



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Four Hundred Sixty-Ninth Program of the 2019-20 Season

FACULTY/GUEST RECITAL

Julia Bentley

Mezzo-Soprano

Kuang-Hao Huang

Piano

Chi Wang

Composer & Data-Driven Instrument

Hin/Gerissen



Auer Concert Hall
Saturday Evening
January Eighteenth
Eight O'Clock

*Indiana University prohibits the unauthorized recording, publication,
and streaming of live performances. Please silence all electronic devices.*

Hin/Gerissen

Hin/Gerissen (2020, *premiere*) Chi Wang
(after Franz Schubert, *Winterreise*,
D.911, 1828) (born 1985)

Gute Nacht
Die Wetterfahne
Gefror'ne Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann



*Chi Wang's source material was recorded and edited at the
Georgina Joshi Recording Studio by Konrad Strauss.*

Projected paintings are courtesy of caspardavidfriedrich.org.



*Please join us in welcoming Chi Wang in her first
concert appearance as a faculty member of the
Indiana University Jacobs School of Music.*

About *Hin/Gerissen*

The title we've chosen for tonight's premiere, *Hin/Gerissen*, has a number of translations. Most literally, *Gerissen* means *torn*, a reference to the process of several synthesis techniques through which Chi Wang won the electronic palette for her data-driven instrument. The performers are grateful to the Jacobs School of Music and Konrad Strauss, for the careful recording of Schubert's song cycle performed by Julia Bentley and Kuang-Hao Huang in the Georgina Joshi Recording Studio during the summer of 2019. All electronic material heard tonight was based on this recording.

A second definition of *Gerissen* occurs in modern slang, and refers to "clever ideas of startling originality." Wang has a number of reimagined compositions inspired by familiar German Romantic masterworks, including Schumann's *Ich grolle nicht*, and *Winterträume* (heard earlier this season on Jacobs Faculty Chamber Music series)—the juxtaposition of the historical Lied genre and the twenty-first-century sound world of electronic music certainly offers startling, unexpected encounters to the listener. Tonight's premiere, moreover, traverses the entirety of Schubert's 65-minute-long *Winterreise*: an intrepid and adventurous commitment on Wang's part, composed concurrent to her arrival in Bloomington and the commencement of her new teaching responsibilities.

Hin- as a prefix also bears the connotation of ruin, that a thing has been torn asunder beyond saving. With a work as beloved as *Winterreise*, it could well be argued that any re-working of Schubert's music is unwarranted, or even a violation. We sincerely hope that our reverence for the original work is unmistakable. That a piece of art from nearly two centuries ago is such an inexhaustible source of inspiration today is a wondrous thing.

Finally, *hingerissen* describes the state of being *transfixed*, pierced through and held immobile in fascination. The composition of *Winterreise* marked the end of Schubert's tragically short life. I feel the living presence of both the poet Wilhelm Müller and Franz Schubert summoned during the performance of this work; I feel Chi's vibrant imagination and immense technical mastery in every interactive moment; I feel astonishment and gratitude to be here with these musicians, and this audience: *hingerissen*.

– Julia Bentley

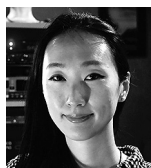
Artist Biographies



Recognized by *The New York Times* for her "rich sound, deep expressivity and uncanny sense of pitch," mezzo-soprano **Julia Bentley** followed apprenticeships with the Santa Fe Opera and Chicago Lyric Opera of Chicago with a series of leading operatic roles from Anchorage to New York, and was featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw, and Pierre Boulez. She has performed frequently with numerous Chicago organizations, including Contempo, eighth blackbird, the Lyric Opera of Chicago, and the Chicago Symphony Orchestra, and appeared to critical acclaim at Alice Tully Hall and Weill Hall with Pierre Boulez as the soloist in *Le marteau sans maître*. After leading the Composer Focus project at the DePaul University School of Music for six years and teaching voice at Concordia University and the graduate Art Song Seminar at North Park University, she joined the faculty at the University of Missouri-Columbia, teaching voice and graduate vocal pedagogy before joining her alma mater, the Jacobs School, this year as associate professor of music, teaching voice and graduate Art Song Literature. She recently received the 2018 NATS Foundation Voice Pedagogy Award, and is a Grammy-nominated artist for her work with The New Budapest Orpheum Society.



Commended for his “perceptive pianism” (*Audiophile*) and “playing that is sensitive and wonderfully warm” (*American Record Guide*), Chicagoan **Kuang-Hao Huang** is a highly sought-after collaborative pianist whose performances have taken him throughout North America, Europe, and Asia. He has performed at New York City’s Weill Hall at Carnegie Hall, Lincoln Center, and Merkin Hall; at the Kennedy Center in Washington, D.C.; and at every major venue in the Chicago area, including the Harris Theatre and Symphony Center. He is often heard live on WFMT and has also performed on WQXR and on Medici.tv. Huang has recorded for Aucourant, Cedille, Innova, and Naxos, including a CD of flute fantasies with flutist Mathieu Dufour and a premiere recording of early songs by Alban Berg with mezzo-soprano Julia Bentley. His most recent recordings include *Notorious RBG in Song* with soprano Patrice Michaels and *Songs from Chicago* with baritone Thomas Hampson. A strong advocate of new music, Huang is a core member of Fulcrum Point New Music Project and Picosa. He has premiered numerous works, including pieces by Mason Bates, Jacob Bancks, Kyong Mee Choi, Stacy Garrop, John Harbison, Daniel Kellogg, and Shulamit Ran. Huang gave world premiere performances of works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall’s Millennium Piano Book Project. He has appeared on the Chicago Symphony Orchestra’s MusicNOW series. A dedicated teacher, Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. He has also taught at the Bienen School of Music at Northwestern University. Huang is associate artistic director for the International Music Foundation and is the driving force behind Make Music Chicago (makemusicchicago.org), a citywide celebration of music every June 21. He also founded IMF’s Pianos in the Parks program, which partners with the Chicago Park District to give all Chicagoans access to outdoor pianos as well as free lessons. (*Photo by Elliot Mandel*)



Composer/performer **Chi Wang** is assistant professor of music (composition: electronic and computer music) and associate director of the Center for Electronic and Computer Music at the Indiana University Jacobs School of Music. Her research and compositional interests include sound design, data-driven instruments creation, and musical composition and performance. Wang’s compositions have been performed internationally, including presentations at the International Computer Music Conference (2015-18), Musicacoustica–Beijing (2011-17), the Society for Electro-Acoustic Music in the United States national conferences (2015, 2017, 2018), the New York City Electroacoustic Music Festival (2017), Kyma International Sound Symposia (2012-16, 2018), Future Music Oregon Concerts (2009-11, 2014-18), Portland Biennial of Contemporary Art (2016), I. Paderewski Conservatory of Music in Poland (2015), International Confederation of Electro-Acoustic Music (2014), and WOCMAT in Taiwan (2013). Wang is also actively serving as a judge for international electronic music competitions, including Musicacostica (Beijing, 2014-16) and at national conferences of the Society for Electro-Acoustic Music in the United States (2017-18). Wang is also an active translator for electronic-music-related books. She was the first translator for *Electronic Music Interactive* (simplified Chinese) and for the first book about Kyma, *Kyma and the SumOfSines Disco Club*, available as *Kyma Xitong Shiyong Jiqiao* and published by Southwest China Normal University Press. Wang earned her D.M.A. and M.Mus. degrees from the University of Oregon, and a B.E. degree in Electrical Engineering from the Ocean University of China.