

FACULTY RECITAL

Scott Worthington, double bass
with

Andrew McIntosh, violin

Wednesday, September 27, 2017 - 8 p.m.
FREDERICK LOEWE PERFORMANCE HALL

Wolfgang von Schweinitz
Plainsound Glissando Modulation

Raga in just intonation for violin and double bass, Op. 49
(2006-2007)

PART 1: Region 1 – Region 2 – Region 3

PART 2: Region 4 – Region 5 – Region 6

BIOGRAPHIES

Wolfgang von Schweinitz, composer

Wolfgang von Schweinitz was born in Hamburg (Germany) in 1953. After some early compositional attempts in the 1960s, Wolfgang von Schweinitz studied in 1968-76 with Esther Ballou at the American University in Washington, D.C., with Ernst Gernot Klusmann and György Ligeti at the music academy in Hamburg, and with John Chowning at the Center for Computer Research in Music and Acoustics (CCRMA) at the Stanford Artificial Intelligence Laboratory in California. There he composed the orchestral piece *Mozart-Variations*, which made his name in Germany in 1977.

Returning from traveling Mexico and Guatemala, he first lived in Munich (1977-78), and then on scholarship at the Villa Massimo in Rome (1978-79). In 1980 he was invited to lecture at the International Summer Courses for New Music in Darmstadt. Having stayed for two years in Berlin, he moved out to the countryside of northern Germany in 1981, where he spent twelve years in quiet seclusion. In 1993 he returned to Berlin. From 1994 to 1996 he worked as a guest professor for composition at the music academy in Weimar. Then he lived in Berlin again, and since September 2007 he is based in southern California, at the western edge of the Mojave Desert, about 30 miles north of CalArts (California Institute of the Arts), where he was invited to assume the succession of James Tenney.

During 1977-96 he composed chamber music for strings and winds as well as a piano trio (*Franz & Morton*), a number of songs (*Die Brücke, Papiersterne, O-Ton "Automne"– Linguistikherbst*), a concert-mass, a large-scale piece for music theatre (*PATMOS, after the Apocalypse of John*) and a symphonic cycle for cello and orchestra (*wir aber singen*). Since 1997 some digital live-electronics are occasionally incorporated in his works, which are concerned with developing new microtonal ensemble playing techniques allowing an extended just or natural intonation (*Helmholtz-Funk/ Alefbet; JUZ, ein Jodelschrei; KLANG auf Schön Berg La Monte*

Young; des Himmels Höhe glänzet; DIE KANTATE oder, Gottes Augenstern bist du; Plainsound-Litany; Plainsound-Symphony; Plainsound Glissando Modulation; Plainsound Counterpoint).

Andrew McIntosh, violin

LA-based violinist/violist/composer/baroque violinist Andrew McIntosh has a multifaceted career spanning solo, chamber, opera, and early music engagements across the U.S. and in Europe. He is a founding member of the Formalist Quartet, currently in its 11th season, and has appeared as a soloist at the San Francisco Symphony's SoundBox series, REDCAT in Walt Disney Concert Hall, and festivals in Switzerland, Austria, Germany, and the Netherlands. His compositions have been described as "a shining example of the extraordinary music that the youngest generation of American experimentalists has to offer" (*TEMPO*) and "desert-tinged soundscapes" (*New Yorker*), and have been featured at venues such as the Los Angeles Philharmonic, Miller Theatre, Monday Evening Concerts, Tectonics Festival in Glasgow, Gaudeamus Festival, Bludenzener Tage Zeitgemasse Musik, Moments Musicaux Aarau, and The Industry Opera Company. McIntosh teaches violin, viola, and composition at the California Institute of the Arts.

Scott Worthington, double bass

Scott Worthington is a double bassist and composer based in Los Angeles. As a performer, he plays in chamber ensembles, orchestras, recording studios, and as a soloist. His music has been commissioned by the Library Foundation of Los Angeles, Loadbang, the Ekmeles Vocal Ensemble, and numerous soloists. As a performer-composer, Worthington has released two albums to critical acclaim on Populist Records. The most recent, Prism, features his own music for solo bass with electronics and bass ensemble and was named one of The New Yorker's top ten classical albums of 2015 by Alex Ross. In 2017, Worthington became the principal bass of the Redlands Symphony and the Artist Teacher of Bass at the University of Redlands.