

Fall Composition Jury Concert

Conrad Prebys Concert Hall - November 2, 2017, 7:30 p.m.

Bordeau

Burnett

Chen

Mitsialis

Vine

Zhou

UNIVERSITY OF CALIFORNIA SAN DIEGO
ARTS and HUMANITIES
MUSIC

FALL COMPOSITION JURY CONCERT

JOHN BURNETT

assemblage

JOSEPH BOURDEAU

A Grin Without a Cat

YI-HSIEN CHEN

Rising Vision

TIANGE ZHOU

In Wasted Time

Intermission



UC San Diego

ARTS AND HUMANITIES
Music

THURSDAY, NOVEMBER 2, 2017 - 7:30 P.M.
Conrad Prebys Concert Hall

IOANNIS MITSIALIS

Five glimpses of a strange dream

I. Night guest

II. Unknown creature

III. Diabolique

IV. Shimmering light

V. Dust

ANTHONY VINE

Cadwallader Sonk

Ensemble:

Rachel Allen, trumpet

Michael Matsuno, flutes

Madison Greenstone, clarinets

Barbara Byers, voice

Kyle Adam Blair & Mari Kawamura, piano

Matthew Kline, double bass

Sean Dowgray, Benjamin Rempel & Daniel King, percussion

Steven Schick, conductor

I

JOHN BURNETT

assemblage

Michael Matsuno, flute
Madison Greenstone, bass clarinet
Kyle Adam Blair, piano
Benjamin Rempel, percussion
John Burnett, electronics

A virus is only doing its job. It's trying to live its life. The fact that it is destroying you doing so is not its fault. It's about trying to understand interrelationships among organisms, even those we perceive as a disease. I think most diseases would be very shocked to be considered diseases at all. For them, it's a triumph.

— David Cronenberg

All things change in a dynamic environment. Your effort to remain what you are is what limits you.

— *Ghost in the Shell*

assemblage is not a work crystallized in time but a virus that is introduced to an initial condition of indiscernible noise. This virus is manifested only through the chaotic transformations that it induces within this state, not as a perceivable sonorous entity. Through these transformations, the noise organizes itself into structures that emerge as discrete, perceptible elements, only to dissolve and be reified in other formations. The places visited during this unfolding are neither predetermined or reachable through repetition, as any (obligatory) noise in the system introduces irreparable feedback.

JOHN BURNETT (b. 1993) is a multimedia artist based in San Diego, California. Drawing from a background in music composition, sound design, and technology, John seeks to create technologically-augmented, reactive installation and concert works that derive their materials from the present environment or synthesize entirely new virtual spaces. They are also engaged in research that explores audiovisual technology, sound synthesis, and the influence of sound in culture. John is a graduate of Oberlin Conservatory and is currently attending UC San Diego in the pursuit of a PhD in music composition.

JOSEPH BOURDEAU
A Grin Without a Cat

Madison Greenstone, bass clarinet

Matthew Kline, contrabass

Mari Kawamura, piano

Sean Dowgray, percussion

Steven Schick, conductor

A Grin Without a Cat draws text from Lewis Carroll's novel *Alice's Adventures in Wonderland*, in order to explore ways in which textual intelligibility can be limited or obscured without being destroyed outright. Throughout the work, text is presented as chaotic waves of sound, creating vague thematic areas nestled within the musical texture, and providing only glimpses of semantic content. The text chosen is the first conversation between Alice and the Cheshire Cat, and despite the disruptions of flow inherent to the work, the overall form of the conversation follows closely its original presentation in the novel.

JOSEPH BORDEAU is a composer, educator and performer currently living in San Diego, California. His work is influenced by diverse artistic interests, and features a unique blend of musical and theatrical elements. He is particularly interested in the relationship between humor, and discomfort, often exploring the boundaries of performance, and the expectations of the audience.

Joseph has had works performed across the U.S and abroad, at events like the *15-Minutes-of-Fame* concert series in New York City, and the Dimitria Festival in Thessaloniki, Greece. Also a performer in various capacities, Joseph appears on a number of recordings with the McCormick Percussion Ensemble, and has played his own works at events like the 2013 American Bandmasters Association National Convention, and the Collide New-Music Festival in Orlando, Florida. Joseph holds bachelor's degrees in both Music Education and Composition from the University of South Florida, where he studied with Dr. Baljinder Sekhon, and is currently pursuing graduate studies in composition at UC San Diego.

III

YI-HSIEN CHEN

Rising Vision

Michael Matsuno, bass flute

Barbara Byers, female voice

Matthew Kline, double bass

Sean Dowgray, percussion

Mari Kawamura, piano

Steven Schick, conductor

When one's imaginations and endeavors are perfectly fused together, a vision is born in the mind.

This piece primarily centers on a single lyric, "*I can see the light*", and serves as a core origin of thematic material and timbral motives. The lyric itself also absorbs nutrition from the inner interactivity in ensemble to bring forth a new musical connotation and further breakthrough the frame of language dimension, in which a new vision is arouse.

YI-HSIEN CHEN began his first musical training at the age of ten and started composing when he was undergraduate. He received his bachelor degree at Taipei National University of Arts and masters degree at National Taiwan Normal University and was successively instructed by Professors Shyh-Ji, Pan and Hope Lee. Chen is currently pursuing his doctoral degree at the University of California San Diego, where Professor Lei Liang serves as his composition advisor and chair of doctoral committee.

TIANGE ZHOU*In Wasted Time*

Michael Matsuno, flute
Matthew Kline, double bass
Sean Dowgray, percussion
Kyle Adam Blair, piano

Steven Schick, conductor

This work is a very personal piece, which records experiences about the four weeks blindness of my left eye in a past winter when I felt the changes of time and space with my inner complexity. Waiting? Thinking? or Nothing...

TIANGE ZHOU (1990) is a composer, writer, designer and improvisational dancer. Her music is performed across Asia, Europe, and America. Tiange's music has received international recognition through performances by musicians from 15.19 Ensemble, Ostrava Band, Mivos Quartet, ICE, S.E.M Ensemble, Phillip Glass Ensemble, Yale Camerata, Neue Vocalsolisten, Sandbox Ensemble, Talujon Ensemble and Third Coast Percussion. In addition to receiving the Baumgardner Fellowship as the residence composer in the Norfolk Chamber Music Festival in 2016, Tiange was awarded a prize in the Second Sorodha International Composer's Competition in Belgium and was a finalist for the American Prize in the chorus music division. Her solo violin piece "A *Mirror for a Dream*" was chosen as one of the contemporary pieces for the Musical Summer Malaga 2016 6th International Solo Violin Competition. Her chamber work "*hEARt*" for soprano and piano is awarded the first prize at the Kirkoskammer Composition Competition in Ireland in 2017.

Besides concert music writing, Tiange contributes to collaborative projects with visual artists, dancers, filmmakers and theater producers. She also works on experimental visual and performance art about urban studies and the modernity issues. Tiange began her PhD studies in composition at UC San Diego in the Fall of 2016.

V

IOANNIS MITSIALIS

Five glimpses of a strange dream

I. Night guest

II. Unknown creature

III. Diabolique

IV. Shimmering light

V. Dust

Rachel Allen, trumpet

Benjamin Rempel, percussion

Daniel King, percussion

Kyle Adam Blair, piano

Mari Kawamura, piano

Steven Schick, conductor

This piece reveals five short glimpses/snapshots of a dream of last April. It included unfamiliar imagery and a remarkable scenario with manifold metaphysical implications and it had significant impact on my thoughts on composition and me. The unique combination of cyclic flights over landscapes at different times of my childhood, a huge black dog, a white vulture-faced angel in dazzling light, and Lucifer, gave me stimuli to compose this piece.

The whole material is based on a six voice aggregate. From this one, nine more are derived, forming a simple sequence of faux-bourdon triads that move on an immobile dominant seventh chord. These nine chords are used non-functionally and they are associated with nine letters of the Latin alphabet. The five instruments of the ensemble form five horizontal streams which unfold sequences of these letters, each letter sounding either as a chord or as a melody derived from this chord.

As the piece develops, vertical convergences of identical letters happen, affecting the consonance/dissonance degree of the verticalities. This comes together with unexpected disappearances of some pieces of this puzzle, guided by intuition. This five layer process represents a mysterious game of opening-closing windows, organized on a rhythmic talea of additive durations.

IOANNIS MITSIALIS is a composer born in 1978 in Athens, Greece. His early music studies in piano and theoretical music education were pursued at the Hellenic National Conservatory. After that he completed a Bachelor in Music at the Ionian University, Music Department with a dissertation in music composition.

In 2008 the Hellenic State Scholarships' Foundation (IKY) awarded him a scholarship and he moved to Germany, where he graduated with a Master degree in composition with honours at the Hamburg University of Music and Theatre under the supervision of Prof. Peter Michael Hamel in 2010. In 2013, he graduated from the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig, having acquired the highest title awarded by German universities, i.e. the "Meisterklassenexamen" in composition, supervised by Professor Dr. Claus-Steffen Mahnkopf. Other important teachers with whom he has worked Clarence Barlow in The Hague and Anargyros Deniosos in Athens.

He has also attended seminars and workshops with the following composers: Hans-Juergen von Bose, Gunther Schuller, Edith Canat de Chizy, Nikolaus Brass, Adriana Hoelszky, Georgios Apergis, Steven Kazuo Takasugi, Anargyros Deniosos, Philippe Leroux and Raphaël Cendo.

He works in a number of different genres (symphonic music, chamber music, vocal music, new musical theatre, solo music). His compositions have been performed repeatedly in USA, Canada, France, Germany, Switzerland, Holland and Greece.

In 2009 he won the Annemarie und Hermann Rauhe Prize for his piano trio "*Interaktionen*" in Hamburg.

Since September 2016, he is PhD student at the University of California San Diego, USA with Prof. Roger Reynolds.

VI

ANTHONY VINE *Cadwallader Sonk*

Barbara Byers, voice
Michael Matsuno, flute
Madison Greenstone, clarinet
Rachel Allen, trumpet
Benjamin Rempel, percussion

Steven Schick, conductor

Here on *Cadwallader Sonk*, frayed tones emanate indistinctly from a depressing living room.

The stale environment slowly pulsates with each erratic brush of languid, humid air.

These peripheral vibrations are gradually rendered into a frequency field that diffuses with the flow of our surroundings.

Drifting through the translucency, definition returns to dust.

ANTHONY VINE (b. 1988) is a composer and guitarist currently living in San Diego, California. Vine's music is characterized by carefully sculpted fragile landscapes, static networks of microtonal harmony, and strong influences from visual artists and choreographers.

His music has been performed by the Minnesota Orchestra, Yarn/Wire, Alarm Will Sound, Bozzini Quartet, Ensemble Modelo62, Bearthoven, Ensemble SurPlus, Trio SurPlus, and the Illinois Modern Ensemble with performances at festivals throughout the world, including the Gaudeamus Muziekweek (Utrecht), Time of Music (Musiikin Aika, Finland), Ultima Festival (Oslo), and Nief Norf Summer Festival (Knoxville). His music has been recorded and released on Cantaloupe Music and Galtta Media. In 2016, he was awarded the Gaudeamus Prize.

Vine is currently pursuing a PhD in music composition at the University of California San Diego, where he studies with Rand Steiger.

DISCUSSION SESSION

Conrad Prebys Music Center, Room 231

Friday, November 3, 2017

8:00 a.m. to 8:30 a.m.	<i>Breakfast</i>
8:30 a.m. to 9:10 a.m.	Anthony Vine
9:15 a.m. to 9:55 a.m.	Ioannis Mitsialis
10:00 a.m. to 10:40 a.m.	Tiange Zhou
10:45 a.m. to 11:25 p.m.	Yi-hsien Chen
11:30 a.m. to 12:10 p.m.	Joseph Bordeau
12:15 p.m. to 1:00 p.m.	John Burnett

Composition Area Faculty:

Anthony Davis, Natacha Diels, Lei Liang, Roger Reynolds,
Katharina Rosenberger, Rand Steiger, & Chinary Ung

Production Credits:

Theatrical Production Specialist, Concert Hall: David Espiritu
Production Technician: Aaron Sum
Stage Crew: Jack Shurtz, Chenyang Yu, and Ester Gherzi

Recording Engineer: Andrew Munsey
Recording Assistant: Forest Reid

Marketing and Promotions Coordinator: Kayla Wilson
Promotions Design GSR: Michiko Ogawa
Production GSR: Rachel Allen

Production Manager: Jessica C. Flores

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. UC San Diego is a non-smoking campus.

CONTACT US

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



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