

**TUES@7**  
*presents*  
**MATA'S  
RADICAL PARINGS**



March 16  
7pm EDT

*From left to right: Photos by Stefano Cantù and Catherine Koch*

**PROGRAM**

Yvette Janine Jackson: *Deliberate (Afraid of Nothing)* (2019)

Maurizio Azzan: *Geometrie nelle mani* (2016)

1. Corda-legno. Metallo.
2. Unghie
3. Pelle-corde-legno. Contatto
6. Instabile. Propagandosi\* (2021, MATA Commission)

Yvette Janine Jackson: *I've Ever Seen\** (2021, MATA Commission)

\*world premiere

**PERSONNEL**

Colleen Bernstein, percussion

Jordan Dodson, guitar

Yvette Janine Jackson, electronics

Ross Karre, video

Maciej Lewandowski, audio

## PROGRAM NOTES

MAURIZIO AZZAN: *GEOMETRIE NELLE MANI* (2016)

Imagine exploring all the different parts of a guitar with your hands, not taking any notice of instrumental technique, and instead focusing on the relation between sound and movement, movement and sound. The richness of acoustic phenomena produced by every different type of contact along the surface of the instrument is astounding. Elements in the foreground may disappear into the background with simple changes of gesture. If we pay attention to such variations we can discover surprising relations between different vibrations, gestures and surfaces. We can detect a whole network of relations, from identity to alterity, that bonds one element to another in a possibly seamless transformation of sound: an unstable connection between space, movement and energy that has been central to my compositional practice in recent years. This network reveals the existence of corresponding regions on the surface of the instrument, each one characterized by its own components and possible evolutions. In this sense, the performative space - i.e. the surface of the instrument - becomes an imaginary landscape, filled with vibrations given by its particular morphology (fret, nut, bridge, metal and nylon strings, wood, etc...) to explore aurally, visually and formally through music.

*Geometrie nelle mani* is a personal attempt of investigating these aspects study after study - a sort of little private laboratory: from the simplicity of the first one, where the exploration of the sixth string describes an arch directly connected to the movement of the left hand, all the way to the last study, where the growing destabilization of the contact point between the right hand and the instrument tries to draw ideally the unstable nature of sound. A nature that may not be very different from the disquieting matter-gap that separates palm and object in the sculptures of the eponymous cycle by Giuseppe Penone.

## ABOUT THE COMPOSERS

**Maurizio Azzan** is an Italian composer and sound artist. He studied composition at Conservatories of Milan (with A. Solbiati) and Paris (with F. Durieux and Y. Maresz), at IRCAM and with Salvatore Sciarrino. He has received a bachelor and a master in Philology and Ancient Literature from the University of Turin. His interest in visual and performing arts, as well as in ancient and contemporary literature, has deeply influenced his concept of music as a dynamic space-time network, in which instability is the pivoting existential condition. His music has been performed in festivals and venues such as Biennale Musica di Venezia, Huddersfield Contemporary Music Festival, Wien Moderne, MITO SettembreMusica, Mozarteum Salzburg, Milano Musica, ManiFeste, IRCAM Concert Season, Budapest Music Center, Romaeuropa Festival, Teatro La Fenice Concert Season, Dampfzentrale Bern, Impuls Graz, Darmstädter Ferienkurse, Time of Music Viitasaari, Gare du Nord Basel, Biennial Festival of the European Recorder Players Society, Open Recorder Days Amsterdam. Ensembles and soloists who have performed his works include Ensemble Intercontemporain, Divertimento, Nieuw Ensemble, Mdi, Orchestra del Teatro La Fenice, Schallfeld Ensemble, Proton Bern, Fractales, Airborne Extended, Anna D&#39;Errico, Antonio Politano, Ruben Mattia Santorsa, Susanne Fröhlich, Cameron Crozman, Emanuela Battigelli, among others. Winner of the Italian National Prize of Arts, Maurizio Azzan has been artist in residence at the Cité Internationale des Arts de Paris and composer in residence in the framework of the residence-program offered by the Austrian Federal Chancellery in cooperation with KulturKontakt Austria. His works are published by Edizioni Suvini Zerboni, Milan.

[www.maurizioazzan.com](http://www.maurizioazzan.com)

**Yvette Janine Jackson** is a composer of electroacoustic, chamber, and orchestral musics for concert, theatre, and installation. Building on her experience as a theatrical sound designer, she blends various forms into her own aesthetic of narrative soundscape composition, radio opera, and improvisation. She creates immersive experiences based on social issues and historical events. Yvette's work has been featured at Fylkingen in Stockholm; Vienna's MuseumsQuartier Tonspur Passage; International Festival of Computer Art in Maribor; the Fridman Gallery in New York; Spreckels Organ in Balboa Park; the San Diego Art Institute; San Francisco International Arts Festival; Borealis Festival; and in residency at Stockholm Elektronmusikstudion. Recent commissions include Lot's Wife, for ensemble and electronics, by Banff Centre for Arts and Creativity; Remembering 1619 for violin and tape; Atlantic Crossing read by the Naples Philharmonic with support from the American Composers Orchestra; and Cannot Be (Unrung) for carillon and electronics co-commissioned by the University of Chicago and University of Michigan for Tiffany Ng. [www.yvettejackson.com](http://www.yvettejackson.com)



## ABOUT MATA

**Music at the Anthology's** (MATA) mission is to present, support, and commission the music of early career composers. Founded by Philip Glass, Eleonor Sandresky, and Lisa Bielawa in 1996 to address the lack of presentation opportunities for unaffiliated composers, MATA has grown into the world's most sought-after performance opportunity for early career composers: each year, MATA receives the music of over one thousand composers from all over the world through its annual Call for Submissions.

MATA's festivals and events are critically acclaimed and broadly respected: *The New Yorker* has hailed MATA as "the most exciting showcase for outstanding young composers from around the world." *The New York Times* has called it "a valuable platform;" *The Wall Street Journal* said that it "tells us a lot about how composers are thinking now." For the majority of the composers presented, a performance on the MATA Festival is an early harbinger of success; it is often one of their first major commissions as well as their first significant exposure to New York and national audiences. MATA Alumni have gone on to receive Grammy awards, MacArthur Genius grants, Siemens and Takemitsu, Pulitzer, Alpert, and Rome prizes, Guggenheim Fellowships, Barlow and Koussevitsky commissions and every major award in contemporary music. In 2010 MATA was awarded ASCAP's prestigious Aaron Copland award. In recognizing, presenting and supporting unique voices, MATA is a catalyst for their entry into American musical life. [www.matafestival.org](http://www.matafestival.org)

Loren Loiacono, Executive Director  
Calvin Hitchcock, Operations Associate  
Paul Pinto, MATA Festival 2020 Guest Curator  
Nioka Workman, MATA Festival 2020 Guest Curator

## CREDITS

Portions of Colleen Bernstein's consortium commissioning project for Yvette Janine Jackson's *Deliberate (Afraid of Nothing)* supported **The Audre Lorde Project**, a Lesbian, Gay, Bisexual, Two Spirit, Trans and Gender Non Conforming People of Color center for community organizing, focusing on the New York City area. Donate at [alp.org](http://alp.org).

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