, he has collaborated with the Tokyo, Juilliard, Orion, Brentano, Mendelssohn, Sibelius, and Fine Arts string quartets. His extensive list of recordings spans an unusually broad range from original instrument performance and standard repertoire through contemporary solo and chamber music to recordings of contemporary music as conductor. Recent recordings include the Horn Concerto of Peter Lieberson on Bridge (which received a Grammy® and a WQXR Gramophone Award); works of Schumann; Etudes and Parodies for Violin, Horn and Piano of Paul Lansky; the Wind Quintet of Schoenberg with the New York Woodwind Quintet; and the Quintet for Horn and Strings by Richard Wernick with the Juilliard Quartet. He is currently Professor in the Practice of Horn and Chamber Music at the Yale School of Music, where he is also coordinator of winds and brasses, and serves as director of the Yale Collection of Musical Instruments.

### UNIVERSITY SYMPHONY ORCHESTRA

Alexander Jiménez, Music Director and Conductor; Ed Kawakami, Assistant Conductor

**Violin I**
- Jenny Lee Vaughn†
- Jia Rong Gan††
- Greg Perrin
- Megan Lineberry
- Taylor Mitz
- Ayşeçü Giray
- Vilina Lioja
- Brianna Rhodes
- Tania Moldovan
- Bailey Salineri
- Jennifer George
- Gloria Lee
- Alexandra Matloff

**Violin II**
- Jared Starr*
- Bonnie Brown
- Clara Knotts
- Richard Tompkins
- Ben Maynard
- Rebekah Morgan
- Marianna Cuthright
- Aaron Vaughn
- Keenan Ellis
- Lucas Brown
- Julia Grissett

**Viola**
- Mihaí Razvan Berindeanu*
- Allyson Royal
- Ivan Ugórich
- Oana Potur
- Elyse Dalabakis
- Nicole Gregulak
- Peter Dutilly
- Maxwell Thompson
- Rachel Ace
- Veronica Cieri

**Cello**
- Jennifer Pittman*
- Junny Park
- Justin Page
- Julia Ting
- Katie Beth Farrell
- Jessica Masdon
- Austin Bennett
- Logan Castro
- Maggie Thompson
- Elizabeth Donovan
- Laura Cribb

**Bass**
- Sophia Scarano*
- Tyson Martin
- Joe Sabatino
- Alex Horton
- Josh Rowland

**Harp**
- Tula Ruggiero

**Piccolo**
- Spencer Katz

**Flute**
- Erin Fleming*
- Nicole Riccardo*
- Jenna Taylor
- Rachel Mentrkow

**Oboe**
- Casey Knowlton*
- M. Rachel Maczko*
- Breana Gilcher
- Maria Vaccaro

**English Horn**
- Breana Gilcher

**Clarinet**
- Sam Peliska*
- Paul Petrucelli*
- Clare Gellene-Nichols
- Fei-Ting Lu

**Bassoon**
- Adam Drake*
- Kelsey Weber*
- Richard Hopkins
- Josh Price*

**Horn**
- Kristin Gates
- Jaron Kloap
- Matt Tavera
- Jonathan Walton
- Maureen Young

**Trumpet**
- Joe Nibley*
- Eric Millard*

**Trombone**
- Robert Parker*
- David Julian

**Tuba**
- Erik Shinn

**Timpani**
- Mackenzie Edgley

**Orchestra Manager**
- Kristen Klehr

**Equipment Manager**
- William Sanderson

**Orchestra Librarians**
- E. Edward Kawakami
- Matthew Bishop

**Library Assistant**
- Ayşeçü Giray

**Administrative Assistant**
- Emily Jensenius

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† Concertmaster
†† Asst. Concertmaster
* Principal
** Asst. Principal
Ligeti Festival Concert (V)
Saturday, October 12, 2013, 8:00 P.M.
Opperman Music Hall

Chamber Music
György Ligeti (1923-2006)

Special guest William Purvis, horn

Three Pieces for Two Pianos (1976)
I. Monument
II. Selbstporträt mit Reich und Riley (und Chopin ist auch dabei)
III. Bewegung

Jihye Chang and David Kalhous, pianos

Cello Sonata (1948/1953)
I. Dialogo
II. Capriccio

Greg Sauer, cello

String Quartet No. 1: Métamorphoses Nocturnes (1953–54)

Eppes String Quartet
Vilma Lloja and Alexandra Matloff, violins
Peter Dutilly, viola; Austin Bennett, cello

- INTERMISSION -


Iain Quinn, organ

Horn Trio (1982)
I. Andante con tenerezza
II. Vivacissimo molto ritmico
III. Alla marcia
IV. Lamento. Adagio

William Purvis, horn; Benjamin Sung, violin
David Kalhous, piano

- he is the recent recipient of the Seattle Symphony Composition Prize and the Swan Prize for Music Composition awarded by the University of Minnesota. He has written a number of vocal and instrumental works, which are published by Paraclete Press and World Library Publications. Recently, Nagy became the recipient of the Duquesne University Presidential Scholarship grant for his ongoing exploration of perspectives of musical creativity. In his writings, he explores various contexts and critical perspectives that illuminate ideas on music and its impact on the mind. He has presented scholarly papers and music conferences in the United States and Europe, as well as various university lectures and colloquia.

Jason Noble is a member of the Music Perception and Cognition Laboratory of the Centre for Interdisciplinary Research in Music and Multimedia Technology (CIRMMT) at McGill University. A doctoral student in composition, his research interests focus on the creation, transmission, and perception of meaning in music. He was awarded the prestigious Vanier scholarship for his research on compositional applications of music semiotics. He has lectured at Western University, McGill University, and The Hartt School, University of Hartford, and is an affiliate researcher for the Advancing Interdisciplinary Research in Singing project. His current research focuses on sound mass perception, relations between music and text, and musical temporalities. Equally passionate about education, he is the author of children’s audio book The Stupendous Adventure of Gregory Green and the composer of beginner piano collection Sunny Skies and Dragonflies. He has arranged extensively for the Royal Conservatory of Music and published compositions with the Canadian National Conservatory of Music. As a composer, Jason has written for many of Canada’s finest ensembles, including Esprit Orchestra, Soundstreams, Pro Coro Canada, Sudbury Symphony Orchestra, Newfoundland Symphony Orchestra, Shallaway, and the Vancouver Chamber Choir. A two-time winner of the Newfoundland and Labrador Arts and Letters Award, his music has been featured nationally on CBC television and radio, and heard in concerts across Canada, in Argentina, Italy, France, Belgium, and the Netherlands, with upcoming performances scheduled in the United States and Germany. He is cofounder and organizer of the Montreal Contemporary Music Lab, and composer in residence with Opera2Go.
Abstracts

Thursday, October 10, 2013

Paper Session 1
2:00-3:10 P.M. Dohnányi Recital Hall

Zvonimir Nagy (Duquesne University)
Ligeti’s White on White: Embodied Cognition of the Compositional Process

While there are numerous theoretical aspects to his compositional process, Ligeti’s compositional output ultimately reveals his pragmatic nature, closely related to the composer’s unique attitude toward the composition and performance of his works. This paper places Ligeti’s compositional practices in the context of embodied cognition. It achieves this by discussing Ligeti’s work as a representation of a high level of mental and physical constructs, taking direction from those scholars who have focused on the ways in which theories from psychology, linguistics, cognitive science, dynamical systems, and neuroscience coalesce to define the concept embodied mind. By considering the significance of these aspects in conjunction with other musical parameters, the paper offers an analytical overview of Ligeti’s compositional process in his Piano Etude No. 15, also known as “White on White.”

The paper suggests that the musical and philosophical message of Ligeti’s compositional process derives from the mental and physical forms of the human body; forms which largely determine and condition the nature of his compositions. In particular, the relationship between cognitive and physical aspects of embodied cognition serves as an analytical tool in surveying Ligeti’s creative practice. Discussing the composer’s evident relationship to performative physicality and cognitive plasticity in his study for piano solo, the paper argues that Ligeti’s compositional process draws on aspects of the body (performance and physical perception) in shaping those of cognition (composition and mental representation). In this way, the composer offers a creative paradigm by which the process of musical composition may offer insight into an embodied mind.

Sara Bakker (Indiana University)
Incomplete Cycles in Ligeti’s Fanfares (1985) and Fém (1989)

Rhythmic repetition, including canon and a general interest in mechanical processes, has long been important to the compositional language of György Ligeti. In several late works for piano, however, rhythmic repetition is highlighted in new ways. In Fanfares and Fém, for example, Ligeti uses repetitive textures that consist of two independent and continuously repeating patterns. What is
especially interesting in such highly repetitive pieces is their incorporation of inexact repetition. This paper focuses on those instances of varied repetition and identifies several subtle techniques of rhythmic manipulation that Ligeti uses to keep his music interesting in the face of potentially overwhelming monotony.

My approach to rhythmic repetition draws on Gretchen Horlacher’s cycle, an analytical module that outlines the limited number of ways in which strictly repeating patterns can come together. I focus on incomplete cycles, cycles that do not exhaust the contrapuntal possibilities inherent to their combined patterns. I identify three distinct types of incomplete cycles and explore their modes of creation as well as their effects on the local and large-scale form in Fanfares and Fém. I look at examples of each type, comparing different approaches to the same kind of incompleteness, and then focus on the striking local and large-scale effects of two specific cycles. Both are incomplete because of an extra contrapuntal element, but one is surprising, while the other is expected.

**Paper Session 2**

3:20-4:30 Dohnányi Recital Hall

**Benjamin Dwyer** (Middlesex University)

*Teleology or Transcendence? Perspectives on Ligeti’s Collusion with Automatism*

Ligeti seems to have always been attracted to mechanistic processes: he once described the finger work of a very early piano piece as “two little machines at play.” This interest occurred even before he appropriated ready-made systems from, among others, Guillaume de Machaut, Balinese gamelan music, Aka pygmy music, Conlon Nancarrow’s piano-player inventions and fractal geometry. Ligeti’s mechanical constructs have appeared in many different schemata and contexts, and they have acquired varying technical descriptions: “meccanico-rhythmic processes” and “net structures” (Ligeti), “microcanon” and “pattern-meccanico” (Clendinning), and “transformational ostinati” (Dwyer), to mention just a few. Do the teleological characteristics of Ligeti’s custom-built mechanisms push aside what his creative impulses would otherwise wish to impart, or does he set up such supra-ordinated processes specifically to transcend them? The significance of this question is revealed by examining, for example, *Poème symphonique for 100 metronomes* (1962) with “Hora lunga” from the *Sonata for Solo Viola* (1994): the former submits totally to a teleological end-game while the latter’s transcendental lyricism would seem to escape the immanence of its ostinato mechanisms. Karl Popper’s famous essay “Of Clouds and Clocks” gave the title to one of Ligeti’s seminal works, *Clocks and Clouds*. Do Popper’s thoughts provide us with answers regarding Ligeti’s relationship with liturgical and folk music from Hungary, which resulted in several publications on the subject. Prof. Laki is also the author of numerous articles on György Kurtág as well as other topics relating to 20th-century Hungarian music; he has presented papers at international conferences in Europe, the United States and Canada. He is the editor of the volume *Bartók and His World*, published by Princeton University Press for the 1995 Bard Music Festival.

**Benjamin Levy** is an Assistant Professor of Music Theory at the University of California, Santa Barbara. He specializes in contemporary music, and in particular the Hungarian composer György Ligeti. The Society for Music Theory awarded him the Emerging Scholar Award in 2011 for his article, “Shades of the Studio: Electronic Influences on Ligeti’s Apparitions,” published in *Perspectives of New Music*, and a new article on Ligeti’s *Requiem* and *Lux aeterna* will appear in twentieth-century music 10/2. Levy is currently working on a book tracing the composer’s radical change in style during the 1950s and 60s, based on his study of the composer’s sketches held at the Paul Sacher Foundation. In addition, Levy has written essays on Iannis Xenakis and Morton Feldman and has presented papers at conferences throughout the USA, Canada, and Europe. He is the translator and editor of the *Schoenberg-Webern Correspondence*, which will be published as volume 6 of Oxford University Press’s *Schoenberg in Words* series. Before arriving at UCSB, Levy was on the faculty of Arizona State University.

As a composer and drummer, **Lukas Ligeti** has over the past 20 years developed a unique style of music that draws upon Downtown NY experimentalism, new concert music, jazz, electronica, and world music, particularly from Africa. He creates music ranging from the through-composed to the free-improvised and is a pioneer in the field of experimental intercultural collaboration. Lukas studied composition and jazz drums at the University for Music and Performing Arts in Vienna, Austria. He then spent two years at Stanford University’s computer music center and has lived in New York City since 1998. He is currently studying for a PhD at the University of the Witwatersrand in South Africa and divides his time between NYC and Johannesburg. Lukas has been commissioned by Bang on a Can, Kronos Quartet, Ensemble Modern, and the American Composers Orchestra, to name a few. He frequently performs solo on the marimba lumina, a rare electronic percussion instrument. As a drummer, he co-leads several bands including Burkina Electric, the first electronica band from Burkina Faso. He has also performed and/or recorded with John Zorn, Henry Kaiser, Raoul Björkenheim, Gary Lucas, Marilyn Crispell, John Tchicai,
Peter Laki has been Visiting Associate Professor of Music at Bard College since 2007. A native of Budapest, Hungary, he studied musicology at the Franz Liszt Academy (now University) of his native city and at the Sorbonne in Paris. He came to the U.S. in 1982 and earned a Ph.D. in music history at the University of Pennsylvania in 1989 with a dissertation on 17th-century Italian monody. He has taught at Case Western Reserve and Kent State Universities as well as Oberlin College, and was staff musicologist and program annotator for the Cleveland Orchestra from 1990 to 2002. In the 1970s and 80s, Prof. Laki was involved in an ethnomusicological project, collecting and analyzing Jewish automaticism? The self-destructive mechanisms of some of Ligeti’s *reductio ad absurdum automata* may be seen as inherently negative (a view held by Michael Finnissy). However, this negativity has a philosophical basis in Ligeti’s acutely critical if sardonically wry response to illusions of permanence. This paper will explore these contradictions and attempt to shed new light on Ligeti’s “signature” as a composer.

Stephen Taylor (University of Illinois at Urbana-Champaign)

**Hemiola, Maximal Evenness, and Metric Ambiguity in Late Ligeti**

Classical hemiola, three regular pulses in the time of two (3:2), can be generalized to any ratio, such as 4:3, 5:6, 11:13, and so on. Maximally even rhythms, by contrast, distribute a set of onsets as evenly as possible against a background lattice. Polyrhythms in Ligeti’s late music typically fall into two categories: those which superimpose two or more different pulse streams, and those which draw from sub-Saharan African rhythms. These two devices can be compared from the perspective of maximal evenness. Although hemiola-derived rhythms are less even, some sub-Saharan rhythms combine elements of both hemiola and maximal evenness. This paper looks at rhythm in Ligeti’s late music and compares it with the music of the Aka Pygmies, as well as work on metric ambiguity by Simha Arom and Godfried Toussaint, to explore this synthesis of hemiola and maximal evenness.

**Lecture Recitals**
5:00–6:15 Dohnányi Recital Hall

Elisa Järvi (Sibelius Academy, University of the Arts Helsinki, Finland)

**A Turning Kaleidoscope – György Ligeti’s Fém (1989) as a Source of Multiplicity for the Performer**

This lecture recital considers several questions regarding *Piano Etude No. 8 Fém* (1989) by György Ligeti: Why are there various ways of perceiving the polymetrical structure of the composition? What did Ligeti mean with his performance notes? What kinds of interpretations do justice to the music? As a performing pianist I was fascinated by its metrical complexity and diversity. According to his performance notes, the etude should be played “very rhythmically and springy (with swing) so that the polyrhythmic diversity comes to the fore. There is no real metre here; the bar lines are only to help synchronisation.” Ligeti also asks performers to play “with variety of accentuations ad lib.” This gives the performer great freedom to make the music “swing” in the best way. My research considers why I can hear the polymetric structure in different ways.
Through sketches and literature I became acquainted with Ligeti’s multifarious sources of inspiration ranging from sub-Saharan folk music to illusory drawings by Escher and mathematical visualizations. In my presentation I perform the etude and illustrate visually the rotating rhythmical patterns in the first half of the etude. I discuss the different possibilities of interpretation and compare the music to reversible figures and kaleidoscopic pictures. It seems that listening the etude follows the natural grouping mechanisms in perception. I also introduce briefly an internet application created at the Sibelius Academy that makes it possible to try out diverse accentuations and to test how tempo changes can affect the audible perception of the music.

Lawrence Quinnett (Florida State University)
How Disorderly is Désordre? A Study in Harmony

Ligeti’s choice of harmony in Désordre is, upon close inspection, consistent with his late style and also sensitive to the musical goals of the etude. Most literature on Ligeti’s first etude primarily mentions phase shifting, color, and talea—all horizontal elements. The issue of harmony, while often addressed in many of Ligeti’s other works of the same period, remains virtually untouched in analyses. In Désordre, the presence of several rigid melodic and rhythmic parameters seems to suggest that harmony was unimportant or irrelevant to Ligeti’s compositional process. If this were true, Désordre would be an anomaly among Ligeti’s late works, which feature a “non-atonal” harmonic language firmly rooted in triadic vocabulary. In fact, upon closer examination, one finds two evidences of harmonic order. First, the dyads in the outer sections show a clear preference for thirds, sixths, and tritones, along with an avoidance of seconds and sevenths. Second, the chords in the third and final section of the piece are consistent with Ligeti’s late harmonic vocabulary, i.e. each hand shows clear triadic tendencies. By contrast, the drastic contraction of talea in the middle section almost precludes intervallic preference due to the inherently increased physical and melodic exigencies, and thus contributes to the accumulation of tension through volume, register, pacing, and dissonance. The careful regulation of dissonance is characteristic of all six etudes, which tend to have an arch-like structure with a climax close to the golden mean and a final intensified coda.

Evan Jones holds the D.M.A. in cello performance and the Ph.D. in music theory from the Eastman School of Music, where he studied with Steven Doane, Pamela Frame, and Alan Harris. He also studied with Antonio Lysy at McGill University and with Pierre Djokic and Shimon Walt at Dalhousie University. On faculty at the FSU College of Music since 2001, he previously served as cello instructor at Colgate University and as Pamela Frame’s assistant at Eastman. He has performed under the auspices of the Banff Centre for the Arts, Baroque SouthEast, the College Music Society, the Electroacoustic Barn Dance Festival, Electronic Music Midwest, Music on the Lake, Musique Royale, the Orford Arts Centre, the Scotia Festival of Music, the Spark Festival, and the Syracuse Society for New Music, as well as at national meetings of CMS, MTNA, SEAMUS, and SMT. He previously appeared as principal cellist of the Binghamton Philharmonic, the Orchestra of the Southern Finger Lakes, and the Montreal Chamber Players, and has given the world, North American, and NYC premieres of several new works for solo cello.

David Kalhous is increasingly gaining recognition in the United States and Europe for his wide-ranging repertoire and adventurous programming spanning more than three centuries. He has appeared as a soloist with Prague Symphony Orchestra FOK, Prague Philharmonia, Israel Symphony Orchestra, Moravian Philharmonic, Chamber Philharmonia Pardubice, West-Bohemia Symphony Orchestra, Northwestern New Music Ensemble, and Plzeň Philharmonic, among others. As a recitalist and a chamber musician, he performed at the Prague Spring Festival, Gilmore Keyboard Festival, Czech Philharmonic Chamber Music Series, Czech Radio’s Studio Live Rising Stars Series, and at Tel-Aviv, Northwestern and Yale Universities. Kalhous’ interest in new music has resulted in collaboration with many composers who have dedicated works to him. He gave the debut performance of Ligeti’s first book of Piano Études and Feldman’s For Bunita Marcus in Prague. David Kalhous is currently Assistant Professor of Music in piano at Florida State University. He studied at Prague Academy of Arts; Vienna University for Performing Arts; Tel-Aviv University; and Yale University. He holds a doctorate from Northwestern University, where he studied with Ursula Oppens.

Amelia Kaplan is an Associate Professor of Composition at Ball State University in Muncie, IN, having previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University. She completed her A.B. at Princeton University, and her A.M. and Ph.D. at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and
forthcoming Oxford Handbook of Disability Studies and Music. She is currently at work on a book about the interconnected discourses of the Darmstadt avant-garde. She has twice visited the Paul Sacher Foundation in Basel on research grants and has recently won grant funding that will allow her to return there soon.

Pianist Elisa Järvi has recently finished her artistic doctoral studies at the Sibelius Academy DocMus Department (Doctoral Academy). Her written thesis discusses the Piano Etude No. 8 by György Ligeti. Järvi is now working as a performer and piano teacher. She is an active performer of contemporary music and also combines that with earlier works including fortepiano repertoire. She is also doing post-doctoral research on interpretation and performance notes for Ligeti’s piano music. Her project has received support from the Ella and Georg Ehrnrooth Foundation.

Alexander Jiménez serves as Professor of Conducting, Director of Orchestral Activities, and String Area Coordinator at Florida State University. He has served on the faculties of San Francisco State University and Palm Beach Atlantic University and has degrees from Baylor University (B.M.) and The Florida State University (M.M., M.M.E, and D.M.). Under the direction of Dr. Jiménez the FSU Orchestras have collaborated with such composers as Krzysztof Penderecki, Martin Bresnick, Anthony Iannaccone, Christopher Theofanidis, Ellen Taaffe Zwilich, Chen Yi, Zhou Long, and Ladislav Kubik and given world premieres of Jeff Beal’s The General, Kubik’s Piano Concerto No. 3, Brent Michael David’s Trumpeting the Stone, and Harold Schiffman’s Alma. In 2007 the USO was featured in the PBS special Peanuts Gallery® which was awarded Best Performance of 2007 by the National Educational Telecommunications Association. Jiménez has recorded with the Mark, CBC/Ovation, Col Legno, Neos, and Naxos labels, including a 2010 recording with the FSU Symphony Orchestra of Zwilich’s Piano Etude No. 8 by György Ligeti. Järvi is now working as a performer and piano teacher. She is an active performer of contemporary music and also combines that with earlier works including fortepiano repertoire. She is also doing post-doctoral research on interpretation and performance notes for Ligeti’s piano music. Her project has received support from the Ella and Georg Ehrnrooth Foundation.

Jennifer Iverson (University of Iowa)

Ligeti and the Evolution of Klangfarbenmelodie

Schoenberg introduced the concept of Klangfarbenmelodie in the final pages of his Harmonielehre (1911) by suggesting that timbral succession may be conceived similarly to melody. This seemingly attracted fascination and confusion in equal measure, but Ligeti and his contemporaries’ writings embrace timbre as a potential structural device. In this paper, I explore how Ligeti’s Cello Concerto (1966) and Lontano (1967) were shaped by the confusing, yet compelling idea of Klangfarbenmelodie.

This paper traces a dual Schoenberg-Webern reception history, a bifurcated historical narrative that Ligeti propagated in his Darmstadt lectures of 1962 and 1964 and in the article “Komposition mit Klangfarben” (1965). On the one hand, Webernian Klangfarbenmelodie suggests a melodic approach to timbre, as embodied in the pointillist micro-timbral transformations of Fünf Stücke, Op. 10, No. 1. Ligeti took this much further at the beginning of the Cello Concerto, which reduces the music to timbral changes on a single pitch. Here Ligeti mobilized the reigning discourse around Webern’s small, aphoristic pieces and pushed it to its musical limit. Schoenberg’s Farben, Op. 16, No. 3 and Ligeti’s Lontano both use canonic voice-leading to produce harmonic structures, revealing that polyphony and harmony are mutually interdependent. Ligeti may have learned from Adorno’s Schoenberg analyses that polyphony, melody, and harmony can be present in the structural background, while new experiments with Klangfarbenmelodie can come forward. Ligeti was a crucial figure in disseminating and clarifying ideas about Klangfarbenmelodie, both in his teachings and to stunning musical results in his compositions.

Michael Searby (Kingston University, UK)

Ligeti and Musical Form: an Examination of György Ligeti’s Changing Approach Towards Form in his Music

My paper aims to examine Ligeti’s approach and attitude to musical form both in some of his music and in a selection of his writings, to highlight how this changed over his life and posit reasons why this is the case. Ligeti’s various writings on form will be critically examined; in particular his chapter “Form” in Form in der Neuen Musik and his article “Wandlungen der musikalischen Form,” to provide a broader context for the discussion of his music. A significant
part of Ligeti’s thesis is a keen critique of total serialism and other similar systems, in which he explores how relatively little control the composer appears to have over the final resulting form, and indeed of the actual sounds of the music.

György Ligeti’s music over his life shows dramatic changes in compositional approach both in terms of his musical language, but also in the use of form to shape his works. His strategy in the larger scale aspects of form seem to be inextricably linked to, and driven by, the nature of the compositional processes used. My paper will conclude by examining how far Ligeti’s writing on musical form and his own creative work show congruence: how far does he follow his theoretical ideas in compositional practice?

Paper Session 4
10:30–11:45 A.M. Lindsay Recital Hall

Wolfgang Marx (University College Dublin, Ireland)

Perennial Suffering’s Right to Expression: Lament and Mourning as Engagement with Trauma in Ligeti’s Music

In her book Ligeti’s Laments: Nostalgia, Exoticism, and the Absolute (Ashgate, 2011), Amy Bauer traces the development of the lament topos in Ligeti’s oeuvre since his early Hungarian days, describing it “as an interruption, a rhetorical apostrophe or exclamatory passage addressed to an absent or mute audience” in works of the 1960s and 1970s while seeing it representing an “archetypal shift from the tragic to the transcendent” since Le Grand Macabre. Bauer regards the use of laments in Ligeti’s works as a special type of engagement with musical traditions (in their tonal as well as modernist strands).

Maria Cizmic’s monograph Performing Pain, Music and Trauma in Eastern Europe (Oxford University Press, 2012) sketches ways in which music by Soviet and Polish composers of the 1970s and 1980s has engaged with traumatic events of the (then) recent past, providing a means to reflect collective experiences (albeit not necessarily in an intentional way on the part of the composers). Focusing on works by Schnittke, Ustvolskaya, Part and Górecki, Cizmic demonstrates how music can be read as engaging with issues of truth, reality and morality in an environment in which open discourse would is not (yet) possible or its expression too painful to those attempting it directly.

In this paper I want to apply Cizmic’s ideas to the use of the lament, but also more generally to topoi of mourning (such as the passacaglia) in Ligeti’s compositions. Expanding on Bauer’s analyses of the use of the lament in music-historical and aesthetic contexts, Ligeti’s engagement with the topos of mourning – paired with his penchant for the grotesque – shall be interpreted as

Lauren Halsey is a recent graduate with a Master’s of Music degree in Music Theory from the University of North Carolina at Greensboro. In her master’s thesis entitled “An Examination of Rhythmic Practices and Influences in the Keyboard Works of György Ligeti,” she outlines the presence of pulse streams and other rhythmic structures in Ligeti’s keyboard works. Her ongoing research involves exploring similar pulse streams in Ligeti’s work after his 1977 opera Le Grand Macabre. Ms. Halsey’s other research interests include Brazilian popular music from 1950-1975, the music of Ruth Crawford Seeger, and French popular music. Ms. Halsey is currently pursuing a Ph.D. in Music Theory at the University of Washington-Seattle where she studies with Ligeti scholar Jonathan Bernard.

Joel Hastings, Canadian-born, was the winner of the 2006 8th International Web Concert Hall Competition and the 1993 International Bach Competition at the Kennedy Center in Washington, D.C. After delivering a stunning performance at the 10th Van Cliburn International Piano Competition in Fort Worth, Texas, one reporter designated Hastings the “audience favorite” while another declared, “the kinetic fingers of this young Canadian reminded me strongly of his late countryman, Glenn Gould.” A Steinway Artist, Hastings has performed solo recitals and concertos across Canada and the United States. Recently he performed solo concerts in Colorado, Idaho, Utah, Virginia, North Carolina, and in Naleczow, Poland, as part of the Poland International Piano Festival. Acclaimed American composer Carter Pann has written a new piano cycle dedicated to him that he will be premiering and recording this year on the Naxos label. Mr. Hastings is an assistant professor of piano at Florida State University.

Jennifer Iverson is an Assistant Professor of Music Theory at the University of Iowa, where she teaches undergraduate and graduate-level theory and analysis, with an emphasis on recent music. She earned her Ph.D. in music theory at University of Texas at Austin with a dissertation that explored historical memory in Ligeti’s sound-mass works. Her recent article “The Emergence of Timbre: Ligeti’s Synthesis of Electronic and Acoustic Music in Atmosphères,” appears in twentieth-century music 7/1. A shorter, manuscript-oriented version appears in the Mitteilungen der Paul Sacher Stiftung 22. She has also been published in Music Theory Online and in the edited collection Sounding Off: Theorizing Disability and Music. Jennifer has recently taken over as the chair of the SMT Disability and Music Interest Group and will have an essay in the

Jennifer Iverson
been associated with the Montreal Bach Festival as author and program booklet editor and is an active member of the Hamburg Telemann Gesellschaft, the Leipzig Neue Bachgesellschaft and the Arp Schnitger Gesellschaft.

**Benjamin Dwyer** is a prolific composer, a virtuoso guitarist and an innovative researcher, whose creative and critical work extends from a broad base in performance and artistic practice. He is an elected member of Aosdána (the Irish government-sponsored academy of creative artists) and an Associate of the Royal Academy of Music, London (ARAM). He earned a Ph.D. in Composition from Queen’s University (Belfast), and is Professor of Music at Middlesex University’s School of Media and Performing Arts. Dwyer’s research interests include Benjamin Britten, Alban Berg, Irish art music from 1700 to date, practice as research, composition, and post-colonial critical theory. He has a particular interest in Ligeti and was artistic director of the first dedicated festival of his music following his death (“Remembering Ligeti Dublin”). He contributed a chapter in *György Ligeti: Of Foreign Lands and Strange Music* (Boydell & Brewer) entitled “Transformational Ostinati in György Ligeti’s Sonatas for Solo Cello and Solo Viola”. He also wrote an appreciation entitled “Laughing at the Chaos: György Ligeti (1923-2006)” published in *The Journal of Music*, and recently gave a joint seminar on the *Viola Sonata* at Middlesex University with violist Garth Knox. Forthcoming publications include a survey of Britten’s guitar music (Ashgate), an edited collection of interviews with contemporary Irish composers (Carysfort), and a jointly edited collection of practice-as-research essays on artistic responses to Ted Hughes’s Crow poems (Carysfort).

**Sarah Eyerly**, Assistant Professor of Musicology, holds a M.A. and Ph.D. in musicology and criticism from the University of California, Davis, and a M.M. in historical performance practices from the Mannes College of Music. As a Fulbright Fellow to the Netherlands, she studied historical performance practices, including baroque rhetoric, gesture, and ornamentation at the Royal Conservatory, The Hague. Her research explores the close relationship between the art of memory, literacy, and improvisation, as represented by archival records from the eighteenth-century German and American utopian communes of the Moravian church. She is currently working on a book manuscript, *Utopia Improvised: the Heavenly Lotteries of the Moravian Church*, which details the literate practice of Moravian improvisers. She has previously taught at UCLA and the University of Southern California, and has been appointed as a visiting scholar with UCLA’s Center for Seventeenth- and Eighteenth-Century Studies and the William Andrews Clark Memorial Library.

his attempt to artistically come to terms with his traumatic life experiences and engage with Adorno’s dictum of the impossibility of poetry (and, by extension, art) after Auschwitz in a productive way, thus giving a voice to what Adorno has called the right to expression earned through perennial suffering. The focus will lie on vocal works such as *Aventures, Le Grand Macabre* and the *Nonsense Madrigals*.

Chelsea Douglass, Jason Noble, and Stephen McAdams
(McGill University, CIRMMT, SSHRCC)
*Sound Mass and Auditory Streaming: A Perceptual Study of Ligeti’s Continuum*

There is little to no empirical research verifying listeners perceive sound mass compositions as composers and theorists describe. In this paper, we discuss two experiments examining the perception of sound mass in Ligeti’s *Continuum*.

In the first experiment, listeners continuously rate sound mass perception of the three timbrally-varied versions of *Continuum* on a slider with a scale of no perceived sound mass to one complete sound mass. Analyzing these results reveal how much consistency there is among listeners in sound mass perception and identify sections in the piece in which agreement is strongest about the presence or absence of sound mass. We will use music-theoretical and spectral analyses of these sections to hypothesize what features of the music cause this strong agreement.

The second experiment involves extracting clips from the identified areas of strong agreement and evaluating how manipulating the values of three musical parameters—instrumental timbre, register, rate of attacks per second—changes the degree of sound mass perception. We hypothesize that low register and more gradual attack will allow listeners to perceive sound mass with fewer attacks per second, and that with middle register and sharper attack, a faster rate of attacks per second will be necessary to perceive sound mass. By analyzing under what parameters and limits listeners perceive sound mass, we can begin to empirically define the term.
Jonathan W. Bernard (University of Washington)


As the compositions of Ligeti’s middle period (1956–78) have become ever more widely known, *San Francisco Polyphony* has gained the dubious status of being one of the more neglected; only a few recordings of it have ever been released commercially. The fact that the score was long unobtainable from the publisher may have something to do with the scant attention paid to it; in any case, it is a work well worth studying for the sake of its own brilliant qualities as an orchestral work and for its position in Ligeti’s *oeuvre* as a whole. On the one hand, it stands near the end of the middle period, by which time Ligeti’s “restoration of interval,” as I have called it elsewhere, was well in place; on the other hand, it also stands on the verge of the transition to the late-period works, which have probably done more than any of Ligeti’s other music to cement his reputation as one of the great composers of the later 20th century.

This paper takes Ligeti’s sketches for *San Francisco Polyphony*, now housed at the Sacher Foundation in Basel, as the gateway to an analysis of the work. The sketches include, not only a detailed outline of harmonic (pitch-interval) structure, but also a three-page diagram, a kind of “picture” of the piece as Ligeti’s conception of it was forming, which sheds light on the ways in which the larger formal concerns are connected to (and are actually enabled by) the harmonic structure.

Peter Laki (Bard College)

*The Linguistic Magic of Sándor Weöres in the works of György Ligeti*

The poetry of Sándor Weöres (1913–89) was an important source of inspiration for Ligeti, who set the Hungarian poet’s works to music throughout his career. The paper will begin with a general discussion of Weöres’s work, of which only a very small sample has ever been translated into English. This multifaceted poet worked in a wide array of styles, and strove for a certain kind of “musicality” in his poetry—a term whose precise meaning will be explored in the paper.

Weöres’s poetry has been set to music by many composers of divergent stylistic orientations; however, it has never played as central a role in a composer’s oeuvre as it has in the case of Ligeti, whose Weöres settings span more than half a century from his early songs (1946) to *Sippal, dobó Shark* (2006), American music for violin and piano, supported by the Aaron Copland Fund for release on Albany Records.

**Jane Piper Clendinning**, one of the Ligeti Symposium and Festival organizers, is a Professor of Music Theory at Florida State University, where she has taught since 1990. Her interest in the music of György Ligeti began during her graduate studies at Yale University, where she completed her doctoral dissertation on contrapuntal techniques in Ligeti’s music. Her most recent article on György Ligeti’s music “After the Opera (and the End of the World), What Now?” appeared in *Contemporary Music Review* 31 (2012). In addition to her analytical studies of music of Ligeti, her current research interests include theory and analysis of world and popular musics and music theory pedagogy. She is the author of several widely-used textbooks, including *The Musician’s Guide to Theory and Analysis* (W. W. Norton, 2nd ed. 2011), with co-author Elizabeth West Marvin and *The Musician’s Guide to Music Fundamentals* (W. W. Norton, 2012), co-authored with Elizabeth West Marvin and Joel Phillips.

**John Cuciurean** is an Associate Professor of Music Theory at the University of Western Ontario. A well-known analyst of the music of György Ligeti, he has been a supporter of this Symposium and Festival since the initial planning stages, but will not be able to join us this weekend because he is in Basel, Switzerland, researching in the Ligeti Archives at the Paul Sacher Stiftung. His program notes appear in the concert program for Saturday evening.

**Chelsea Douglas** received Bachelor’s degrees in Music Performance and Psychology at Emory University in Atlanta, Georgia. In addition to classical guitar performance, she studied composition, primarily for string and percussion instruments. She is currently a Master’s Student in Music Technology at McGill University and a member of the Music Perception and Cognition Laboratory. Her research interests include emotional responses and expectation fulfillment in regards to music.

**Louise Duchesneau** studied piano and musicology in Ottawa, Montreal, and at the University of Hamburg, where she lectured for many years (systematic musicology). From 1983 to 2005 she was György Ligeti’s assistant, managing the general contact between the composer and the outside world. In 2006-07 she was part of musical director Kent Nagano’s team at the Orchestre symphonique de Montréal. Since her return to Germany in 2008, she has worked as a free-lance author and translator. For the last three years, she has
focuses on post-war and contemporary opera and instrumental music. He is especially interested in the works of György Ligeti, Karlheinz Stockhausen, and Pierre Boulez. He is planning to write a dissertation on post-war settings of Lewis Carroll that examines the numerous operatic, concert, and popular music works inspired by Alice’s Adventures in Wonderland and Through the Looking-glass. Cadagin has been published online in MusicalCriticism.com and in print in Opera News and The Michigan Daily, the University of Michigan’s student-run newspaper. In 2012, he spent six months studying abroad at the University of Oxford, St. Catherine’s College.

**Clifton Callender**, one of the Ligeti Symposium and Festival organizers, is Associate Professor of Composition at Florida State University. His works have been recorded on the Capstone, New Ariel, and Parma labels. Recent commissions include Canonic Offerings and Hungarian Jazz, invited works for the Bridges Conference on the Arts and Mathematics, gegenschein, for Piotr Szewczyk’s “Violin Futura” project, and Reasons to Learne to Sing, for the 50th Anniversary of the College Music Society. His music has been recognized by and performed at the Spark Festival, Weil Hall, the American Composers Orchestra, the International Festival of Electroacoustic Music “Primavera en La Habana,” NACUSA Young Composers Competition, SEAMUS, the World Harp Congress in Copenhagen, and the ppIANISSIMO festival in Bulgaria. Callender’s research on geometrical music theory, Fourier-based harmonic theory, extensions of Neo-Riemannian theory, and mathematical aspects of tempo have been published in Science, Perspectives of New Music, Journal of Music Theory, Music Theory Online, and Intégral. Callender also serves on the editorial boards of Perspectives of New Music and the Journal of Mathematics and Music.

**Jihye Chang**, pianist, has appeared as a soloist and collaborative artist in venues throughout Korea, the United States, Canada, Brazil, Costa Rica, Honduras, and France, and has been broadcast on Costa Rica Classical Radio, KBS TV and Radio Korea, and PBC TV Korea. She recently appeared at the Virtuosi Festival in Recife and Festival Inverno de Garanhuns in Brazil, made solo appearances at the Art Festival Olivet in France and the Brandeis Electro-Acoustic Music Studio, and was the featured soloist for the Fargo-Moorhead Symphony Orchestra. Chang has been a frequent guest at new music festivals at Seoul National University, the University of Louisville, and Ball State University, and has worked closely with composers David Dzubay, John Harbison, George Perle, Steve Rouse, and Marc Satterwhite. She has released CDs on Sony Korea, Seoul Record, and Centaur Records, and has just completed a new album of nádihegedűvel (2001). The paper will argue that the poet’s experimentation with language directly inspired similar experimentation in Ligeti. The point will be illustrated by a detailed examination of this word-music relationship in works from Ligeti’s early Hungarian period, his mature years in the West (Hungarian Etudes, 1983) and a work written near the end of his composing career. In each instance, it will be shown how specific words and nuances in the Hungarian text contributed to the emergence and evolution of such characteristic Ligetian topoi as the “meccanico” style, ostinato technique, micropolyphony and more.

**Saturday, October 12, 2013**

**Paper Session 6**
9:00–10:15 A.M. Dohnányi Recital Hall)

Ben Levy (University of California, Santa Barbara)

**Condensed Expression and Compositional Technique in György Ligeti’s Aventures and Nouvelles Aventures**

György Ligeti’s works Aventures and Nouvelles Aventures are complicated and at times self-contradictory pieces. The composer himself has referred to them as being, “concentrated and expressive—expressive and deep frozen,” (Ligeti in Conversation, 44) and has described their structure as “semantically incomprehensible, yet in terms of affect, clearly understandable” (Gesammelte Schriften 2, 197). Ligeti develops a unique compositional method to balance conflicting ideals in these works that are emotionally charged, yet distant and restrained, which are communicative but resist specific meaning. This paper uses sketch studies to help uncover Ligeti’s compositional method—the means by which he developed rich and expressive categories of material on paper—along with score analysis to show how the composer constrained explicit references to these types in the events of the score, ensuring this ultimate balance between familiarity and alienation. Examples discussed include the “Coda” and “Horologes Démoniaques” sections from Nouvelles Aventures and the “Conversation” section from Aventures. These examples show a wide breadth of associative contexts, including references to music, literature, and everyday experience. These examples also show the composer’s carefully chosen techniques for condensing the expression of these reference points into the brief but suggestive moments that make these works so remarkable and contribute to their enduring appeal.
Joseph Cadagin (Stanford University)
SCHLAGER ALICE?: Jazz, Theatricality, and Carrollian Nonsense in György Ligeti’s “A Long, Sad Tale”

György Ligeti in his six Nonsense Madrigals (1988-1993) draws from the nonsense poetry of Lewis Carroll’s Alice’s Adventures in Wonderland — a book which the composer often listed as one of his favorite works of literature. In the sixth madrigal, “A Long, Sad Tale,” Ligeti sets Carroll’s poem “The Mouse’s Tale” as a work of jazz. This paper will investigate Ligeti’s seemingly ridiculous juxtaposition of 19th-century British nonsense poetry and a cosmopolitan African-American musical style that is firmly rooted in the 20th century. Biographical information from the composer’s early life reveals that the young Ligeti fostered an interest in jazz and other popular musical idioms—notably jazz-tinged schlager melodies—simultaneously with his first contact with Lewis Carroll’s Alice. It is therefore logical that jazz and Carrollian nonsense poetry should be intertwined in Ligeti’s “A Long, Sad Tale” since these both figured largely into Ligeti’s formative childhood years. Confirming this idea are the composer’s plans for a “theatrical fantasy” based on Alice. Though the work was never completed, Ligeti’s sketches show that he was planning to incorporate elements of popular music into the composition, including Rock, Cuban rumba, and even the schlager melodies of his childhood. The paper will conclude with a brief look at the 2007 Alice in Wonderland opera of Ligeti’s student, Korean composer Unsuk Chin. Although Chin does not follow the same model Ligeti had in mind for his own unfinished Alice composition, her work does incorporate elements of popular music, including blues and rap.

Paper Session 7
10:30–11:45 A.M. Dohnányi Recital Hall

Stephanie Probst (Harvard University)
Reading Irony and Paradox in György Ligeti’s Sonata for Viola Solo (1991–94)

Proceeding from György Ligeti’s own commentary about his Sonata for Viola Solo (1991-94; published 2001), this paper traces three lines of allusions, both musical and semantic in nature. It first situates the work within the composer’s output of his “late stylistic period,” and within the various characteristics that scholars have recognized as typical of the pertinent repertoire.

Particular focus will be put on Ligeti’s attempts to find new approaches to tonality, such as his “non-diatonic diatonicism.” When exploring these aspects in the Sonata’s third movement, a semantic level of interpretation opens up,

Sara Bakker completed her Ph.D. in music theory at Indiana University this past April. Her dissertation investigates the connection between rhythmic repetition and its large-scale significance in several of György Ligeti’s late piano works. Other research interests include rhythm and meter in modern music, Hungarian text setting, and the music of Béla Bartók; all topics she has presented at regional, national and international conferences. Her presentation draws on research from her dissertation.

Amy Bauer is Associate Professor of Music at the University of California, Irvine. She received her Ph.D. in music theory from Yale University, and has published articles and book chapters on the music of Ligeti, Messiaen, the television musical, and issues in the philosophy and reception of modernist music. Her monograph Ligeti’s Laments: Nostalgia, Exoticism and the Absolute (Ashgate, 2011) provides a critical analysis of the composer’s works, considering the compositions themselves as well as the larger cultural implications of their reception. Though not able to attend the Ligeti Symposium and Festival in person, she is present in spirit as she generously provided many of the program notes.


Joseph Cadagin is a first year doctoral student in musicology at Stanford University. As an undergraduate, he studied at the University of Michigan, Ann Arbor. Under the guidance of his advisor, Prof. Naomi André, Cadagin wrote a senior honors thesis titled “Nonsense Well Set: Settings of Lewis Carroll’s ‘The Mouse’s Tale’ by David Del Tredici and György Ligeti.” Cadagin’s research
which I approach through theories of irony in music, such as the one formulated by Zemach and Balter (2007). In the last part of the paper, I consider instances of paradox in the Sonata's six movements, and examine the various ways in which the movements are interconnected. A reading of the Sonata through the lens of irony and paradox ultimately offers a possible understanding not only of the composition's purported "strangeness," but also of Ligeti's "struggles" with tonality more generally. As such, it furthermore responds to some of the questions raised in most recent scholarship, such as Shaffer 2011.

Yiheng Yvonne Wu (University of California, San Diego)

Ligeti's "Cooled Expressionism": Watching Music from a Distance

In a 1978 interview, György Ligeti reflected on his works of the 1960s as exploring states of “disorderly, wild gesticulation, haphazard and completely uncontrolled.” While he rejected romantic conventions of expressivity, he created exaggerated states of “superexpressiveness” in order to “cool” them and see them like objects behind museum glass. He said, “I want to remove great, whirling passions, all grand expressive gestures, far away and view them at a distance.” (Ligeti in Conversation, 15-18) This technique is akin to Bertolt Brecht’s Verfremdungseffekt in epic theatre, which leads the audience to a distanced, critical stance. This paper examines ways in which Ligeti creates distance from expressive conventions in Aventures, Nouvelles Aventures, and String Quartet No. 2. In the Aventures pieces, he parodies traditional phrasing, musical structure, and melodic expressivity through the exaggerated theatricality of the singers. Additionally, his overt play with musical expectations draws the listener’s attention both to the object of the critique and the fact that critique is happening. He also creates distance by drawing attention to the incongruity between the singers’ absurds performative actions and the “expressive” result. Operating in the instrumental realm, the string quartet establishes a blankness in which moments of traditional expression are isolated and therefore defamiliarized. These works exemplify not only various ways in which distancing is possible in music but also how the listener can be made aware of the critical stance while still experiencing the works in a musical way.

György Ligeti (1923-2006), one of the foremost composers of the second half of the twentieth century, spent his childhood in Transylvania, which at various times was under Romanian and Hungarian control. He studied at the Conservatory in Klausenburg with Ferenc Farkas (1941-1943) and at the Franz Liszt Academy in Budapest with Sándor Veress, Pál Járđányi and Lajos Bárdos (1945-1949). After teaching at the Franz Liszt Academy in the early 1950s, he fled communist Hungary in 1956 to escape both political and artistic restrictions, ending up in Cologne, where he found himself in the midst of the European compositional avant-garde. In 1973 he was appointed Professor for Composition at the Hamburg Musikhochschule, where he taught until 1989.

His early works composed in the 1940s reflect both his training and the performance opportunities available, and include solo piano pieces and a cappella choral works based on folk song settings. His more adventurous compositions from the early 1950s were written “for his bottom desk drawer”—that is, not for public performance or distribution—as they were considered too chromatic and radical; some of these pieces were first performed in the 1960s. In the 1960s and 1970s, he was known for his development of micropolyphony, a type of multi-part counterpoint, and meccanico or “machine-like” repetitive patterns. His works Atmospheres, Lontano, Lux aeterna, and Continuum brought him international recognition. In the 1980s his compositional style changed again to feature complex polyrhythms—influenced by his contact with African and other world musics, the return of triads (though not tonality), and the reappearance of elements of his previous compositional styles, including the influence of Bartók from his early style period, though all of these elements are combined together to create his inimitable style. Among his late works, the Horn Trio, the three books of Piano Etudes, and the Piano Concerto are considered landmark compositions.
**Featured Presentation: Louise Duchesneau**
1:00–2:45 P.M. Dohnányi Recital Hall

"I like music!": György Ligeti as guest of the BBC’s legendary Desert Island Discs (1982)

As the distinguished “castaway” of the legendary BBC radio program *Desert Island Discs*, György Ligeti was asked to imagine which eight recordings he would bring with him to a desert island. While Ligeti’s musical choices give us a glimpse at some of the music he particularly loved, the candid conversation with host Roy Plomley provide a few surprises: for instance, we hear Ligeti accusing Stanley Kubrick of stealing his music for the film “2001-A Space Odyssey”. What Ligeti didn’t know at the time is that the film director, who was a great fan not only of the BBC but also of Ligeti’s music, was listening to the broadcast. Particularly touching is the choice of “Alice in Wonderland” and “Through the Looking-Glass” as Ligeti’s favorite books as these would have become the subject of his second opera.

**Paper Session 8**
3:00–4:45 P.M. Dohnányi Recital Hall

Amelia S. Kaplan (Ball State University)

*Another look at the first movement of Ligeti’s Horn Trio: the Bitonal Horn Call as a Process*

The opening horn-fifth of the first movement of Ligeti’s *Horn Trio* has been described as “distorted” (Searby 2001) and “lopsided” (Taylor 2004). Another view, which provides a profitable way into the work, is bitonal. The violin’s opening statement, a horn call in G and A-flat, can be viewed as a combination of both, where the top note of the second dyad in G is spliced onto the bottom note of the second dyad in A-flat. This interpretation suggests a similar process by which chords are spun out in each of the three instruments as the movement proceeds. In the almost identical outer A sections of this ternary movement, four subsections are delineated by timbral changes in the violin and horn to harmonics, flautando, and stopping, and the entrance of the piano on the bitonal horn call. The piano’s statements which occur in the C6-C7 register in measures 10, 21, 42, when combined, move continuously upwards by half step through the keys of C, C-sharp, D, D-sharp, E, F, and F-sharp. The piano’s other statements in lower registers traverse the remaining key areas to complete the aggregate.

No simple process governs the violin and horn lines within each subsection, however, large chunks can be viewed as repeated segments of the horn call (I-V or V-I) which create chromatic sequences of key areas either by shifting an entire dyad by half step and continuing, or by splicing two dyads from keys related by half-step.

Lauren Halsey (University of Washington)

*Ligeti’s Split: A Break from Canonic Microtonality to Audible Rhythmic Structures in the Horn Trio*

Following his opera *Le Grand Macabre* (1977), György Ligeti made a significant shift in his compositional technique. In his pieces prior to *Le Grand Macabre*, Ligeti used a “mass of sound” compositional style he termed micropolyphony, for which he became well known. Following the opera, however, his micropolyphonic technique disappeared. Instead, Ligeti’s music projected discernible melodic lines along with rapid harmonic and textural changes. The development of Ligeti’s new style after 1977 is observed in his *Horn Trio* (1982). Within the second movement of the *Horn Trio*, *Vivacissimo molto ritmico*, Ligeti layers intricate rhythmic groups, creating what John Roeder identified as pulse streams. This paper outlines pulse streams and embedded grouping structures within the second movement of the *Horn Trio*. The interactions between pulse streams and changes in grouping structures define form within the work. Ligeti developed this layered rhythmic technique in his later works, including his *Piano Etudes*.

**Pre-Concert Lecture: Richard Steinitz**
7:00–7:45 P.M. Opperman Music Hall

*An Introduction to Ligeti’s Horn Trio and What His Sketches Reveal about its Genesis.*

Ligeti’s *Horn Trio* is not only a work of profoundly original imagination, besides its attractiveness for the listener, but is now accepted as one of few truly great additions to the mainstream chamber music repertoire composed during the late twentieth century. Yet at its appearance in 1982, after an apparently fallow four years, the *Trio* was roundly condemned especially by German-speaking critics, and its composer vilified for having ‘betrayed’ the avant-garde.

Why was that, and why is our perspective from thirty years later so different? By examining Ligeti’s complex relationship with classical tradition, this talk offers some answers, and will show how his preliminary sketches reveal a handful of surprising and little known ‘models’ – none of them by Brahms, to whom the *Trio* is ostensibly a ‘homage’. For those unfamiliar with the music, it will also provide a brief introduction to the work’s richly contrasting four movements.