

The University of California San Diego
Division of Arts and Humanities
Department of Music
presents

COMPOSITION JURIES

EXPERIMENTAL THEATER

10:00 a.m.

Hunjoo Jung - “Witch Hunt”

CONCERT HALL

11:00 a.m.

Ori Talmon - “Mental Notes of sheer”

12:00 p.m.

Owen Ferro - (untitled)

1:15 p.m.

Ran Duan - “Asphyxia”

2:15 p.m.

Xavier Beteta - “Fragments of a Distant Dream”

Saturday, October 20, 2012
Conrad Prebys Music Center

HUNJOO JUNG

“Witch Hunt”

Four scenes from the story of victims of religious persecution

I scene- Chase

II scene- Kidnap

III scene- Torture

IV scene- Burning at the stake

David Medine, Conductor

Kyle Blair, Piano

Samuel Dunscombe, B Flat Clarinet

Bonnie Lander, Soprano

Erdis Maxhelaku, Cello

Kjell Nordeson, Percussion

Stephen Solook, Percussion

Christine Tavalacci, Alto Flute

Berglind Tómasdóttir, Flute

Robert Zelikman, Bass Clarinet

Issac Garcia-Muñoz, Computer Music Engineer

ORIT ALMON

“Mental Notes of sheer”

From the introduction section in the score: “Mental Notes of sheer” is a further musical exploration with the “three-atom language”. With this composition technique, horizontal “threads” of musical activity are constructed from a sequence of atoms that stem from three basic prototypes. (...) At any given time point in the piece a different construction of threads is being performed. In some sections only one single thread is played, whereas in other sections up to 6 different threads are played at the same time.

(...) The musical result of the different thread-constructions by no means creates one clear shaped musical experience. The multiplicity of musical details could and should lead to a state where the same musical material can be heard in two or more different ways in two different occasions. The details are intentionally shaped in such a manner that they are not easily to be summed up.

Jonathan Hepfer, Conductor
Dustin Donahue, Percussion
Pablo Gomez-Cano, Guitar
Nicolee Kuester, Horn
Dylan Messina, Cello
Alice Teyssier, Flute

OWEN FERRO
(untitled)

John Fonville, Conductor
Rachel Beetz, Flute / piccolo
Eric Derr, Percussion
Samuel Dunscombe, Bass Clarinet
Kimberly Hain, Violin
Erdis Maxhelaku, Cello
Joe McNalley, Double Bass
Ryan Nestor, Percussion
Christine Tivolacci, Flute / piccolo

RAN DUAN
Asphyxia

Stephen Lewis, Conductor
Leah Asher, Violin
Rachel Beetz, Flute
Kyle Blair, Piano
Eric Derr, Percussion
Travis Maril, Viola
Dylan Messina, Cello
Curt Miller, Clarinet

XAVIER BETETA

Fragments of a Distant Dream

This piece consists of three movements using texts by Portuguese poet Fernando Pessoa (1888-1935). Pessoa published his sonnets in English and hence a translation was not necessary, however, the text seems to show that the author was not a native English speaker and the roughness of the text was what attracted me in the first place. For this work, I only use fragments of the text. The piece is built with musical gestures of different types: for example, short notes, long notes, short to long note, long to short note, two short notes to a long note and vice-versa, fast figurations, arpeggios, clusters, static prolonged sonorities, repeated notes, glissandi, chordal textures, etc. During the three movements some ideas are recurrent, sometimes as reminiscences and other times as premonitions. As in a dream, the linearity and coherence of ideas is confused, some ideas are abruptly interrupted, other are tacitly implied, and others are just quickly replaced by new ones.

The three sonnets pose questions about the impossibility of grasping each other's souls, the meaning of reality and whether we will ever comprehend the mystery outside ourselves. The piece should convey this preoccupation with the unknown and to some extent, it should present the drama involved with these questions; after all, these questions represent the drama of existence itself. It is only in that atmosphere of dramatic search and contemplation of mystery that the piece can fully convey its meaning. Maybe our life is that distant dream which one day we will only remember as fragments.

Aleck Karis, Conductor
Tiffany DuMouchelle, Soprano
Samuel Dunscombe, Clarinet
Kimberly Hain, Violin
Judith Hamann, Cello
Todd Moellenberg, Piano
Berglind Tómasdóttir, Flute / piccolo

I

**Whether we write or speak or do but look
we are ever unapparent. What we are
Cannot be transfused into word or book.**

Our soul from us is infinitely far.

However much we give our thoughts the will
to be our soul and gesture it abroad,

our hearts are incommunicable still.

In what we show ourselves we are ignored.

The abyss from soul to soul cannot be bridged

by any skill of thought or trick of seeming.

Unto our very selves we are abridged

When we would utter to our thought our being.

**We are our dreams of ourselves, souls by gleams,
And each to each other dreams of others' dreams**

II

As the lone, frightened user of a night-road

Suddenly turns round, nothing to detect,

Yet on his fear's sense keepeth still the load
of that brink-nothing he doth but suspect;

And the cold terror moves to him more near

of something that from nothing casts a spell,

That, when he moves, to fright more is not there,

And's only visible when invisible

So I upon the world turn round in thought,

And nothing viewing do no courage take,

But my more terror, from no seen cause got,

To that felt corporate **emptiness** forsake,

And draw my sense of mystery's horror from

Seeing no mystery's mystery alone.

III

The world is woven all of dream and error

and but one sureness in our truth may lie

that when we hold to aught our thinking's mirror

we know it not by knowing it thereby.

For but one side of things the mirror knows,

and knows it colded from its solidness.

A double lie its truth is; what it shows

by true show's false and nowhere by true place.

Thought clouds our life's day-sense with strangeness, yet

never from strangeness more than that it's strange

Doth buy our **perplexed thinking**, for we get

But the words' sense from words--knowledge, truth, change.

We know the world is false, not what is true

Yet we think on, knowing we never shall know.

UC San Diego
Department of Music

COMPOSITION EVENTS 2012-2013 Academic Year

MUS 103 Fall Presentation

Wednesday, December 5 - 2:00 p.m.

MUS 33 Final, Recording

Wednesday, December 12 - 2:00 p.m.

1st Year Grad Juries, Performance

Friday, January 18, 2013 - 8:00 p.m.

1st Year Grad Juries, Discussion

Saturday, January 19, 2013 - 10:00 a.m.

Integrative Studies Composition Juries

Saturday, June 1, 2013 - 10:00 a.m.

Undergraduate Composition Juries

Saturday, June 8, 2013 - 10:00 a.m.

<http://music.ucsd.edu/concerts>