



UCSD
Department of Music

Sunday, February 27th, 2011
8:00 PM
CPMC Concert Hall

DMA #2 recital

Berglind María Tómasdóttir, flute

Pablo Gómez Cano, guitar

Tiffany DuMouchelle, voice

Dustin Donahue, Steve Solook, Jennifer Torrence, percussion

Toru Takemitsu: Air (1995)
for flute

Doina Rotaru: Spiralis III (1992, revised October 2010)
for alto flute and guitar

Daniel Tacke: Chamber Music N.4 (2010)
for flute and guitar
world premiere

Chaya Czernowin: Ina (1988)
for live solo bass flute and pre-recorded flutes

- intermission -

Anna Þorvaldsdóttir: Rain (2010)
for soprano, flute, guitar and electronics
US premiere

George Crumb: An Idyll for the Misbegotten (1985)
for flute and drums

Air

Air was first performed in Switzerland on January 28, 1996. Dedicated to flutist Aurèle Nicolet for his 70th birthday.

Chamber Music N.4

While the social readability of music can suggest a certain predictability of gesture, phrase, structure, and duration, it also makes available the possibility to challenge and ultimately redefine an otherwise superficial listening experience. When does a piece of music become so uncomfortable that it ceases to be heard in ways that are informed by normative tenets of musical meaning, and become something else entirely? Is it possible to hover just at the threshold?

Daniel Tacke

Ina

The idea of the composite instrument can be traced back to the works I wrote for pre-recorded and live soloists beginning around 1988. In *Ina* and other pieces of this time, a singular instrument is unbraided into disparate voices. At the time, this suggested an exploration into the drama of the singular persona (and thus the singular performer) confronted with the many divergent voices within. *Ina* unequivocally retains a certain narrative and dramatic conception in its play between the soloist and his or her internal environment.

Chaya Czernowin

Rain

Written for Berglind María Tómasdóttir, Pablo Gómez and Tiffany DuMouchelle for The Skálholt Summer Music Festival 2010.

Every drop becomes a river

Anna Þorvaldsdóttir

An Idyll for the Misbegotten

I feel that “misbegotten” well describes the fateful and melancholy predicament of the species *homo sapiens* at the present moment in time. Mankind has become ever more “illegitimate” in the natural world of the plants and animals. The ancient sense of brotherhood with all life-forms (so poignantly expressed in the poetry of St. Francis of Assisi) has gradually and relentlessly eroded, and consequently we find ourselves monarchs of a dying world. We share the fervent hope that humankind will embrace anew nature’s “moral imperative”. My little *Idyll* was inspired by these thoughts. Flute and drum are, to me (perhaps by association with ancient ethnic musics), those instruments which most powerfully evoke the voice of nature. I have suggested that ideally (even if impractically) my *Idyll* should be “heard from afar, over a lake, on a moonlit evening in August”.

An Idyll for the Misbegotten evokes the haunting theme of Claude Debussy’s *Syrinx* (for solo flute, 1912). There is also a short quotation from the eighth century Chinese poet Ssu-K’ung Shu:

*The moon goes down. There are shivering
birds and withering grasses.*

George Crumb

Thanks: Anna, Dan, Jason Ponce, John, Susan and all the
others...

berglindtomasdottir.info