

## **WEDS@7 Ensemble Pamplemousse**

November 2, 2016 – 7:00 p.m.

Conrad Prebys Music Center

Experimental Theater

Composed and performed by:

David Broome, keys

Natacha Diels, flute

Andrew Greenwald, drums

Bryan Jacobs, electronics

Jessie Marino, cello

Weston Olencki, trombone

Estimated duration: 60 minutes

Ensemble Pamplemousse brings new flavors and objects to a new form, a new piece, a new experience. Instead of discrete pieces filling out your typical concert, the composer-performer collective has co-authored a piece of strange magic, an exquisite corpse of exquisite corpses, a work sending each members' talents and specialties skittering across its surface. This concert-length set has been developed collectively by bringing together everyone's favorite sounds and materials together into one exhilarating combination, developed by all. What a better way to reach the sublimely absurd than mashing up musical identities?

**NATACHA DIELS'** work combines ritual, improvisation, traditional instrumental technique and cynical play to create worlds of curiosity and unease. An accomplished composer and performer, Natacha's unique musical approach continues to contribute to the ongoing development of new American experimentalism. She is a founding member of the experimental music collective Ensemble Pamplemousse and co-founder of the performance duo On Structure. With a focus on choreographed movement, traditional instrumental technique and a wide array of DIY electronics, Natacha's compositions have been described as "a fairy tale for a fractured world" by *Music We Care About* and "fantastic playful modern chamber music full of magic and wit" by *Vital Weekly*. Natacha holds degrees from New York University and Columbia University and currently teaches composition and computer music at UC San Diego.

**ANDREW GREENWALD** is a composer from Queens, New York whose current work questions speculative coherence in musical form. This question is interrogated through the utilization of pixelated sound material viewed at increasing resolutions, rational formal containers for that material, and didactic indexing of those containers to form a perceived whole/hole. His works have been commissioned, recorded, and independently programmed by Ensemble Pamplemousse, the Arditti Quartet, JACK Quartet, Mivos Quartet, Spektral Quartet, Ensemble Adapter, On Structure, Ensemble Dal Niente, Line Upon Line Percussion, wild Up and Gnarwhallaby, as well as by soloists Seth Josel, Ryan Muncy, Yuki Numata Resnick, Weston Olencki, Matt Barbier, Josh Modney, Austin Wulliman, and Séverine Ballon at festivals and venues throughout the United States, Canada, and in Europe. Andrew's works have been programmed internationally by the Borealis Festival, Bludenzter Tage zeitgemäßer Musik, MATA Festival, SALT New Music Festival and Darmstadt Ferienkurse. They have been featured nationally at venues such as Roulette, Issue Project Room, openICE at Constellation and the Miller Theatre at Columbia University. A 2014 recipient of the Mivos/Kantor String Quartet Composition Prize, Andrew has been an active member of Ensemble Pamplemousse since 2002 and is its current artistic co-director. His compositions have received support from the Hepner Foundation, Aaron Copland Fund for Music, Argosy Foundation, the American Music Center Composer Assistance Program, the New York State Council on the Arts, A. Lindsay and Olive B. O'Connor Foundation, Alice M. Ditson Fund, Meet the Composer, and New Music USA. He pursued graduate studies in composition and experimental music at Wesleyan University under the supervision of Alvin Lucier and was the David R. Coelho graduate fellow at Stanford University, where he received a doctorate in composition under the advisement of Jonathan Berger and Brian Ferneyhough. Andrew's works are published by Edition Gravis and can be heard on New Focus Recordings, Carrier Records, Navona Records, Innova Recordings, Parlour Tapes+ and Creative Sources.

As a composer, performer and sound artist, **BRYAN JACOBS'** work focuses on interactions between live performers, mechanical instruments and computers. His pieces are often theatrical in nature, pitting blabber-mouthed fanciful showoffs against timid reluctants. The sounds are playfully organized and often mimic patterns found in human dialogue. Hand-build electromechanical instruments controlled by microcontrollers bridge acoustic and electroacoustic sound worlds. These instruments live dual lives as time-based concert works and non-time-based gallery works. A Guggenheim fellow, Bryan has been lucky enough to have his music and sound art presented at a number of festivals around the world.

**JESSIE MARINO** is a composer, performer and media artist from New York and is currently based in Chicago. Her current work explores the repetition inside common activities, ritualistic absurdities and the archeology of nostalgic technologies. Her pieces score out sound, video, physical movements, lighting and staging and are then placed within organized temporal structures, fractured narratives and musical frameworks. Jessie is a strong believer in karaoke and fried chicken at all costs. Jessie is the co-founder and director of the experimental performance collective On Structure and is co-artistic director, composer and cellist for the New York-based Ensemble Pamplemousse. Her compositions have been performed internationally by groups such as Ensemble Pamplemousse (USA), SCENATET (DK), soundinitiative (FR), We Spoke (UK), Ensemble Adapter (DE), Die Ordnung Der Dinge (DE), Zwerm Electric Guitar Quartet (BE) and have been presented at performing arts festivals such as the MATA Festival (NYC), Borealis Festival (NO), SPOR Festival (DK), Omaha Under the Radar (Omaha), Darmstadt International Summer Courses for New Music (DE), the Guggenheim Museum (Bilbao) and the Bludenzer Tage zeitgemäßer Musik (AT). Jessie's work was recently commissioned by the soundinitiative ensemble and she was an artist in residence at the Headlands Center for the Arts (CA). As a performer, Jessie works on developing new modes of musical performance styles with her duo On Structure (with composer and performer Natacha Diels) and plays regularly as a cellist with Ensemble Pamplemousse. She has worked closely with influential composers such as Alvin Lucier, George Lewis, Klaus Lang and Anthony Braxton, and has been a guest performer with prominent contemporary music and theater ensembles such as Object Collection (NYC), Wet Ink Ensemble (NYC), SEM Ensemble (NYC), SCENATET, Ensemble Adapter and the Ostravska Banda (CZ). Jessie holds a bachelor's degree in cello performance from the Manhattan School of Music, a master's degree in composition and experimental music from Wesleyan University and is a composition fellow at Stanford University. Her primary teachers include Ron Kuivila, Alvin Lucier, Erik Ulman and Paul DeMarinis.

An imaginative and versatile pianist and composer, **DAVID BROOME** has a playful taste for all genres of music. His performances have been appreciated in America, Australia, Russia and across Europe. He has been described by the *New York Times* as a "deft and focused performer" and an artist who composes "juicily atmospheric music." As a creator of original works, David produces musical worlds that investigate sound and the act of performing with humor and wide-eyed curiosity. As a widely sought after interpreter of new music, David is dedicated to presenting works that are quirky and original.

**WESTON OLENCKI** is a New York City-based trombonist specializing in the performance and production of new music. His work is primarily concerned with hyper-extended instrumental technique, intensive performer-composer collaboration, object-oriented performance, feedback and noise, and alternative concepts of physicality within acoustic and electronic media. He is a member of Ensemble Pamplemousse and has performed with Ensemble Dal Niente, Wet Ink Ensemble, wild Up, Fonema Consort, the San Francisco Contemporary Music Players and wasteLAnd. Weston is a recipient of the 2016 Kranichsteiner Musikpreis and a 2014 Stipendiumpreis from the Internationales Musikinstitut Darmstadt (IMD) and has been in residence with the University of California Santa Cruz, Harvard University and Stanford University. He holds degrees from Northwestern University and the San Francisco Conservatory of Music.

### Upcoming Events:

#### **Stephanie Richards Quintet**

November 3, 2016 – 8 p.m.  
The Loft at UC San Diego

#### **Camera Lucida**

November 7, 2016 – 7:30 p.m.  
Conrad Prebys Concert Hall

#### **Chamber Music Recital with Robert Zelickman**

November 6, 2016 – 3 p.m.  
Conrad Prebys Concert Hall

#### **WEDS@7 Anthony Burr & Thomas Meadowcroft**

November 16, 2016 – 7 p.m.  
Conrad Prebys Concert Hall

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.