

SPRINGFEEST

EXPERIMENTS IN MŪSIC



APRIL 6-17

Springfest 2014

Department of Music, UCSD

A Message from the Curators:

Springfest is made possible through the support of the Graduate Students Association, the Dean of Arts and Humanities, a grant from the University of California Institute for Research in the Arts, and the wonderful production staff of the Department of Music. Special thanks to all the concert curators, designers Jen Bewerse and Meghann Welsh and to our tireless production manager and fearless leader in all things live and near-live, Jessica Flores.

For more information about the UCSD graduate students responsible for the music, visit musicgrad.ucsd.edu/events.

~ Caroline Louise Miller and Adam Tinkle

TUESDAY, APRIL 8 - 17

Ongoing exhibition
Graphic Score: Drawing in Musical Practice
Experimental Drawing Studio (SME 202)

Projects on graphic and open scores by:

Rachel Beetz
Dustin Donahue
Curt Miller
Todd Moellenberg
Nichole Speciale

Schedule of Graphic Score events at the Experimental Drawing Studio:

Conversation with performer Charles Curtis and scholar Liz Kotz	April 9th 6-8pm
Drawing in Musical Practice: Performance and Discussion	April 10th 5-7pm
Talk by Installation Artist Nina Waisman	April 14th 6-7pm
Closing Reception	April 17th 6-9pm

The gallery will be open to visitors Tuesdays and Thursday 3-5pm

SUNDAY, APRIL 6

4:30 p.m.
Soft Hammers
CPMC Concert Hall

A DMA Chamber Recital by Stephen Lewis, pianist

Of Challenge and of Love (1994) by Elliott Carter
Tiffany DuMouchelle, soprano and Stephen Lewis, piano

Trio in B Major, Op. 8 (1854, rev. 1889) by Johannes Brahms
Batya Macadam-Somer, violin, Jennifer Bewerse, cello, and Stephen Lewis, piano

Sonata for Two Pianos and Percussion, Sz. 110 (1937) by Béla Bartók
Stephen Lewis and Kyle Adam Blair, piano, and Stephen Solook and Dustin Donahue, percussion

MONDAY, APRIL 7

4-7 p.m.
Improv at Happy Hour I
Loft@UCSD

Featuring sets by :
Drew Ceccato (saxophones), Tommy Babin (bass) and Chris Golinski (percussion)
and Adam Tinkle/Drew Ceccato (saxophones)

8 p.m.
Crippled Symmetry
CPMC Concert Hall

***Crippled Symmetry* (1983) by Morton Feldman**
Duration -90 min

*A crippled structure, exposed by the tide of time
half soaked and shimmering against a new day's horizon*

*harmonic froth gently churns amidst an irregular rhythm of waves
while trilling pitches soar as once symmetric harmonies break in the breeze*

*the moment passes
weightless mist dances across the timbre of the returning tide
and the distant structure melts into the depths*
- Ryan Nestor

Piano / Celeste - Kyle Adam Blair
Flute - Michael Matsuno
Percussion - Ryan Nestor

TUESDAY, APRIL 8

4-7 p.m.
Improv at Happy Hour II
Loft@UCSD

Featuring sets by:
Joshua Charney (piano), Putu Hiranmayena (drums), Kyle Motl (bass), and Adam Tinkle (saxophone)
Performing the music of Anthony Braxton
Including Compositions 23C, 69Q, and 29A

And

Tobin Chodos (piano) & Kyle Motl (bass)
...duets that straddle boundaries, exploring music as a syntactical tool
and improvisation on the formal level

TUESDAY, APRIL 8

8 p.m. Harawi CPMC Theatre

Harawi: Chant d'amour et de mort by Oliver Messiaen

Bonnie Lander, soprano
Brendan Nguyen, piano

Harawi, the first piece in Messiaen's Triston Trilogy (followed by *Turangalila Symphony* and *Cinq Rechants*) was written in 1945. This song cycle depicts the theme of love and death, inspired by the Tristan and Isolde myth, made more personal by the concomitant decline of his first wife, Claire Delbos', mental health. It features Messiaen's surrealist, original poetry which onomatopoeically borrows words from Quechua, an ancestral Peruvian language.

Chant d'amour et de mort / A song of love and death

I. La Ville qui Dormait, Toi

La ville qui dormait, toi.
Ma main sur ton cœur par toi.
Le plein minuit le banc, toi.
La violette double toi.
L'œil immobile, sans détour ton regard, moi.

II. Bonjour toi, colombe verte

Bonjour toi, colombe verte,
Retour du ciel.
Bonjour toi, perle limpide,
Départ de l'eau.
Étoile enchaînée,
Ombre partagée,
Toi, de fleur, de fruit de ciel et d'eau,
chant des oiseaux.
Bonjour, D'eau.

III. Montagnes

Rouge-violet, noir sur noir.
L'antique inutile rayon noir.
Montagne, écoute le chaos solaire
du vertige.
La pierre agenouillée porte ses maîtres noirs.
En capuchons serrés
les sapsins se hâtent vers le noir.
Gouffre lancé partout dans le vertige.
Noir sur noir.

IV. Doundou Tchil

Doundou tchil, Doundou tchil.
Piroutcha te voilà, Ô mon à moi,
la danse des étoiles, Doundou tchil.
Piroutcha te voilà, Ô mon à moi,
miroir d'oiseau familier, Doundou tchil.

Arc-en-ciel, mon souffle, mon écho,
ton regard est revenu, tchil, tchil.
Piroutcha te voilà,
Ô mon à moi, mon fruit léger
dans la lumière, Doundou tchil.

Toungou, toungou,
mapa, nama, mapa, nama,
mapa, kahipipas.

V. Lamour de Piroutcha

(La jeune fille)
"Toungou, ahi, toungou,
tougou, berce, toi,
ma cendres des lumières,
berce ta petite en tes bras verts.
Piroutcha, ta petite cendre, pour toi"

(le jeune homme)
"Ton œil tous les ciels, doundou tchil.
Coupe-moi la tête, doundou tchil.
Nos souffles, nos souffles, bleu et or.
Ahi!
Chains rouges, noires, mauves, amour, la mort"

I. The City Sleeping, thou

The sleeping city, thou.
My hand on thy heart by thee.
The bench in the depth of midnight, thou.
The double violet, thou.
The eye immobile, thy gaze unwavering, moi.

II. Good morning, green dove

Good morning, green dove,
Back from the sky.
Good morning, limpid pearl,
Leaving the water.
Enchained star,
Shared shadow,
Thou, of flower, fruit, sky, and water,
Birdsong.
Good morning, water.

II. Mountains

Red-violet, black on black.
The ancient useless black ray
Mountain, hearken to the solar chaos
of vertigo.
The kneeling stone bears his black masters.
In close-packed monks'-hoods
the firs rush to the black.
An abyss cast on all sides towards vertigo.
Black on black.

IV. Doundou Tchil

Doundou tchil, Doundou tchil,
Piroutcha there thou art, O my own one,
The dance of the stars, Doundou tchil.
Piroutcha there thou art, O my own one,
mirror of a tame bird, Doundou tchil.

Rainbow, my breath, my echo,
Thy gaze has returned, tchil, tchil.
Piroutcha there thou art,
O my own one, my fruit
in the light, Doundou tchil.

Toungou, toungou,
mapa, nama, mapa, nama,
mapa, kahipipas.

V. The Love of Piroutcha

(the young girl)
"Toungou, ah, toungou,
tougou, rock, thou,
my ashes of light,
rock thy little girl in thy green arms.
Piroutcha, thy little ashes, for thee."

(the young man)
"Thine eye all heavens, doundou tchil.
Chop off my head, doundou tchil.
Our breath, our breath, blue and gold.
Ahi!
Chains of red, black, mauve, love, death"

VI. Répétition Planétaire

Ahi! Ahi! O.
Mapa, nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila mika,
pampahika, nama.

Ahi! Ahi! O.
Mapa, nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila mika,
pampahika, nama.

Enfourche un cri noir,
Echo noir du temps,
Cri d'avant la terre à tout moment,
Echo noir du temps,
Escalier tournant.
Tourbillon, Etoile rouge,
Tourbillon, Planète mange en tournant.

Tchil tchil tchil pampahika,
Tchil tchil tchil, pampahikama,
Doundou tchil tchil tchil.
Ahi! Ahi! Ahi! O.

VII. Adieu

Adieu toi, colombe verte,
Ange attristé.
Adieu toi, perle limpide,
Soleil gardien.
Toi, de nuit, de fruit, de ciel, de jour.
Aile d'amour.
Adieu toi, lumière neuve,
Philtre à deux voix.

Etoile enchaînée,
Ombre partagée,
dans ma main mon fruit de ciel, de jour,
Lointain d'amour.

Adieu toi, mon ciel de terre,
Adieu toi, désert qui pleure,
miroir sans souffle d'amour,
De fleur, de nuit, de fruit, de ciel, de jour,
Pour toujours.

VIII. Syllabes

Colombe, colombe verte,
Le chiffre cinq à toi,
La violette double doublera,
Très loin, tout bas.
O mon ciel tu fleuris,
Piroutcha mia!
O déplions du ciel,
Piroutcha mia!
O fleurissons de l'eau,
Piroutcha mia!
Kahipipas, mahi pipas.
Doundou tchil tchil tchil.
Pia pia pia pia pia....!

Tout bas.

VI. Répétition Planétaire

Ah! Ah! O.
Mapa, nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila mika,
pampahika, nama.

Ah! Ah! O.
Mapa, nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila mika,
pampahika, nama.

Ride astride a black shriek,
Black echo of time,
Shriek from before the earth,
Black echo of time,
Spiraling stair,
Whirlpool, Red Star,
Whirlpool, Planet eats spinning.

Tchil tchil tchil pampahika,
Tchil tchil tchil, pampahikama,
Doundou tchil tchil tchil.
Ah! Ah! Ah! O.

VII. Farewell

Farewell to thee green dove,
Angel downcast.
Farewell to thee, limpid pearl,
Guardian sun.
Thou of night, fruit, sky, day,
Wing of love.
Farewell to thee, new light,
Two-voiced potion.

Enchained star,
Shared shadow,
In my hand my heaven's fruit or day's,
Far distance of love.

Adieu to thee, my heaven of earth,
Farewell to thee, weeping desert,
Mirror without the breath of love,
Of flower, night, fruit, sky, day,

VIII. Syllabes

Dove, green dove,
The figure five for thee,
The double violet shall double,
Far, far away, so low.
I my heaven, thou flowerest,
Piroutcha mia!
O unroll the sky!
Piroutcha mia!
O we will blossom with water
Piroutcha mine!
Kahipipas, mahi pipas.
Doundou tchil tchil tchil.
Pia pia pia pia pia....!

So low.

IX. L'escalier redit, gestes du soleil
ne parle plus, l'escalier sourit,
Chaque marche vers le sud.
Du ciel, de l'eau, du temps, l'escalier du temps.
Son oeil est désert, lumière en secret.
Pierre claire et soleil clair.
De l'eau, du temps, du ciel, l'escalier du ciel.
A petite cendre tu es là, tes tempes vertes,
mauves, sur de l'eau.
Comme la mort.
L'oeile de l'eau.
L'escalier redit, gestes du soleil,
Couleur de silence neuf.
De l'eau, du temps, du ciel, l'escalier du ciel.
J'attends dans le vert,
étoilé d'amour.
C'est si simple d'être mort.
Du temps, du ciel, de l'eau, l'escalier de l'eau.

Ma petite cendre tu es là,
tes tempes vertes, mauves, sur du temps.
Comme la mort.
L'oeil du temps.
Du ciel, de l'eau, du temps,
Ton oeil présent qui respire.
De l'eau, du temps, du ciel,
Le coeur de l'horloge folle.
La mort est là, ma colombe verte.
La mort est là, ma perle limpide.
La mort, est là.
Nous dormons loin du temps dans ton regard.
Je suis mort.
L'eau dépassera nos têtes,
Soleil gardien.
Le feu mangera nos souffles,
Philtre à deux voix.
Nos regards d'un bout à l'autre
Vus par la mort.
Inventons l'amour du monde.
Pour nous chercher,
pour nous pleurer,
pour nous rêver,
pour nous trouver,
Du ciel, de l'eau, du temps, ton coeur qui bat,
mon fruit, ma part de ténèbres, tu es là, toi.
L'amour, la joie!
Le silence est mort,
embrasse les temps.
Le soleil aux cris joyeux.
Du temps, du ciel, de l'eau,

La gaieté fleurit
dans les bras du ciel.
Eventail en chant d'oiseau.
Du ciel, de l'eau, du temps,
l'escalier du temps.

IX. The Stair Repeats, Gestures of the Sun II
He speaks no more, the stair smiles,
Each stair towards the south.
Sky, water, time, the stair of time.
Its eye is desert, light in secret.
Clear stone, clear sun.
Water, time, sky, stairway to the sky.
My little ashes thou art there.
Thy green, mauve temples on water.
Like death.
The water's eye.
The stair repeats, gestures of the sun,
The color of new silence.
Water, time, sky, stairway to the sky.
I wait in the green,
Love bestarred.
So simple it is to be dead.
Time, sky, water, the stairway to water.

My little ashes thou art there,
Thy green, mauve temples on time.
Like death.
The eye of time.
Sky, water, time.
Your eye now breathing.
Water, time, sky.
The heart of the mad timepiece.
Death is there, my green dove.
Death is there, my limpid pearl,
Death is there.
Far from time we sleep in thy gaze.
I am dead.
The water shall overtop our heads.
Guardian sun.
The fire shall devour our breath,
Two-voiced potion.
Our gaze, from one end to the next,
Seen by death.
We will invent the love of the world
To seek each other out,
To weep,
To dream,
To find each other.
The sky, water, time, my heart, beating,
My fruit, my share of darkness, thou art there, thou.
Love, joy!
Silence is dead,
Embrace time.
The sun with joyous cries.
Time, sky, water, the stairway water.

Gaiety flourishes
In the arms of the sky.
A fan made of birdsong.
Sky, water, time,
The stairway of time.

Ma petite cendre tu es là,
tes tempes vertes, mauves, sur du ciel,
Comme la mort.
L'oeil du ciel.

X. Amour oiseau d'étoile
Oiseau d'étoile,
Ton oeil qui chante,
Vers les étoiles,
Ta tête à l'envers sous le ciel.
Ton oeil d'étoile,
Chaînes tombantes,
Vers les étoiles,
Plus court chemin de l'ombre au ciel.
Tous les oiseaux des étoiles,
Loin du tablea mes mains chantent,
Étoile, silence augmenté du ciel.
Mes mains, ton oeil, ton cou, le ciel.

XI. Katchikatchi les étoiles
Katchikatchi les étoiles,
faites-les sauter,
Katchikatchi les étoiles,
faites-les danser.
Katchikatchi les atomes,
faites-les sauter,
Katchikatchi les atomes,
faites-les danser.
Les nébuleuses spirales,
mains de mes cheveux.
Les électrons, fourmis, flèches,
le silence en deux.
Alpha du Centaure,
Bételgeuse, Aldébaran.
Dilatez l'espace arcenciel tapegeur de temps,
Rire ionisé fureur d'horloge au meurtre absent,
Coupez ma tête, son chiffre roule dans le sang!
Tou, ah!
Mané, mani, Tou, ah!
O, Roule dans le sang,
roule dans le sang! Ah!

XII. Dans le noir
Dans le noir, colombe verte.
Dans le noir, perle limpide.
Dans le noir, mon fruit de ciel, de jour,
Lointain d'amour.

Mon amour, mon souffle!
Colombe, colombe verte.
Le chiffre cinq à toi,
La violette double, doublera,
Très loin, tout bas.
Très loin, tout bas, très loin.
La ville qui dormait....

My little ashes thou art there.
Thine green mauve temples on sky.
Like death.
Heaven's eye.

X. Love Bird of a Star
Bird of star,
Thine eye, singing,
Towards the stars,
Thy head upturned under the sky.
Thine eye, starlike,
Falling chains,
Towards the stars.
The shortest path from shadow to light.
All the birds of the stars.
Far from the picture my hands sing,
Star, augmented silence of the sky.
My hands, thine eye, thine neck, the sky.

XI. Katchikatchi the Stars
Katchikatchi the stars,
Make them leap,
Katchikatchi the stars,
Make them dance,
Katchikatchi the atoms,
Make them leap,
Katchikatchi the atoms,
Make them dance.
The spiral nebulae,
Hands of my hair.
Electrons, ants, arrows,
Silence halved.
Alpha to Cenauri,
Betelgeuse, Aldebaran.
Dilate the rainbow space kicking up a row in time,
Ionised laughter rage of timepiece for absent murder,
Chop off my head, its figures are rolling in blood!
Tou, ah!
Mané, mani, Tou, ah!
Roll in blood!
Roll in blood! Ah!

XII. In the Dark
In the dark, green dove.
In the dark, limpid pearl.
In the dark, my fruit of sky, of day,
Far off distance of love.

My love, my breath!
Dove, green dove.
The figure five for thee,
The double violet shall double,
Far away, so low.
Far away, so low, far away.
The city sleeping...

Translated by John Underwood

WEDNESDAY, APRIL 9

7 p.m. Sara Perez in Concert CPMC Concert Hall

Henry Purcell (1659-1695)
Nymphs and Shepherds
Sweeter than Roses

Opus 27 by Richard Strauss (1864-1949)
"Ruhe meine Seele!"
"Cäcilie"
"Heimliche Aufforderung"
"Morgen!"

Being Beauteous by Hans Werner Henze (1926-2012)

Stephen Lewis, piano

— Intermission —

2 Songs* by Kevin Flowers (1987 -)

Kevin Flowers, guitar
Marcelo F. Lazzano, guitar
Ryan Nestor, percussion
Neil Ruby, percussion and piano
Meghann Welsh, accordion and voice

Recitations 8, 10, 11, 13 by Georges Aperghis (1945 -)

Nicolee Kuester, voice

Texts and Translations for Sara Perez in Concert

Ruhe, meine Seele!

Nicht ein Lüftchen regt sich leise,
Sanft entschlummert ruht der Hain;
Durch der Blätter dunkle Hülle
Stiehlt sich lichter Sonnenschein.
Ruhe, ruhe, meine Seele
Deine Stürme gingen wild,
Hast getobt und hast gezittert,
Wie die Brandung, wenn sie schwillt!
Diese Zeiten sind gewaltig,
Bringen Herz und Hirn in Not,
Ruhe, ruhe, meine Seele,
Und vergiss, was dich bedroht!

Cécilie

Wenn du es wüsstest, was träumen heisst
Von brennenden Küssen, von Wandern
und Ruh'n mit der Geliebten
Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigst dein Herz!
Wenn du es wüsstest, was bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da niemand röset milden Mundes di' kampftrübe Seele,
Wenn du es wüsstest, du kämest zu mir.
Wenn du es wüsstest, was leben heisst,
Umhaucht von der Gottheit weltschaffendem Atem
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebstest mit mir!

Heimliche Aufforderung

Auf, hebe die funkelnde Schale empor zum Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du...
Und still, gleich mir, betrachte um uns das Heer
Der trunkenen Schwätzer – verachte sie nicht zu sehr.
Nein, hebe die blinkende Schale, gefüllt mit Wein,
Und lass beim lärmenden Mahle sie glücklich sein.
Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen festfreudiges Bild
Und wandle hinaus in den Garten zum Rosenstrauch
Dort will ich dich dann erwarten nach altem Brauch.
Und will an die Brust dir sinken, eh' du's gehofft,
Und deine Küsse trinken, wie ehmal oft,
Und flechten in deine Haare der Rose Pracht.
O komm, du wunderbare, ersehnte Nacht!

Morgen

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...
Und zu dem Strand, dem weiten, wogenblauen
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen...

Being Beateous

Devant une neige,
un Être de beauté de haute taille.
Des sifflements de mort et des cercles de musique
sourde font monter, s'élargir et trembler
comme un spectre ce corps adoré.

Les couleurs propres de la vie se foncent,
dansent, et se déagent autour de la vision,
sur le chantier.
Des blessures écarlates et noires éclatent
dans les chairs superbes.

Et les frissons s'élèvent et grondent,
et la saveur forcenée de ces effets
se chargeant avec les sifflements mortels
et les rauques musique que le monde,
loin derrière nous, lance sur notre mère de beauté, -
elle recule, elle se dresse.
Oh! nos os sont revêtus d'un nouveau corps amoureux.

O la face cendrée, l'écusson de crin,
les bras de cristal!
le canon sur lequel je dois m'abattre à travers
la mêlée des arbres et de l'air léger!

Rest my soul!

Not a little breeze lightly agitates itself,
softly asleep rests the grove;
through the dark covering of leaves
steals the bright sunshine.
Rest, rest, my soul,
your storms rage wildly,
thou hast raged and hast shuddered
like the waves, when they swell!
These times are powerful,
bringing heart and head into panic
rest, rest, my soul,
and forget what threatens you!

Cecilia

If you only knew what it means to dream
of burning kisses, of wandering
and resting with the beloved,
eye in eye cuddling and chattering,
if you only knew you would bow your heart!
if you only knew what teasing means,
in lonely nights, shuddered about by storm,
when no one with mild mouth comforts the snife-weary soul,
if you only knew, you would come to me.
if you only knew what it means to live,
blown about by the world-creator's breath
to soar upwards, light-born to blessed heights,
if you only knew, you would dwell with me.

Secret Invitation

Up, raise the sparkling chalice up to your mouth,
and drink at the feast to your heart's health.
and when you raise the vessel, wave secretly to me,
then I will smile and drink quietly like you...
and quietly, like me, watch around us the multitude
of the drunken babblers – do not despise them too much.
No, lift the shining vessel, filled with wine,
and let them be happy at the noisy banquet.
But when you've enjoyed the meal and quenched your thirst,
then leave the noisy scene of the festive party
and wander out into the garden to the rose bush,
There I will wait for you as is our old custom.
I will sink on your breast, before you had hoped for it,
and drink your kisses, as so often before.
And braid into your hair the rose's splendor.
Oh come, you wonderful, longed-for night!

Tomorrow

And tomorrow the sun will shine again
and on the path, where I shall walk,
will us, the happy ones, again unite
in the midst of this sun-breathing earth...
and to the far shore, blue-waved
we will slowly and silently climb down,
dumb, we will look into each other's eyes,
and upon us sinks the dumb silence of happiness...

Being Beateous

Before the snow,
stands a tall, beateous being.
The hissing of death and circles of muffled music
make this adored body climb, expand and tremble
like a ghost.

The proper colors of life darken,
dance, and give off around the vision,
upon the yard.
Black and scarlet wounds burst
In the superb flesh.

The shudders rise and fall,
and the maniacal flavor of these effects
being charged with the mortal hissing
and raucous music that the world,
well behind us, hurls on our mother of beauty, -
she withdraws, she stands up.
Oh! Our bones are dressed once more in a new amorous body.

O ash and face, shield of hair,
And arms of crystal!
The cannon on which I must throw myself down,
amid the scuffle of trees and the light breeze.

THURSDAY, APRIL 10

7:30 p.m.
Sound in Silence
Luce Loft

Film (1965)
Fall of the House of Usher (1928)

The program Sound in Silence features the two silent films, *Film* (1965) and *The Fall of the House of Usher* (1928), both with live musical accompaniment conceived by Felipe Rossi and Josh Charney. *Film*, written by Samuel Beckett, was described by the author as “a movie about the perceiving eye, about the perceived and the perceiver – two aspects of the same man.” Starring silent comedic legend, Buster Keaton, *Film* would be one of his last starring vehicles before his death in 1966. Because of its absurdist themes, Beckett’s only film is still subject to criticism and interpretation. Jean Epstein’s *The Fall of the House of Usher*, based on the short story by Edgar Allen Poe, is included on Roger Ebert’s list of the “Great Movies.” Ebert writes, “the film seemed less a fiction than the realization of some phantasmagoric alternative reality.” In its eighty plus years, it still proves to be an eerie engagement with the French avant-garde.

Luce Loft is located at 1037 J St San Diego, CA 92101

FRIDAY, APRIL 11

5 -8 p.m.
Synthesizer Petting Zoo
CPMC North Courtyard

The Audio Electronics Club invites you to get hands-on with their hand-built instruments, effects, and controllers.

Brendan Gaffney
Colin Zyskowski
David Medine
Elliot Patros
Jennifer Hsu
Joe Mariglio
Kevin Haywood
+ many more!

<http://audioelectronics.ucsd.edu/>

FRIDAY, APRIL 11

8 p.m.
California Electronic Music Exchange Concert
CPMC Theatre

Touchpoint

Nick Suda
CalArts

Prism Prison

Joe Mariglio
UCSD

Searchers

Jon Myers
Mills

Orificial IED [Improvised Explosive Device] No.1

Michael Yr. Jeannoux Day
Andrea Young
CalArts

— Intermission —

#13 - No Malls

Sharmi Basu
Mills

Cymbals and Feedback

David Medine
UCSD

Emergence

David Gordon
UCSB

Archglitchtexture

Taurin Barrera
Mills

L.A. Arcade

Ori Barel

Program Notes for California Electronic Music Exchange Concert

Touchpoint

Nick Suda - CalArts

Touchpoint is a prototype software instrument that I am developing for my MFA thesis at CalArts. It consists of three dynamically re-routable modular processors that produce wildly different non-linear results depending upon the order in which they are arranged. Inspired by VST plug-ins such as Native Instruments' The Finger, iZotope's Stutter Edit and Sugar Bytes' Turnado, this instrument begins with a harmonically simple audio input and can be fed through a series of performable stutter buffers, Karplus-Strong comb delays, audio-input FM synthesis blocks, or gain/phase changing AM units. I have prepared a series of "bookmarks" in an attempt to present a self-sufficient solo performance with this visually-oriented software modular touchscreen environment. *Touchpoint* was partially developed in-house as part of an internship with the Research department of Native Instruments in Berlin.

Prism Prison

Joe Mariglio - UCSD

Bodily damage uninsured motorist medical payments.

Searchers

Jon Myers - Mills

In *Searchers*, I use supercollider to control adjustable notch filters within an FMradio- feedback no-input mixing situation. Motion—through physical space—of the radio and transmitter, as well as myself, allow for further searching in this multitiered digital/analog/wireless space.

Official IED [Improvised Explosive Device] No.1

Michael Yr. Jeannoux Day, Andrea Young - CalArts

This work combines non-digitally processed electronics with digital, voice-controlled electronics and was born from the innate and disturbing similarities between our two instruments. Because of these similarities, we begin with mimicry and the morphology of our sounds while allowing the slap of a tongue against the crunching bow hair on vinyl to interject musical inflections that take on a life of their own.

#13 - No Malls

Sharmi Basu - Mills

#13 - No Malls is a live electronics performance using various analog gear. It is an attempt at materializing the moments in which presence is achieved and then immediately lost again.

Cymbals and Feedback

David Medine - UCSD

This is a piece for cymbal and guitar amplifiers. A tight feedback loop is created using contact microphones and pre-amplifiers of my own construction. The idea is to deconstruct commonly used sounds/instruments in order to focus on some of their more stunning but seldom acknowledged sonic properties.

Emergence

David Gordon - UCSB

Emergence is an audiovisual work investigating natural patterns and cycles. I used digital layering and processing to merge footage of reflected sunlight, car headlights, and other subjects into shifting shape and color patterns, suggesting geological or microbiological forms. The sound layer applies an analogous compositional process to the source audio: combining and blending the material in layers after transforming it through time-stretching, pitch shifting and noise reduction.

Archglitchtexture

Taurin Barrera - Mills

Archglitchtexture is an exploration of an audio driven 3D modeling environment. In this piece, live processed guitar causes primitive shapes to shift and explode into particle systems and neural webs. During this live performance, I use glitch guitars to generate and explore new architectural forms. For the audio, I use Supercollider, for the 3D modeling I use OpenGL.

L.A. Arcade

Ori Barel - UCSB

Inspired from a Laundromat in Los Angeles, Silverlake. The Laundromat contained old arcades, a shabby appearance as well as the sound of occasional sirens coming from the streets.

SATURDAY, APRIL 12
7 p.m.
Wave Energy Series no. 2
CPMC Theatre

Performances by:
Casey Anderson
Scott Cazan
Joe Cantrell

Casey Anderson is an artist working with sound in a number of media, including composition, improvisation, electronic music, saxophone, text, and installations. He has performed with Jason Kahn, Ulrich Krieger, MKM, Fomoudou Don Moye, Michael Pisaro, Ishmael Wadada Leo Smith, Mark Trayle, and the Dog Star Orchestra. Performances, exhibitions, and residencies include MOCA – Los Angeles (CA), ISSUE Project Room (NY), STEIM (NL), Atlantic Center for the Arts (FL), and Mass MOCA (MA). He co-founded, and co-edits (with John P. Hastings and Scott Cazan), the Experimental Music Yearbook, and co-owns khalija records with Wyatt Keusch. He currently lives in Los Angeles, California, teaches in the Media Design Practices department at Art Center College of Design, and works with Machine Project.

Scott Cazan is a Los Angeles based composer, performer, creative coder, and sound artist working in fields such as experimental electronic music, sound installation, chamber music, and software art where he explores cybernetics, aesthetic computing, and emergent forms resulting from human interactions with technology. His work often involves the use of feedback networks where misunderstanding and chaotic elements act as a catalyst for emergent forms in art and music.

Scott has performed and received numerous commissions with international organizations such as The LA County Museum of Art, MOCA (Los Angeles), Issue Project Room (NY), Feldstarke International (with CENTQUATRE, PACT Zollverein, and Calarts), Ausland (Berlin), Art Cologne, Ensemble Zwischenräume, The University of Art in Berlin, Toomai String Quintet, Southern Exposure (San Francisco), Guapamacátaro (MX), the BEAM Festival (UK), REDCAT (Los Angeles), Machine Project and many others. He has collaborated and performed alongside a variety of artists such as Jason Kahn, Ulrich Krieger, Mark Trayle, Michael Pisaro, Carmina Escobar, Carole Kim, Jana Papenbroock, and many others.

As an active educator he has taught at institutions such as the University of California, Santa Barbara and the California Institute of the Arts and frequently gives lectures and workshops on the intersections between art and electronics

Joe Cantrell a musician and multi-media artist specializing in sound art, installations, compositions and performances inspired by the implications and consequences of technological objects and practices. His work examines the incessant acceleration of technology and media production, its ownership, and the waste it produces.

As a sound artist, Joe has performed and installed in numerous venues, including the REDCAT Theater at Disney Hall in Los Angeles, the 2012 festival of the Society for Electroacoustic Music in the US as well as artist residencies in New York, London and Beijing.

His work has been honored with grants from the Creative Capital Foundation, New Music USA as well as being nominated for a Rydell Visual Arts Fellowship.

Joe holds a BFA in music technology from the California Institute of the Arts and an MFA in digital arts and new media from UC Santa Cruz. He is currently pursuing a PhD in Integrative Studies at UC San Diego.

SUNDAY, APRIL 13

**6 p.m.
Immersion**

Birch Aquarium@SIO

(The programs in all areas of the aquarium will run continuously from 6-7:30)

Pacific Sardines

Chris Golinski: Atmospheric Solo Percussion

Seahorse Exhibit

Jon Forshee: *Silent Singer*

Hall of Fishes

Students from A Reason to Survive and Adam Tinkle: *Inside the Tanks*

Facilitated by Adam Tinkle, students from community arts center A Reason to Survive (National City, CA) will showcase their imaginative headphone soundscape compositions, each one designed to accompany a different tank in the Hall of Fishes.

Diego Erdman: Moray Eel

Martin Arguelles: Octopus

Michael Catolico: Upside-down Jelly

Ruben Alvarez: Bell Jelly

Adam Tinkle: Anemone

Melissa Duenas: Tropical Seas Lagoon

Kayla Catolico: Nautilus

Education Courtyard

Carolyn Chen: The 24

Kelp Forest Tank

Electroacoustic Flute and Voice

Michael Matsuno (flute) and Yeung-ping Chen (computer): Kaija Saariaho's *Noa-Noa*

Tiffany DuMouchelle (soprano): Caroline Louise Miller's *Ofelia's Life-Dream*

Odeya Nini: *A Solo Voice*

Elasmo Beach Shark Tank

Meghann Welsh and Joe Cantrell: No Fancy

Galleria Projector

Paul Hembree: *Sounding Orbs*

Tide-pool Terrace

Sean Francis Conway and friends: *Singing Sound Songs for an Ocean View*

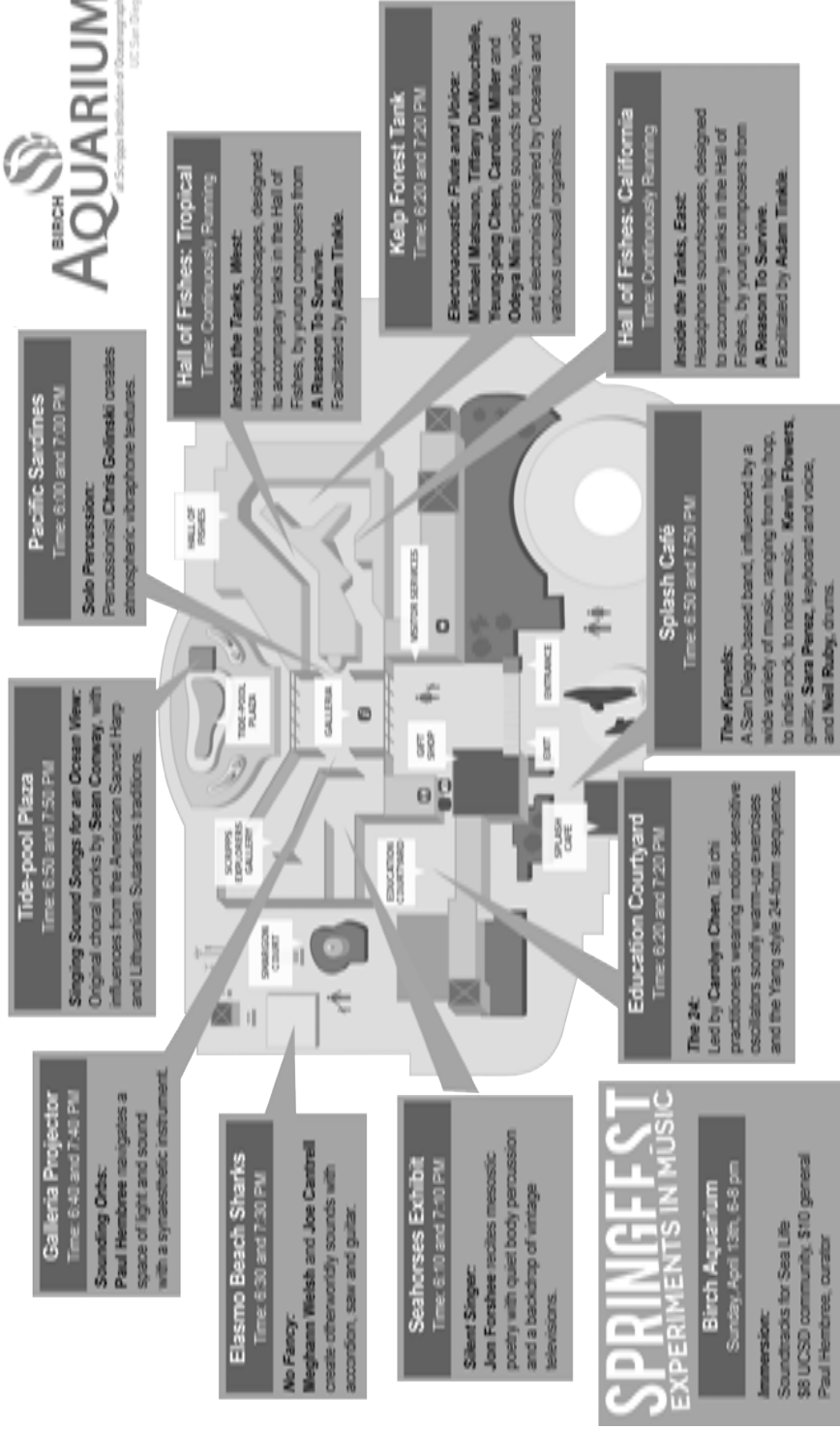
Splash Café

The Kernels: *Indie Rock*

Directions to Birch Aquarium: 2300 Expedition Way, La Jolla, CA

Take I-5 to La Jolla Village Drive. Go west one mile. Turn left on Expedition Way.

\$10 cover includes aquarium admission (\$8 members and UCSD Students)



Pacific Sardines
Time: 6:00 and 7:00 PM

Solo Percussion:
Percussionist Chris Gofinski creates atmospheric vibraphone textures.

Tide-pool Plaza
Time: 6:50 and 7:50 PM

Singing Sound Songs for an Ocean View:
Original choral works by Sean Conway, with influences from the American Sacred Harp and Lithuanian Sutartinės traditions.

Galleria Projector
Time: 6:40 and 7:45 PM

Sounding Orbs:
Paul Hembree navigates a space of light and sound with a synaesthetic instrument.

Hall of Fishes: Tropical
Time: Continuously Running

Inside the Tanks, Meet:
Headphone soundscapes, designed to accompany tanks in the Hall of Fishes, by young composers from **A Reason To Survive**.
Facilitated by Adam Tinkie.

Elsmo Beach Sharks
Time: 6:30 and 7:30 PM

No Fancy:
Meghan Welsh and Joe Cantrell create otherworldly sounds with accordion, saw and guitar.

Seahorses Exhibit
Time: 6:10 and 7:10 PM

Silent Singer:
Jon Fontshee recites mesotic poetry with quiet body percussion and a backdrop of vintage televisions.

Kelp Forest Tank
Time: 6:20 and 7:20 PM

Electroacoustic Flute and Voice:
Michael Matsuno, Tiffany DuMouchelle, Young-jing Chen, Caroline Miller and Odeya Mini explore sounds for flute, voice and electronics inspired by Oceania and various unusual organisms.

SPRINGFEST
EXPERIMENTS IN MUSIC

Birch Aquarium
Sunday, April 13th, 6-8 pm

Immerision:
Soundtracks for Sea Life
\$8 LUCSD community, \$10 general
Paul Hembree, curator

Education Courtyard
Time: 6:20 and 7:20 PM

The 24:
Led by Carolyn Chen, Tai chi practitioners wearing motion-sensitive oscillators softly warm-up exercises and the Yang style 24-form sequence.

Splash Café
Time: 6:50 and 7:50 PM

The Kerniels:
A San Diego-based band, influenced by a wide variety of music, ranging from hip hop, to indie rock, to noise music. **Kevin Flowers**, guitar, **Sara Perez**, keyboard and voice, and **Neil Ruby**, drums.

Hall of Fishes: California
Time: Continuously Running

Inside the Tanks, East:
Headphone soundscapes, designed to accompany tanks in the Hall of Fishes, by young composers from **A Reason To Survive**.
Facilitated by Adam Tinkie.

MONDAY, APRIL 14

7 p.m.
The Family Room
CPMC Theatre

Texts:

Todd Moellenberg: Circle Time, for speaker(s)
performed by Todd & Brett Moellenberg, Matt Savitsky
Rozalie Hirs: Articles 1 to 3, for solo piano
performed by Todd Moellenberg
Matt Savitsky: An anecdote
performed by Matt Savitsky
Nicolee Kuester: Conversation Pieces, No. 2
performed by Nicolee Kuester & Todd Moellenberg
Katharina Rosenberger: Torsion, for solo piano
performed by Todd Moellenberg

TUESDAY, APRIL 15

8 p.m.
XX
CPMC Theatre

“None of us want to be in calm waters all our lives.”

Triumvir - Annie Hui-Hsin Hsieh
Batya MacAdam-Somer, violin

Gbazal - Elisabet Curbelo
Elisabet Curbelo, soprano
Yasaman Alam, santoor

{o,o} - Jennifer Hsu
|_)_) |
-"-"-

At the Hour - Caroline Miller
Caroline Miller, piano

Controlled burn - Tina Tallon

Untitled - Tania Lanfer

The movement of glass through a house - Carolyn Chen

Pink - Fernanda Aoki Navarro
Tiffany Du Mouchelle, voice
Michael Matsuno, flute
Bob Zelickman, clarinet
Shayla James, viola
Judith, violoncello
Kyle Blair, piano

Program Notes for XX

Triumvir (Annie Hui-Hsin Hsieh)

Referring to the three physical appearances of a substance that is crucial to our existence on the planet, this piece addresses the various interchangeable physical states of H₂O – in its transformations from gaseous state to solid (deposition), to liquid (liquefaction), and evaporation; through the gaining and releasing of the energy required for these transformations.

Ghazal (Elisabet Curbelo)

Ghazal (Ode) is part Song cycle for Middle Eastern instruments, voice and electronics. The text of this piece was written by Rumi (1207-1273) in Classical Persian. It is a Mystical piece where I want to express through my music how "the earth manifests earthly qualities outwardly, but my beloved master manifests spiritual qualities in me inwardly." *Ghazal* is also a result of my research on extended techniques for santoor and voice. I combined new extended techniques, traditional Persian techniques and traditional Western techniques following my personal aesthetics.

Controlled burn (Tina Tallon)

Fire plays an integral role in the lifecycle of many coniferous forests in the western United States; it clears dense underbrush from the forest floor, and melts the waxy protective coatings from cones, freeing seeds and allowing them to reach the fertile soil below. One of the duties of park rangers and forestry experts is to carefully curate controlled, small-scale "prescribed burns" to promote the health of the ecosystem. These fires clear out the layer of kindling that can build up on the forest floor around the bases of trees, which, when accumulated over many years, can fuel wildfires that are devastatingly hot and far more destructive than the prescribed burns. While these ranger-controlled fires can and do destroy some of the viable trees in the ecosystem, they in turn allow for a higher probability that those that remain (and their offspring) will thrive.

At the Hour (Caroline Miller)

Dedicated to Liesel and Tony

In the autumn of 2007, I was hired to play classical music on an old keyboard as a mode of companionship for a cancer patient in his last few weeks. The five afternoons I spent at his house were rainy and oppressively gloomy. On the walls of this house were cuckoo clocks of all shapes, sizes and themes. Ten minutes before each hour, they would begin to sing, chime, chortle, buzz, shriek, and giggle, one at a time (most of them needed to be wound), until a whimsical, deafening cacophony would drown out words, music, and the sound of rain pattering on the roof. Then, one by one, the clocks would wind down; at ten minutes past the hour a final peep would be emitted, and forty more minutes of tick-tocking would ensue.

I wrote this piece shortly thereafter.

Untitled (Tania Lanfer)

This is an excerpt from a cycle of short electronic works in a form not unlike suite. The full album will be completed and presented in the Summer of 2014. All movements are interconnected as in a theme and variations without a theme.

The movement of glass through a house (Carolyn Chen)

(Video of an installation and performance at Zhuantang Demolition District Projects in Hangzhou, China, curated by Wang Ziyue, November, 2012.)

Blue glass once formed windows in these houses, coloring the looking through them – from inside out, and outside in. Now its shards lie scattered on the ground, with less room for looking through. At first there seemed here a stillness, a silence. But I forgot – glass is a liquid. It was moving to begin with, and is moving still – just slower than my usual speed of looking. Paths of glass guide moving through two houses, at a speed slower than the usual.

1. Piece by piece

A path of blue glass shards travels through the house, piece by piece, floor by floor, from front entrance up through to the roof. Following this path, like Hansel and Gretel followed their pebbles, I move through the house, from floor to sky.

2. Solo

Blindfolded, I trace a path through the house using one piece of glass in my hand, guided by the sound of its scraping against different materials, in different resonant spaces. Again, from the ground to a clearing to the sky.

Pink (Fernanda Aoki Navarro)

I spent some time trying to articulate words that could, combined, explain what I wanted with this music. I failed. However, here's a list of words that are related to this piece:

assumption of having a voice; earning a voice; learning how to speak; sound-vowel-consonant-syllables-words-phrases-meaning-sound; impossibility of communication; inadequacy of words; insufficiency of language; injustice; repression; pink is not a color; occupying a pre-determined space in society; opposition; violence; ignorance; irreversibility; stereotypes; girl from ipanema.

Springfest 2014

Department of Music, UCSD

TUESDAY, APRIL 8 - 17

Ongoing exhibit - Graphic Score: Drawing in Musical Practice - SME 202

SUNDAY, APRIL 6

4:30 p.m. - Soft Hammers - CPMC Concert Hall

MONDAY, APRIL 7

4 - 7 p.m. - Improv at Happy Hour I - Loft@UCSD

8 p.m. - Crippled Symmetry - CPMC Concert Hall

TUESDAY, APRIL 8

4-7 p.m. - Improv at Happy Hour II - Loft@UCSD

8 p.m. - Harawi - CPMC Theatre

WEDNESDAY, APRIL 9

7 p.m. - Sara Perez in Concert - CPMC Concert Hall

THURSDAY, APRIL 10

7:30 p.m. - Sound in Silence - Luce Loft

FRIDAY, APRIL 11

5 - 8 p.m. - Synthesizer Petting Zoo - CPMC North Courtyard

8 p.m. - California Electronic Music Exchange Concert - CPMC Theatre

SATURDAY, APRIL 12

7 p.m. - Wave Energy Series no. 2 - CPMC Theatre

SUNDAY, APRIL 13

6 p.m. - Immersion - Birch Aquarium@SIO

MONDAY, APRIL 14

7 p.m. - The Family Room - CPMC Theatre

TUESDAY, APRIL 15

8 p.m. - XX - CPMC Theatre