

# Annie Hui-Hsin Hsieh

## Graduate Recital

December 3, 2017 | 5:00 p.m.

Conrad Prebys Music Center | Experimental Theater

*The Warmth of the Nebula* (2016)

- for solo piccolo and 8-channel fixed media

*Half-Open Beings* (2017)

- for mixed septet

*Radius* (2017)

- for solo pianist

Performed by:

Kyle Adam Blair, Piano  
Madison Greenstone, Bass Clarinet  
Judith Hamann, Cello  
Michael Matsuno, Flutes  
Kyle Motl, Double Bass  
Benjamin Rempel, Percussion  
Kathryn Schulmeister, Double Bass

*The Warmth of the Nebula* (2016)

The piece came as an imagined scenario that is as vividly imprinted in my mind as it was physically felt. A certain timelessness of this environment engulfs one's sense of a beginning and an end, as if being surrounded by a vaporous blanket of fog that quietly seeped in, thickens, encapsulates and wraps one within.

\*The fixed media component is realized with the assistance of Johannes Regnier.

*Half-Open Beings* (2017)

This work sets out as an exploration into the states under which one engages with the musical, personal and spatial elements during a performance. Inspired by Gaston Bachelard's *The Poetics of Space* in which he, in describing the transitional relationship between the outside and inside of space, thoughts, and of human relationships, writes:

[...] on the surface of being, in that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: man is half-open being.

This idea of half-open being thus forms the general conceptual, structural and timbral considerations of the work.

*Radius* (2017)

The piece focuses on the idea of intersecting radiuses from a single source point. Centering on the presence of the pianist, the axes here are presented in forms of pitch relationships, degrees of resonances, and between the auditory and visual realms of perceptive possibilities. In navigating between the delicate fluidity of corporeal communication and the activation of sound, the piano becomes an instrument of extensions: of the self, past, familiar and the uncertainties, venturing through a status of continual renewing.

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Audience members are reminded to please silence all phones and noise-generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall.

UC San Diego is a non-smoking campus.

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