

MUS 103C Undergraduate Juries

June 3, 2017 – 10 a.m.

Conrad Prebys Concert Hall

Michael Matsuno, flutes

Matt Kline, double bass

Madison Greenstone, clarinets

Kyle Adam Blair, piano

T.J. Borden, cello

Stephen Lewis, conductor

47 – Elliott Han

Node – Brad Edwards

Trelog's Dance – Michael Rosenbaum

Tales of Alternative Timelines – Alberto Vargas

Of Oil & Water – Austin Eamnarangkool

Lost Mirage – Varun Rangaswamy

Finals Week – Jimmy Cong

Chartreuse Vaudeville and Soul Ballet – Brandon Paulson

Inuit Word Game – David Dong

en-vi-ron-ment – Albert Nguyen

Jury discussion: Wednesday, June 7, 2-4:50pm at Conrad Prebys Music Center, Room 265. All are welcome.



UC San Diego

ARTS AND HUMANITIES
Music

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47 by Elliot Han

In the manga/anime series *Claymore*, humanity is constantly attacked by demons. To fight against this threat, a secret organization creates an army by transforming humans into half-human, half-demon warriors called “Claymores”. Despite the Claymores’ effectiveness, regular humans are frightened of Claymores and do not consider them to be human anymore. Clare is one of these warriors, and as she engages in conflicts throughout the world, she also struggles with internal conflicts about who she is and where she belongs in society. This composition is inspired by *Claymore* and the many identity-related questions it brings up. The title “47” comes from Clare’s rank within the army. While there is obviously no such thing as a half-human, half-demon in real life, many people deal with similar issues. A person’s birthplace, life events, family, friends, culture, etc. all contribute to his/her identity, and sometimes these attributes conflict with each other. In addition, people’s view of themselves can change drastically throughout their lives. Sometimes we are at peace with ourselves. Other times, our minds are confused. This piece reflects this by containing many different sections, some of which mesh well together, while others do not.

Node by Brad Edwards

I aimed to recreate the idea of a singular musical idea or “node” that permeates through the entirety of a piece. It is a recurring idea throughout that vanishes in the background as the other textures mask it, and returns every moment that the ensemble pulls back the cover.

Trëlig’s Dance by Michael Rosenbaum

Trëlig’s Dance, a whimsical sound exploration of fantasy elements, follows the morning routine of a mythical Scandinavian creature, which resembles a three-eyed cat, named *Trëlig*. Mischievous and scheming, *Trëlig’s* morning follows his preparations for hijinks and shenanigans.

Tales of Alternative Timelines – Alberto Vargas

Once upon a time, in a place far far away, there came a time when, from the deepest corner of the Multiverse, where the laws of nature no longer have a hold on reality and alternative truths have taken root in the souls of its inhabitants. A dark, dark menace came rushing forth to the world of the peaceful Mer. The assault

was so sudden and so destructive, that the poor Mer stood no chance against the relentless monster from afar – the merciless Tord! Capable of bending reality to his whim, the Tord travels through the Multiverse destroying every possible Time-line that he encounters. Beware the Tord. However, legend speaks of a Mythical Timeline where the Tord can not utilize his time-bending powers and where the legendary Savior resides. We, the few that are left, can only hope the Savior defeats the vile monster before the Tord reaches our timeline..

Of Oil & Water by Austin Eamnarangkool

A piece inspired by W.E.B. Du Bois' concept of double consciousness. As an Asian-American, I and many I know struggle with the complex ethnic, cultural, and national identities that we are born with. This work on identity stems from the context of living in a time of great political as well as personal distress which reflects my perspective on the complex cultural climate of America in a globalized world that has not learned to stop treating cultural and ethnic differences like oil in water.

Lost Mirage by Varun Rangaswamy

When Indian immigrants bring their traditions to the United States, their children sometimes find themselves lost between the Western and Eastern worlds, not entirely belonging to one or the other. As neither the Western nor the Eastern musical traditions speak to the dissonance felt by a generation of displaced, Indian-Americans, I have attempted to incorporate Karnatik (South Indian music) elements into a modernist idiom built on a Western framework. This is not fusion music; this is a new construction, a reflection of the beautiful product of a unique kind of cultural insecurity experienced in the contemporary world.

Finals Week by Jimmy Cong

Finals week is the time when people start to lose sleep and stress about projects and exams. In this piece, I decided to use music to express the way I felt during finals week last quarter. School work is never ending all throughout the week, and after it's all over, I just know that there will be more work to do next quarter.

Chartreuse Vaudeville and Soul Ballet by Brandon Paulson

Much like its creator, this piece is more or less a complete garbage fire. What it actually is, is an amorphous reverie of things its composer has been fixated with, like final boss encounters, the sensation of cuteness, unintentional charm, and things that make you feel 12 again. But what it actually is, is a thing of healing and enjoyment made alongside a mindset of comfort. Because what is enjoyment if not healing, I mean besides addictive, but even still.

Inuit Word Game by David Dong

This piece is constructed on a tetrachord that has its origins in the aboriginal tribes in northern Canada. The rhythm and the particular stresses of the notes are inspired by one of their vocal games that they play with each other. In this game, the stresses are continuous with the players in the game, which is the functioning principle behind this particular piece.

en-vi-ron-ment by Albert Nguyen

Inspired by Bogart's Viewpoints technique in theatre, this piece is an experimentation in creating an organic musical moment through guided improvisation and ensemble action and reaction to different stimuli.

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 photography is allowed in the hall.
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