speech are incomplete in that they can never fully convey experience. *That Morning Thing* is carried along by the actors’ relentless (and unrealizable) struggle against this problem.” – Ceci Moss, *Performa*

*She Was A Visitor* takes place in the Epilogue of the opera, which seems to point out the capacity of language to lose coherence and ultimately fail. Ashley himself likened the process of performing *She Was A Visitor* to spreading rumors, where repetition distorts the original message.

To join in the performance, “sustain the phonemes that are sounded by the group leader… as each person perceives the leader’s choice, he sounds that phoneme at his own voice-pitch level, as quietly as possible, for one breath. (The t sound, of visitor, may follow at any time soon after it is spoken by the leader.)”

Jennifer Bewerse, cellist, is a devoted performer of contemporary classical music and regularly works with composers. As a result of her collaborations, she has premiered over 50 works including most recently Caroline Miller’s *Vessel* for solo cello. Other composers she has had the privilege to work with include Augusta Read Thomas, Gunther Schuller, Jonathan Harvey, Christian Wolff, and David Del Tredici.

She has participated in SICPP, as a guest soloist for the Robert Helps Festival, was the 2010 Performance Prizewinner at the soundSCAPE festival in Italy, and was recently a recipient of a New Music USA Project Grant. Currently, she is pursuing her Doctorate in Contemporary Performance at UC San Diego.

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**LIVENESS**

A RECITAL BY JENNIFER BEWERSE

JANUARY 25, 2015 – 7:00PM  
UCSD CONRAD PREBYS MUSIC CENTER  
EXPERIMENTAL THEATER

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
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<tbody>
<tr>
<td>Study No.30 (2013)</td>
<td>Ryan Ross Smith</td>
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<tr>
<td>Asymmetries (1960-61)</td>
<td>Jackson Mac Low</td>
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<tr>
<td>Failing (1975)</td>
<td>Tom Johnson</td>
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<td>She Was A Visitor (1967)</td>
<td>Robert Ashley</td>
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*indicates a world premiere
As musical access evolves alongside technology and ever-shifting culture, the performing artist is confronted with a question: is live performance essential? Tonight’s concert offers five pieces and their various answers to this question.

Exploring how different interactions in the concert experience shape and define our listening, the full realization of these works is only available in the moments they are exchanged between the performer and audience.

A case for live performance is made with compositional ideas that live fully only within the moment of performance.

**Study No.30** is one of forty-seven animated scores created by Ryan Ross Smith. In western classical music performance practice, the score is a document at the center of a concert’s most primary interaction – between the composer’s instruction and the performer’s action. Smith’s swirling, blinking, or gently gliding scores put this interaction in motion and on display.

“There need not be a specific performance of Study No.30, but rather the potential for performance, activated, or not, by whoever happens to be in the space.” – Ryan Ross Smith

This piece’s ability to shift between an installation and concert context allows us to examine some of the cultural cues that distinguish these frameworks. When is the audience allowed to participate, and what actions disrupt or rebuild the boundaries between audience and performer?

**Asymmetries** are poems in which the words, punctuation, typography and spacing on the page are determined by chance operations... They may be performed by [10] different methods – singly or several poems simultaneously. A basic method underlies the others and is the one to be followed when all or most of the others are ruled out by circumstances. ...**BASIC METHOD:** Blank spaces before, after and between words or parts of words, between lines of words, and before whole poems are rendered as silences equal in duration to the time it would take to read aloud the words printed anywhere above or below them.” – Jackson Mac Low

One of the more striking features of Mac Low’s **Asymmetries** is the strange position of authorship. While Mac Low names himself author of the poems and creates the chance systems to generate them, these systems are absent “authorred” meaning. They are nonsensical, but still somehow generate “the sensation of meaning.” By yielding his control over meaning, Mac Low shares authorship with the listener, who is allowed to gather their own meanings from hearing or reading these works “even though the speech sounds… may fail to cohere into words, or words into complete sentences, or sentences into complete arguments…”

Mac Low sees this meaning-making to be similar to “acasual connections” described by Jung and demonstrated by the I Ching – “I myself think that if it is a connection and it does something, it’s some kind of cause but it’s different from the time-linear cause going from past to future. It’s across any present, between any two things coexisting.”

Through a simultaneous performance of several of Mac Low’s **Asymmetries**, Mac Low hopes for an ambitious outcome in which sound connects all of its listeners as a metaphor for an engaged, free society. The performers and audience – both agents for generating meaning – are “asked to be as human and aware as possible, and to embody this awareness in speech and musical sounds, and also to be as good as possible at doing this, especially, to use all your powers, not simply to be a neutral cog in something... [but to make] real spontaneous choices.”

When it was written, **Failing** by Tom Johnson was a commentary on the (at the time) awkwardness of solo bass repertoire. But today, as so often happens in pieces with strong conceptual elements, it relates to a very different position for the performer. With the ubiquity of recordings – artificially perfect performances – live performers are under more and more pressure to perform flawlessly. So, by putting the performer in the position where failure is the only path to successfully interpret the piece, Johnson’s work is in opposition to a culture of perfect repeatability.

Throughout **Failing**, the performer narrates their task, directly referring to the performance, performer, composer, and audience – prodding the fourth wall of separation between the performer and audience. As the performer struggles against Johnson’s score, they also call the whole idea of perfection into question. If success is failing to play **Failing**, but the audience can’t see the score to measure success or failure anyway, where does **Failing** actually exist?

**Weather Music** is a study of musical adaptation. The [performed] sounds are derived from a mapping of specific weather parameters. It was my goal to create a musical language for how temperature can relate to musical pitches, how a change in humidity effects the timbre of a sound, and how weather parameters such as wind speed, wind direction, precipitation, sunrise and sunset times occur in a musical work. Over the process of this piece’s creation certain weather parameters were abandoned while others took on a more integral roll. Each movement’s duration is a scaled measurement of daylight time, while the music represents the weather that occurred on that given day.” – Monte Weber

In the final piece of the program, Robert Ashley’s **She Was A Visitor**, the audience is once again asked to become performers. **She Was A Visitor** is a concert work originally part of Ashley’s 1967 opera *That Morning Thing*. Ashley’s response to the suicides of three friends.

“Robert Ashley’s **That Morning Thing** reconfigures spoken language in various ways, and in the process, demonstrates its strained relation to experience. Words and