

Flutist, composer, and improviser **JANE RIGLER** creates pieces that play with hidden languages, recall ancestral songs, incorporate playful game techniques and ask the performers to imagine and improvise. As a Deep Listener© Certificate Holder, her compositions focus on sonically uniting the world around her by creating works that promote collaborations and the development of listening skills in others. She organized and performed over fifteen concerts during her JUSFC (2009-10) residency in Japan. She was invited back to Japan by the U.S. Embassy (2011 Holiday Tour) and the Chihan Art Project for her sound installation/concert *While You Sleep* (2013). She has received artist residencies from iEar@RPI, Hambidge, UCROSS, and three residencies from Harvestworks in NYC. This year she will compose in Italy at the Civitella Ranieri Creative Artist Residency as well as the Montalvo Arts Center Lucas Creative Artist Residency. Her CD *Rarefaction* (2015, Neuma Records) has been called, “exceptional” and “gripping.” Currently an Assistant Professor at the University of Colorado, Colorado Springs, she teaches contemporary music history, computer music, chamber music, improvisation, and team teaches a Digital Humanity course with faculty from diverse departments.

<http://www.janerigler.com>

Contact us for information on upcoming concerts:

Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

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 photographing is allowed in the hall. UC San Diego is a non-smoking campus.

***Convexed Origins***

Jane Rigler, flutes

February 20, 2016 – 7:00 p.m.

Conrad Prebys Concert Hall

*The calling* (2013-present)

Jane Rigler

1. solo flute and electronics
2. vocal choir
3. calling (forth) a sonic meditation + audience

*Improvisation*

Chris Adler, piano, David Borgo, sax, Jeff Kaiser, trumpet & electronics

*Convergences\** (2016)

Jane Rigler

Rachel Beetz, Michael Matsuno, Christine Tivolacci, flutes

*Improvisation*

Jeff Kaiser, trumpet & electronics

-Break-

*Convexed Origins* (2015)

Jane Rigler

For moving flutist and pre-recorded electronic part

\* world premiere

Performers:

Chris Adler, piano

Rachel Beetz, flute

David Borgo, sax

David Chase, voice

Bryan Heard, voice

Jeff Kaiser, trumpet & electronics

Bonnie Lander, voice

Leslie Leytham, voice

Michael Matsuno, flute

Sean McCormac, voice

Celeste Oram, voice

Christine Tivolacci, flute

Mark Walters, voice

### ***The calling*** (2013- 2016)

There are three sections to this version of the work. In the first part, the flute and live sound processing are threaded together seamlessly to create a dense texture of multiple sonic stories, performed by a single performer on stage. I recorded all the sounds from many parts of the world: street vendors in Kyoto, an On-Matsuri (ancient music/art) festival in Nara, construction sites, coffee shops, the Humpback whales of Alaska as well as glaciers calving are manipulated by the flutist in real-time.

This open-structured work reinvents itself in every new performance. In the second section, local vocalists will sing the newest rendition of the choir part in which a secret song the composer heard in a dream is embedded.

In the third section, we will invite the audience to join us in participating in the sonic meditation: *calling (forth)* in which the names/dates/places of ancestors that the audience provided before the show will be recited throughout the hall, by everyone.

### ***Calling (forth)*** 2016 (A sonic meditation)

Inspired by the composer Pauline Oliveros. *Calling (forth)* is a sonic meditation written with the intention to invite all participants to listen and interact with each other and the space. This sonic meditation asks: What does this hall (the Conrad Prebys) sound like when we all together utter with respect the names, dates and places of our ancestors? Here are the instructions:

**Write** down (on the back of the sheet provided) **the name of an ancestor, a year** (that is associated to this person, perhaps the year of birth, death, or approximation of either) **and a place** (city, country, town) where she/he is from. If you don't know the name, date and/or place of an ancestor, imagine one, and give an ancestor a name, date and place. Participants may write down these three bits of information for more than one ancestor, but for each ancestor, there should be a separate index card.

While reading aloud the names/dates/places on each card, exchange the cards amongst the audience/participants. All participants simultaneously **read out loud** the names, years and places of each card. **Read 5- 9 cards, pausing for 5-9 seconds** before passing the card.

**Listen** to the sounds of names, dates and places being pronounced in the room/space.

**Acknowledge** the people in the room and the sounds you hear with reverence.

**On the last card, please read aloud as slowly as possible, savoring every syllable and sound of your own voice.**

### ***Convergences*** (2016) by Jane Rigler

Written for John Fonville this quartet is an exploration of how the textures of air currents rushing through tubes intersect through a variety of different timbral techniques.

### ***Convexed Origins*** (2015-16)

The Japanese dancer Eiko Otake encouraged me to compose a work for her exhibit A Body in Fukushima, in which the photographer William Johnston took over 100 photos of her moving in abandoned, radiated cities damaged by the 2011 earthquake/tsunami/radiation disaster. The main melody heard throughout this work, Kojo no tusuki (“moon over a ruined/desolate castle”), is a Japanese song composed in the Meiji period (1868-1912) and was introduced to me by Eiko. The movements in this work were inspired by my watching Eiko perform, as well as my work with the Noh theatre actor Hisa Uzawa when I was in Japan in 2010. The choreographer Shawn Womack (Chair of the Theatre/Dance Dept. of Colorado College) helped me refine the movements for this concert. In Noh, the fan is the “transformable” object. In this piece, the flute plays this role. Inspired by the Noh theatre structure, this piece is organized with similar elements: “jo-ha-kyu” (meditation/slow-break apart/fast-swirl). I dedicate this piece to my ancestors. The title comes from this idea; evoking the convexed shape of the Earth, of time, and the recognition that every cell of my being, of my instrument, of my voice, is not really “mine” but all of ours from a breathtakingly far away past.

Daniel Ross, Public Events Manager  
Jennifer Bewerse, Promotions Design  
Rachel Beetz, Program Design

### Gratitude:

Thank you to all the performers who helped create a magical and joyful experience!  
Grateful to the choreographer Shawn Womack for her essential help in designing the movement of Convexed Origins.

Thank you John Fonville for being such an inspiration!

Special thanks to Jessica Flores, Daniel Ross, and Rachel Beetz for all your help!