

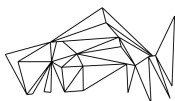
Production and Decay of Strange Particles
in[^]set

(David Aguila, Teresa Díaz de Cossio, Iana Waniuk)

Sunday, April 30th, 2023 - 4:00 p.m.

Conrad Prebys Concert Hall

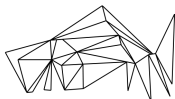
University of California San Diego



The UC San Diego community holds great respect for the land and the original people of the area where our campus is located.

The university was built on the unceded territory of the Kumeyaay Nation. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego Community.

We acknowledge their tremendous contributions to our region and thank them for their stewardship.



Paráfrasis (2013)

Melissa Vargas Franco (b.1983)

Improvisation

Orison (2017)

Three music box players and electronics

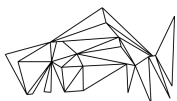
Kotoka Suzuki (b. 1972)

Production and Decay of Strange Particles (2022-2023)*

*flutes, objets, toy instruments, Bb trumpet, percussion,
violin and electronics*

Ignacio Baca Lobera (b.1957)

*world premiere



Paráfrasis (2013)

Written for the B.O.I., regarding the mechanism proposed by Juan David Rubio, «Morristown» [in homage to the musician American Lawrence D. "Butch" Morris]. This piece provides a structured framework for improvisation, rooted in Morris's concept of "conduction," by introducing a system of gestures and signals for the performers. Providing a flexible, and cohesive framework to develop their improvisation.

-Melissa Vargas Franco

Orison (2017)

This work is written as part of a series, "In Praise of Shadows" which I began composing in 2015. The work in this series is inspired by Junichiro Tanizaki's essay, "In Praise of Shadows" (1933) written at the birth of the modern technological era in imperial Japan. The essay describes the ways in which shadows and negative space are integral to traditional Japanese aesthetics in music, architecture, and food, right down to the design of everyday objects. As Tanizaki explains, "We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty."

The first part of the sequence of "In Praise of Shadows" is for three paper players and electronics. Interested in the place of collective loss of the tangible in our modern life, it uses the analogue of the excessive illumination in Edison's modern lighting and its affect on Japanese aesthetics and culture. Following this work, "Orison" is composed for three music box players and electronics. The work is motivated by the voices of children during wartime, both from past and present, speaking and singing about hope and peace, as well as the sorrows arising from their personal experiences. These melodies, presented as empty spaces on the music score, reveal as they are fed through the music boxes.

-Kotoka Suzuki

Production and Decay of Strange Particles (2022-2023)

The title refers to the world of sixties television Science Fiction I grew up watching. This is a sort of tribute, and at the same time, a commentary on recent world events, where we more and more perceive the immediate events as part of a global dystopia with becomes more and more accented.

-Ignacio Baca Lobera



Acknowledgments

Thank you to Ignacio Baca Lobera for creating such a powerful and fascinating new work for us to explore together. Thanks to Kotoka Suzuki and Melissa Vargas for the opportunity to perform *Orison* and *Parafrasis* at UC San Diego, and to Wilfrido Terrazas for your mentorship, artistic insight and kindness. We would like to thank the entire Department of Music Production Team for their invaluable assistance in making this concert possible - Jessica C. Flores, David Espiritu, Andrew Munsey, Pranav Kurup, Kaelynn Choi, Samer Ahmed, Reynelle Aricheta, Caleb Foley. Special thanks to the ingenuity, artistry and generosity of percussionists Mitchell Carlstrom, Camillo Zamudio and Joseph Bourdeau for lending your instruments, and expertise.

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Department of Music, Production:

Jessica C. Flores - Production Manager

David Espiritu - Production Coordinator

Pranav Kurup - Recording Engineer

Kaelynn Choi - Video and Live Stream Engineer

Samer Ahmed - Stage Crew

Reynelle Aricheta - Stage Crew

Caleb Foley - Stage Crew

