

MACHINE+ME

A RECITAL BY JENNIFER BEWERSE

february 23, 2016 – 7:00p.m.
ucsd conrad prebys music center
experimental theater

Study No. 51 (2016)* Ryan Ross Smith

Dustin Donahue, percussion
Rachel Beetz, flute
Michiko Ogawa, clarinet
Kyle Motl, bass

Opus 1 from Time With People (2013) Tim Parkinson
Todd Moellenberg, speaker

Study for String Instrument #3(2011) Simon Steen-Andersen

brief pause

Das Wirkliche als Vorgestelltes (2012) Peter Ablinger
(The Real As Imaginary)

Advaya (1994) Jonathan Harvey
Todd Moellenberg, synthesizer
Elliot Patros, electronics

*indicates world premiere

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As the fourth iteration of my Liveness series, I'm very excited to present a concert called **Machine + Me**. Today, the musical economy exists within a mediatic system dominated by technologies of mechanical reproduction. In this system of commerce, objects of repetition hold accumulable value, and music, through the recording, is able to become a stockpileable product. Within this context, my recital project emerged as an investigation of my artistic medium; it became important for me to be able to define what I valued in live performance and how presenting Western classical music in the live performing context could be artistically valid or even necessary.

By searching for and presenting works which employ compositional devices that rely on the live performance scenario, my recital project set out to find defining characteristics of liveness and questioned the ability of live performance to make liveness legible. As a result, these concerts served as a test of contemporary classical performance's ability to produce liveness and a critique of a cultural economy where recordings exist as a dominant form of currency.

Four years later, **Machine + Me** is a concert that extensively uses technologies of mechanical reproduction. However, the pieces in this recital use technology, not to approximate or imitate culturally dominant mediums such as film or recordings, but to embrace characteristics like contingency and embodiment that are the foundation of liveness.

Tim Parkinson's **Time With People, Op. 1** charmingly plays with the combination of fixed media and live performers, almost caricaturizing the idea of stopwatch music while the performers answer intimate questions about their lives. In Ryan Ross Smith's **Study No. 51** a possibility for the openness of technology is presented with an animated score generated in real time. Technology's ability to extend the performer is taken to its most literal conclusion with Simon Steen-Andersen's **Study for String Instrument #3**, a duet between the live performer and her pre-recorded self. Peter Ablinger's **Das Wirkliche als Vorgestelltes** (The Real As Imaginary) uses white noise generated from the performer's voice to filter her speech, simultaneously obliterating her live speech and revealing the sonic details of the speaking voice. The concert concludes with Jonathan Harvey's **Advaya**, named for the first-century Buddhist term meaning "not two" that points to the transcendence of duality.

Unending gratitude to the many people who helped make this concert possible: Jessica Flores, Tina Tallon, Daniel Ross, Ryan Ross Smith, Casey Anderson, Simon Steen-Andersen, Todd Moellenberg, Dustin Donahue, Rachel Beetz, Kyle Motl, Michiko Ogawa, Elliot Patros, and Tim Clark

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