

TEMPO

The Epicenter Music Performance Organization

ENSEMBLE MEMBERS

MAXIM KUZIN, CONDUCTOR
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NANCY ROTH, VIOLIN & VIOLA
LORENZ GAMMA, VIOLIN
ERIKA KIRKPATRICK, CELLO
FRANCOISE REGNAT, PIANO
KATHY MARSH, GUEST FLUTIST
REBECCA TSEITLIN, GUEST VIOLINIST

Sunday September 27, 2026

7:30PM

Shigemi Matsumoto Recital Hall

PROGRAM

ebb, flow

Dayton Hare

for flute, bass clarinet, violin, viola and cello (2025)

- I. ebb
- II. flow

Contour Intervals

Luca Pasquini

for flute, clarinet/bass clarinet, violin, cello (2025)

Scherzo

Kolten Heeren

for violin, viola, and cello (2026)

A Tarantella for Our Times

Libby Larsen

for clarinet and violin (2020)

White Water

Anthony Iannaccone

for clarinet and string quartet (2002/2016)

INTERMISSION

Pick a Low Note

Richard Derby

for piccolo and piano (2023)

Memory revises me

Oswald Huynh

for piano trio (2026)

- I. a history of rain
- II. ut veniant patriae, veniant oblivia vestri
- III. I'm sure | in another dimension

What Flickered Between the Reveries?

Jessica Yaerim Lee

for flute/piccolo, clarinet/bass clarinet violin, viola, cello, and piano (2026)

PERFORMER NOTES

Lorenz Gamma, violin, has a varied career as soloist, recitalist, chamber musician and teacher. With the Amar Quartet he won the Millennium Award at the 2000 London International String Quartet Competition and has since then performed in countless venues in London, Paris, New York, Zurich, Geneva, Munich, Cologne, Mexico City and many Asian cities. He also served as principal of the Zurich Opera orchestra and has performed over twenty different concertos. He has collaborated with musicians such as Heinz Holliger, Paul Katz, Joseph Silverstein and many others.

As a solo clarinetist, **Julia Heinen** has performed hundreds of concertos and recitals around the world including recent performances in Poland, Italy, Belgium, Hungary, France, El Salvador, the Czech Republic, Spain and Portugal. As an adjudicator, she has judged hundreds of competitions including chairing the jury of the 9th International Mercadante Clarinet Competition in Noci, Italy and serving on the jury for the 2nd Biannual International European Clarinet Competition in Ghent, Belgium. She served as the co-artistic director of the International Clarinet Association's ClarinetFest® 2011 and serves as their National State Chair Coordinator. Julia is Professor of Music at California State University, Northridge and a Buffet Crampon, D'Addario and Silverstein Performing Artist.

Erika Duke-Kirkpatrick marks her 40th year of teaching at the California Institute of the Arts. She has worked with composers Louis Andreissen, Earle Brown, Jason Robert Brown, John Cage, Elliott Carter, Morton Feldman, Brian Ferneyhough, Sofia Gubaidulina, Lou Harrison, Stephen Mosko, Van Dyke Parks, Mel Powell, Roger Reynolds, Terry Riley, Frederic Rzewski, Iannis Xenakis, and Morton Subotnick, with whom she toured and recorded for over twenty years. Erika was cellist and founding member of the California EAR Unit (1981-2008). She has performed throughout the US, Europe, Japan and New Zealand including Tanglewood, Aspen, Ravinia, and Santa Fe Chamber Music Festivals. She served as principal cellist and soloist with the Santa Fe Pro Musica, and cellist of Bach's Circle, with whom she performed at the Oregon Bach Festival and Chamber Music Northwest. Erika was also a featured performer at the Dartington Music Festival, the Sospeso Chamber Series at Carnegie Hall, and with pianist Eric Huebner at the Ojai Festival.

Ukrainian-born conductor **Dr. Maxim Kuzin** is equally at home in the symphonic, operatic, and choral worlds. Based in Los Angeles, he is Music Director of the Palisades Symphony Orchestra and the Thousand Oaks Philharmonic, Conductor of the TEMPO Ensemble at California State University, Northridge, and Co-Music Director of the Hankuk University of Foreign Studies Chorale. A Doctor of Musical Arts from UCLA, he has conducted Ukraine's National Symphony and National Philharmonic Orchestras and led more than twenty opera productions across Ukraine, Russia, and the United States, championing new music throughout.

A graduate of the Paris Conservatory and Indiana University, pianist Francoise Regnat has performed extensively throughout the United States. Her solo and collaborative performances have taken her to such venues as New York's Alice Tully Hall, Boston's Gardner Museum, Orchestra Hall in Minneapolis as well as colleges and universities

PERFORMER NOTES

(continued)

Regnat (cont.)

across the country. Francoise Regnat is Professor Emeritus at CSUN where she was on the faculty from 1972 to 2010.

Kathy Marsh is an active orchestral and chamber music performer in Southern California and is currently the solo piccolo player with the Santa Barbara Symphony. Kathy premiered James Domine's Flute Concerto with the San Fernando Symphony Orchestra and her flute and piccolo playing can be heard in many Star Wars video games performing with the Skywalker Orchestra. Kathy received her Bachelor of Music from The Eastman School of Music and her Master of Music Degree from USC.

Nancy Roth, violinist and violist, is currently concertmaster of the Chamber Orchestra of the South Bay and Culver City Symphony and she is a member of the Pasadena Symphony. She is a former member of the Los Angeles Chamber Orchestra and was co-principal violist of the Graz Philharmonic (Austria). Nancy has toured with the London Early Music Group, and she has performed as a soloist and chamber musician in Europe, USA and Mexico. Dr. Roth holds degrees from CSUN, Juilliard and USC.

Rebecca Ann Tseitlin is a violinist, violist, multi-instrumentalist, conductor, and pedagogue based in Thousand Oaks, California. She made her orchestral debut with Saint-Saens "Havanaise" at the Civic Arts Plaza in Thousand Oaks. Since then she has performed across the United States, China, Africa and Europe. Her chamber music career includes festival performances in Santa Barbara, New York, Cape Town, Stellenbosch and Viana Do Castelo. She has held multiple orchestra positions and has recorded for major film scores in studio orchestras throughout Los Angeles. In addition to her active career as a violinist, Rebecca is the Associate Director of the California Young Artists Symphony, Associate Conductor of the Lyceum Oaks Youth Orchestra, and is in residence as a performance faculty member with Eleos Music.

COMPOSER BIOGRAPHIES & PROGRAM NOTES

Pick a Low Note for piccolo (heh-heh) and piano was written in July of 2023. The piccolo starts in its highest range, playing fast notes. As the piece progresses, the range gets lower and the notes get slower. The piano, on the other hand, starts with slow chords in its lowest range and gradually ascends. There is some tentative, lyric interaction between the two instruments in the middle of the piece. The piece ends with the lowest notes of both instruments – you can "pick a low note."

Richard Derby has a Ph.D. in music composition from the University of California Santa Barbara. In 1977- 78 he held a Fulbright Fellowship to study composition with Justin Connolly at the Royal College of Music in London. In 1982 his article "Elliott Carter's 'Duo for Violin and Piano' " was published in Perspectives of New Music. A Cambria Master

COMPOSER BIOGRAPHIES & PROGRAM NOTES

(continued)

Derby (cont.)

Recordings CD is available from Southwest Chamber Music. Richard's choral music is published by Lawson-Gould Music Publishers. Awards include the BMI Award to Student Composers (1975), the National Federation of Music Clubs Young Composers Contest Award (1975), the United Music Publishers Ltd. Prize for an Outstanding Student at the Royal College of Music, London (1978), the Herbert Howells Prize, London (1978) and the American New Music Consortium Award, New York (1985). Tribute for solo cello was performed by Erika Duke-Kirkpatrick at a TEMPO Ensemble concert at Cal State Northridge on October 3, 2021. Richard is on the concert music committee of the American Society of Music Arrangers and Composers (ASMAC). Recordings are posted on soundcloud.com/richardderby. Website: richardderbycomposer.com

ebb, flow is a short work in two movements concerning the nature of water. I recently had the opportunity to spend some time on the island of Mallorca, and while there I made the most of the beautiful natural landscape by going hiking in the mountains along the coast. Perched atop cliffs overlooking the Mediterranean, I was struck by the immense beauty of the waves below as they crashed into the rocky shore. What most captivated me was the irregular regularity of their movements, the way in which movements would occur and reoccur with slight differences, again and again. My piece is an attempt to capture this spirit, and is constructed out of repetitive materials that push and pull, gradually evolving over the course of the music.

Dayton Hare is a composer whose music balances lyricism and color with narrative and atmosphere. Inspired by the natural world, his work explores our relationship to the environment while highlighting overlooked beauty around us. His music has been performed nationally and internationally at venues including Carnegie Hall and Salle Cortot in Paris by ensembles such as the New York Youth Symphony, Ensemble Variances, and the Bent Frequency. Dayton has received fellowships from the Fulbright Program, the Akropolis Chamber Music Institute, National Orchestral Institute + Festival, the Gabriela Lena Frank Creative Academy of Music, and Sō Percussion Summer Institute, among others, and has held artist residencies with the Rabbit Island Foundation and Vashon Artist Residency. He was the 2024–25 Grand Prize winner of the New York Youth Symphony's Jon Deak First Music Competition. Originally from Boulder, Colorado, he holds degrees from the Yale School of Music and the University of Michigan, and is currently based in western Massachusetts. He will begin his DMA at Yale in the Fall of 2026.

Scherzo is a short bombastic piece rife with jokes and twists. It was originally conceived as the middle movement in a three movement work of "neo" pieces, each looking back at older styles and eras of music. The first movement utilized serialist techniques of the early 20th century, while the third movement emulated romantic composers of the 19th. This middle movement occupies an ambiguous space in between, courting both and committing to neither while finding humor within their contrast.

COMPOSER BIOGRAPHIES & PROGRAM NOTES

(continued)

Kolten Heeren is an American composer whose work centers around diverse soundscapes and organic storytelling. His music blends modal polyphony with aleatoric soundmass, always with an emerging undercurrent of vocal lyricism evoking echoes of memory, nostalgia, and wistful dreaming.

His music has been performed throughout the United States and Europe, and he has served as a composition fellow for the Texas Music Festival, the Soundbox Fellowship Program, the Etchings Music Festival, and June in Buffalo,. He is currently a member of the Cleveland Composers Guild. Additionally, he has been a finalist for both the ASCAP Foundation Morton Gould Young Composers Award and BMI Student Composers Award. His recent song cycle *Waking from Daydreams* for soprano and piano was a finalist for the NATS Art Song Competition and winner of Orkest's 2025 call for scores.

Kolten received his Bachelor of Music in Music Composition/Theory from the University of Illinois at Urbana/Champaign and his Masters in Music Composition from Indiana University. He is also an accomplished Double Bassist, having earned a Performance Diploma in Orchestral Studies at Indiana University studying with Kurt Muroki. Kolten is currently a section member of the Sarasota Opera.



Drawing its title from Li-Young Lee's poem "Furious Versions," **Memory revises me** is a contemplation of exile and longing, etched with a memory that does not preserve the past, but rewrites the self. Inspired by my time in Rome while witnessing from a distance the United States' political and cultural fracturing, the work reflects a strange, quiet devastation: the yearning for home and the relief of estrangement, held simultaneously.

Each movement takes a literary source as its catalyst and is informed by the emotional core of each text. The first movement, "a history of rain," begins with Lee's poem, treating memory as accumulated, inherited, and sedimentary. "ut veniant patriae, veniant oblivia vestri" (translated by classicist Cynthia Liu as "let oblivion of the fatherland, let oblivion of you come"), borrows its title from Ovid's *Tristia*, and examines the physical, geographic nature of exile and the impossibility of forgetting. The final movement, "I'm sure | in another dimension" draws from Frank Ocean's song "White Ferrari" and considers the temporal space, fragmentation, and possibility of memory that inhabits our most private, interior worlds.

Oswald Huynh—laureate of a 2026 Guggenheim Fellowship and the 2025/26 Frederic A Juilliard | Walter Damrosch Rome Prize in Musical Composition—is a Vietnamese American composer whose music navigates Vietnamese aesthetics and tradition, language and translation, and the relationship between heritage and identity. His work is characterized by intricate contrasts of timbre and interweaving textures that are rooted in narrative, culture, and memory.

COMPOSER BIOGRAPHIES & PROGRAM NOTES

(continued)

Huỳnh (cont.)

Huỳnh has collaborated with the St. Louis Symphony Orchestra, Minnesota Orchestra, Seattle Symphony, Oregon Symphony, Louisville Orchestra, Alarm Will Sound, Akropolis Reed Quintet, Tacet(i) Ensemble, Music From Copland House, and more. Other accolades include the ASCAP Foundation Leo Kaplan Award, CAG Louis and Susan Meisel Prize, Luigi Nono International Composition Prize, and Musiqa Emerging Composer Commission. Huỳnh is represented by Concert Artists Guild.



White Water, fast-moving, turbulent river water flowing over obstacles, is evoked in this work to suggest rapid and exhilarating movement, with some unexpected twists. It celebrates the life-affirming energy that is part of the human spirit and animates our short journey with a sense of adventure, optimism, and hope, even in the face of lethargy, fear, and despair. Rather than a sudden rushing cascade, it evokes a continuous flow that gathers buoyancy, froth, and occasional turbulence, until it ultimately strengthens and culminates in a final climax.

Born 1943, New York City, **Anthony Iannaccone** studied with Vittorio Giannini, Aaron Copland, and David Diamond. In the 1960s he supported himself as part-time teacher (Manhattan School of Music), violinist, and conductor, and later taught at Eastern Michigan University. His orchestral, chamber, and choral works have received both national and international awards, and he has conducted widely in the US and abroad. From a field of 1151 international submissions, his *Waiting for Sunrise on the Sound* was chosen as one of the five finalist works in the London Symphony Masterprize competition. Regarding his music, the New Grove Dictionary states, “organic growth inspires music of great strength and formal clarity, as opening bars generate the textural and thematic contours that forge contrasting sections of reflection and cross-rhythmic dynamism.”



When Osmo Vanska and Erin Keefe asked for a new work for themselves to perform, it was in 2020, amid our hyper-polarized politics and the early days of the Pandemic. Like most of us, I was troubled. I found myself thinking “if only we could all just take a pause and dance together in the streets, we could dance the poison out of us and get down fixing what’s wrong with us in our country right now.” Then I remembered the Tarantella, one of the most famous folk dances of Italy, which was a medieval cure for poisonous spider bites. Here’s how legend describes the Tarantella:

COMPOSER BIOGRAPHIES & PROGRAM NOTES

(continued)

A Tarantella for Our Times (cont.)

After being bitten by the spider, the victim, who was referred to as the tarantata, would be overtaken by contortions, being dancing convulsively. To save the person thought to be possessed by the spider's venom, musicians were beckoned to perform a very fast-paced rhythmic style of music which became known as the pizzica (the word pizzica is derived from pizzico, which means "bite" in Italian). The music would "awaken" the tarantat from her stupor, or, if she was already contorting, the mandolins, guitars, and tamborines would provide the rhythm to which she would dance for hours or even days to expel the venom from her body. Townspeople surrounded the tarantat as she performed the frenzied dancing ritual and sometimes participated in it. The tarantata continued dancing until she was exhausted, at which point she was considered "cured."

The idea caught my imagination – the dance's origin, its purpose, its dance-till-you-drop narrative, its latent desperation... even the question of whether the dancer will survive the poison in their system – struck me as a strong metaphor for our ailing times.

*And so, I composed "**A Tarantella for Our Times**," for clarinet and violin, adding this tarantella to the body of work of tarantellas composed by Beethoven, Mendelssohn, Debussy, Benjamin Britten, Liszt, Saint-Saëns, Rachmaninoff, and many more composers. – Libby Larsen, 2020*

Libby Larsen, born December 24, 1950 in Wilmington, Delaware, is one of America's most performed living composers.

She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertoire.

HERE MORE GUEST ARTISTS IN THIS YEAR'S CSUN PIANO SERIES

FRI OCT 30		HUI WU Two Centuries, One Form: Etudes by Chopin & Glass	FRI FEB 5		KIRILL GLIADKOVSKY Best of Each Era: Baroque to Contemporary
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COMPOSER BIOGRAPHIES & PROGRAM NOTES

(continued)

What Flickered Between the Reveries? grows from the disorienting sensation of dreaming inside another dream — a world in which places, faces, emotions, and fragments of sound shift before they can be fully recognized. Like shards turning inside a kaleidoscope, musical ideas flash into view, fracture, and reassemble in unexpected forms. A rhythm may return as a melodic contour; a harmony may survive only as a color; a gesture once playful may reappear distant, distorted, or strangely tender. Rather than recounting a single dream, the piece follows the unstable logic by which dreams continually rewrite themselves. Its materials interrupt, imitate, and transform one another, creating the sense that the music is constantly changing its identity while carrying traces of what it has already been. Some ideas vanish almost immediately; others return as though summoned by a memory the dream itself cannot explain.

Midway through the work, the rapid motion opens into a contrasting dream-space. A brief fragment of the Korean folk song Saeya Saeya Parang Saeya (“Bird, Bird, Blue Bird”) emerges like a lullaby heard from beyond the visible dream. It is not the principal motive of the piece, but a fleeting recollection—faint, echoing, and only partially grasped before dissolving into the surrounding texture. When the music resumes, the melody has disappeared, yet something of its atmosphere remains.

The title asks what flickers between one reverie and the next: a memory, a sensation, an emotional residue, or merely the illusion that disconnected dreams once belonged to the same hidden world. Nothing remains stable, yet nothing disappears completely. Every return is also a variation, and every recognition partly an invention. What flickers between the reveries may ultimately be the dream’s own memory of itself.

Jessica Yaerim Lee is a Korean-Canadian composer and pianist based in New York. Her music is distinguished by vivid dramatic arcs, concentrated motivic transformation, and a finely calibrated sense of orchestral color. Drawing on Renaissance counterpoint, Impressionist sonority, Korean linguistic and cultural memory, and contemporary orchestral practice, she builds expansive forms from concise musical fragments, allowing contrasting materials to fracture, layer, and recombine until hidden relationships emerge.

In 2026, Lee was commissioned by the New Music Workshop at the Norfolk Chamber Music Festival–Yale Summer School of Music. Her compositions have been presented in New York and South Korea at venues including Lotte Concert Hall and Seoul Arts Center. At fifteen, she presented a solo recital devoted entirely to her original compositions at Lotte Concert Hall. Her honors include Absolute First Prize in the 2024 UK International Music Competition, Absolute Winner of the 2024 BACH International Music Composition Competition, and First Prize in the 2024 Busan MARU International Music Festival Composition Competition. Her experience as a pianist, conductor, arranger, and music director informs her instrumental writing and approach to orchestration. She is currently pursuing a B.M. with dual majors in Composition and Piano Performance at Mannes School of Music and is a member of the Mannes American Composers Ensemble.



COMPOSER BIOGRAPHIES & PROGRAM NOTES

(continued)

There is always at least one topographic map at the trailhead of a hike, priming you for what is to come on the often treacherous, yet satisfying, journey ahead. For me, composing often feels like making a map—organizing a series of lines and dots for others to follow. The similarity in terminology between topographic maps and music inspired the different ways I thought about composing this piece, and the concept that struck me as being especially musical was this term “**Contour Intervals**,” a form of measurement that visually represents the steepness between different lines of equal elevation.

The piece alternates between sections called “drawing lines”, which focus on parallel musical lines evolving at various distances from one another, and “evocations”: soloistic interludes, depicting some of my favorite memories of hiking that I found myself dwelling on while looking at familiar topography.

Luca Pasquini is a NYC-based composer, pianist, and sound artist exploring the complexity of human emotions through themes of the natural, supernatural, and digital worlds, often meditating on memory and connection. Luca’s work spans various mediums, from the concert music stage to music for dance and film. He was recently a recipient of a 2026 ASCAP Morton Gould Young Composer Award, the winner of the 2026 Tribeca New Music Young Composer Competition, and the Voices of Change Maria Schleuning Young Composer Competition. His work has also been recognized by the ArtzEnter Institute, the YoungArts Foundation, the National Young Composers Challenge, the Marvin Hamlisch International Music Awards, and more. Luca has collaborated with esteemed groups Salastina, the San Francisco Contemporary Music Players, the Rhythm Method Quartet, Hub New Music, UnheardOf Ensemble, Dither, Chamber Project St. Louis, and NYU Orchestra, and has written music for Eryc Taylor Dance and LoCo Dance Companies. He has taken part in programs such as the Norfolk New Music Workshop, Connecticut Summerfest, Salastina Sounds Promising, Yellow Barn, and Boston University Tanglewood Institute, and recently earned his Bachelor of Music Theory and Composition from New York University Steinhardt School, studying with Michael Gordon, Robert Honstein, and Justin Dello Joio.



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WED SEP 30 | 7:30PM

CSUN | MUSIC

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