

redfishbowluefish

may 15, 2012 / 8 pm

conrad prebys music center / uc san diego



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red fish blue fish

Drama (1996)

I, V, VI

Guo Wenjing

L'Orologio di Arcevia (1976)

Aldo Clementi

intermission

Maladetto (1969)

Kenneth Gaburo

Guest Artists:

Aleck Karis

Leslie Leytham

Brendan Nguyen

Alice Teyssier

Jeffrey Treviño

red fish blue fish

Leah Bowden

Eric Derr

Louise Devenish

Dustin Donahue

Jonathan Hepfer

Kjell Nordeson

Steven Schick

Stephen Solook

Bonnie Whiting Smith

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GUO WENJING

Guo Wenjing (B. 1956) began attending the Central Conservatory of Music, Beijing in 1978, the year of that institution's reopening, and later served as the head of the composition department there; he remains on the faculty. He has composed for both Western and Chinese instruments. His works include concertos for erhu and bamboo flute, and an opera based on the life of the Tang Dynasty poet Li Bai. He composed the score to several films, including *Blush* (1994), *In the Heat of the Sun* (1994), and Zhang Yimou's *Riding Alone for Thousands of Miles* (2005). Guo's music is published by Casa Ricordi. It has been performed by the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Arditti Quartet, Ensemble Modern, Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra, and Hong Kong Philharmonic Orchestra.

ALDO CLEMENTI

Aldo Clementi (1925-2011) began his piano studies at thirteen, and received his diploma in 1946 under the guidance of Giovanna Ferro, a student of Alfredo Casella. He continued studies with Alfredo Sangiorgi (who studied with Schoenberg in Vienna), who introduced him to the technique of twelve-tone composition. He studied in Rome with Goffredo Petrassi (1952-54). From 1955 to 1962, he attended the courses at Darmstadt. His meeting Bruno Maderna in 1956 opened new horizons and marked a decisive turning point in his musical thought. Attendance at the Studio of Phonology in Milan (1956-62) constituted another fundamentally important stage in his development. In 1959 he won second prize in the ISCM competition with *Episodi* and in 1963 he was awarded first prize in the same competition for *Sette scene da "Collage"* (1961). From 1971 to 1992 he taught music theory at the University of Bologna (DAMS) and was frequently invited to give guest lectures and composition courses at major festivals and institutions. In 2005, numerous monographic concerts celebrated the composer's eightieth birthday; in particular, the University of Catania (Università degli Studi) organised an international conference on Clementi's music, during which the composer was conferred with the laurea honoris causa. At the Festival "Suoni e Colori in Toscana" (Rignano sull'Arno - Firenze) the composer was awarded the "Presidente della Repubblica". He also has received the DAMS Special Prize for his career from the University of Bologna. (Biography courtesy Edizioni Suvini Zerboni)

KENNETH GABURO

Kenneth Gaburo (1926-1993) is renowned as a teacher, pioneer of electronics in music, jazz pianist, writer, ecologist, publisher, and proponent of compositional linguistics. Over the course of a dedicated career, his uncompromising work carved out its own patch in the territory of American experimentalism. But despite being sought after for his radical work in the fields of music composition, teaching, publishing and writing, and having had a profound influence on a generation of musical thinkers, Kenneth Gaburo remains an undersung hero. Born in 1926 in Somerville, New Jersey, to an immigrant Italian family in the laundry business, Gaburo excelled at musical studies, playing the piano and singing in choirs at an early age. As a child he was familiar with the New York jazz scene, and an underlying jazz feel can be sensed in even the most experimental of his later works. His time at the Eastman School of Music which began in 1943 was interrupted by service in the army. Initially stationed in the Philippines as a strafing bomber, his musical skills were soon recognized. He spent the remainder of the war travelling with a jazz band around the Pacific as pianist and arranger.

After returning to complete his M.M. degree at Eastman with Bernard Rogers, Gaburo taught at Kent State University, Ohio, and then McNeese State College, Louisiana. A Fulbright Fellowship in 1954 enabled him to travel to Rome to study composition with Goffredo Petrassi at the Conservatorio de Santa Cecilia. In 1962 he completed his D.M.A. at the University of Illinois, studying composition with Burrill Phillips and Hubert Kessler. He remained there on the faculty until 1968. During this time he was an active organizer of the annual international Festival of Contemporary Arts. In 1955 he began to work with combining concrete sounds on tape with live performers; an interest that was to continue for the rest of his life—the series of ten Antiphonies featuring live instruments and pre-recorded tape were made from 1958 to 1991. Growing from a concern for music-as-language and language-as-music Gaburo started formal studies in linguistics in 1959, formulating the term Compositional Linguistics. In 1965 he founded the New Music Choral Ensemble (NMCE) one of the first choirs in the U.S. to perform avant-garde music for voice. This group performed over 100 new works in the decade of its existence, from the choral music of Schoenberg, Nono, Oliveros, Kagel, and Messiaen, to the theater works of Beckett and Albee. Improvisation was combined with electronics, body and verbal linguistics, computers, dance, mime, film, slides, and tape. For his work up to this time Gaburo had received awards from the Guggenheim, UNESCO, Thorne, Fromm, and Koussevitsky Foundations.

In 1967 he joined the faculty at the new San Diego campus of the University of California where in 1972 a Rockefeller Foundation grant enabled him to start NMCE IV, this time with one singer, one actor, one speaker, one mime, and one sound-movement-instrumentalist. Until his resignation from UCSD in 1975 he produced a large number of integrated theatrical works, such as the collection *Lingua and Privacy*. In 1974 Gaburo founded *Lingua Press Publishers*, dedicated to putting forth unique artist-produced works in all media having to do with language and music. Many of the publications have been exhibited in book art shows throughout the world. Gaburo lived in the Anzo-Borrego desert writing and teaching from 1980 until 1983. In 1980 he was artistic director for the first “authentic” production of Harry Partch’s *The Bewitched* for the Berlin Festival (recorded on *Enclosure Five: Harry Partch* (innova 405). His understanding of Partch’s concept of corporeality has deep connections with his own concern for physicality and how it informs compositions. His 1982 tape work, *RE-RUN*, for instance, was generated after a 20-hour sensory deprivation exercise. He became Director of the Experimental Music Studio at the University of Iowa in 1983. The studio put intensive focus on composition, technology, psycho-acoustic perception, performance, and the affirmation of the uniqueness of the individual to create his/her own language reality. At the studio he founded the Seminar for Cognitive Studies, a forum for discussion of the creative process. His concern for the investigation of music as legitimate research, and composition as the creation of intrinsic appropriate language, led to a series of readings in compositional linguistics for solo performer. *Antiphony VIII: Revolution*, for percussion (Steven Schick) and tape, *Antiphony IX: A Dot* for orchestra, children, and tape, and *Antiphony X: Winded*, for organ (Gary Verkade) and tape, continued his series of works for live instruments and tape as well as the use of graphic notations and random processes to generate small and large scale events. Gaburo’s archive is housed at the University of Illinois Music Library and *Lingua Press* is represented by Frog Peak Music.

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