

Michael Pisaro's  
*asleep, forest, melody, path*

Friday, February 2nd, 2018 – 7:30 pm  
Conrad Prebys Concert Hall

**featuring**

Erik Carlson, violin

Greg Stuart, percussion

Field recordings by Samuel Dunscombe

with

Christopher Clarino, percussion

Daniel Fishkin, daxophone

Mari Kawamura, piano

Matthew Kline, bass

Peter Ko, cello

Michael Matsuno, flute

Jonathan Nussman, voice

Kathryn Schulmeister, bass

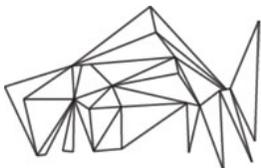
Alexandria Smith, trumpet

Samantha Stone, oboe

Jacob Sundstrom, electronics

Anthony Vine, guitar

Kefei Zhang, clarinet



**UC San Diego**  
**ARTS AND HUMANITIES**  
Music

**IT/S**  
**ABOUT**  
**TIME** A FESTIVAL OF  
RHYTHM. SOUND.  
AND PLACE.

## **A Note From Steven Schick, Festival Curator**

“It’s About Time,” the month-long festival of rhythm, sound and place, sponsored by the San Diego Symphony, is moving to UC San Diego for its final two weeks. While we were performing downtown, there was a lot of rhythm and sound; here we take up the issue of place.

In two performances, tonight and tomorrow, we will explore ideas of place through two very different pieces of music. Michael Pisaro’s luminous *asleep, forest, melody, path*, led by Greg Stuart, UC San Diego alumnus and Pisaro’s most important advocate, along with UC San Diego faculty member, Erik Carlson, explores the sounds of our place in concrete terms. Six field recordings made in different spots of San Diego County—from the international border, to the airport on the day of the Muslim travel ban, to East County and desert—frame musical activity that highlights and enlivens the recordings.

On Saturday, during the third annual Reed Family Concert in the Mandeville Auditorium at 7:30, we illuminate another facet of place through a new realization of Igor Stravinsky’s classic work, *L’Histoire du Soldat*, which turns 100 years old this year. We’ll replace the original Ramuz text with excerpts from Luis Alberto Urrea’s pointed and poignant “Tijuana Book of the Dead” and team up with the Tijuana-based dance collective Lux Boreal and recently-arrived faculty member, the improvising flutist Wilfrido Terrazas.

Our new version tells the Faust story not as a soldier who trades his soul to the devil for a violin, but as one about the daily flux of people crossing the border between San Diego and Tijuana. This is not a re-examination of immigration issues, writ large, in the way they are presented in daily news reports. It’s not about a wall or who will pay for it, nor is it a recitation of the cold statistics of visas and vetting. Our piece is about people who live on one side of the border between San Diego and Tijuana and cross to work on the other. Our piece is about another kind of warrior, whom you see arriving at La Jolla homes or downtown restaurants or North County lawn services at 5:00 or 6:00 in the morning. Our story is about our neighbors and our friends. They are real people and have names, not just numbers—and their stories need to be told, not just tweeted about.

Gratitude goes to the University of California San Diego and in particular the Music Department for their steadfast support. They remind us that the best education is a rifle loaded with the future and is aimed at the goal of a life lived fully, responsibly, and joyfully in the world. Warm thanks goes to Jessica Flores and her excellent staff for their hard work, to my friends and colleagues, Greg, Erik and Michael; Luis, Willy, and Lux for their art. As always I am deeply grateful to Joel and Ann Reed and family for their generous gift, which has been indispensable to these concerts and many others.

—Steven Schick

### ***asleep, forest, melody, path***

*Asleep, forest, melody, path* is the seventh in a series of pieces devoted to the investigation of a location through field recordings and live performance. For this performance the recordings we are using were made in San Diego County by Samuel Dunscombe.

There are six 10-minute sections to the piece. Each section is organized into four parts as follows:

First part (3’): a mono location recording is played in each of four channels with a fixed delay in the start of the recording as it moves through the four speakers creating a four-part “canon” of the recording (with a different time interval in each of the four sections (anywhere from 20” to 1/12”).

Second part (3’): the recordings from the first part are repeated, at a lower volume, while a soloist from the ensemble plays a melody with an open-ended (indeterminate) accompaniment by the rest of the ensemble.

Third part (3’): the soloist and ensemble play the same music, but without the field recordings.

Fourth part (1’): a silent pause.

A melody can be seen as a path through the frequency landscape. So the music the ensemble makes, follows its own “path” through each of the field recordings. The soloists, who have set of written tones, are a bit like guides through the fog of tones and noises that the ensemble creates. The ensemble is equally influenced by environment and melody.

—Michael Pisaro

## Field recordings and comments by Samuel Dunscombe

- 1) Border Wall (just stereo, no canon): “Taking at the point where the border wall / fence / barrier between San Diego and Tijuana runs into the ocean. Mics are ORTF and about 6-8 degrees off magnetic north (centre), so the ocean is heavily in the left channel.”
- 2) Omas Pumpkin Patch Dairy (1”, quad): “Omas Pumpkin Patch is a farm/family adventure park where you can go on hayrides and pick pumpkins. They also have a dairy where they produce their own butter, cheese, etc. This is a close mic shotgun recording of the cows hanging out.”
- 3) 2017-01- 29 San Diego Airport (5”, quad): “The day Trump announced the travel ban. ORTF from second story looking down on the protest.”
- 4) Rabbit Hole by Highway 52 (20”, quad): “The interior of a rabbit hole, filtering the sound of passing cars. Mono, single DPA 4060 placed deep into the hole.”
- 5) Crazy Birds Highway 52 (2”, quad): “By a more remote highway, far out east in the county, at night. Each time a car drove past, the birds would start chirping furiously. Were they confused by the car headlights? Stereo, ORTF, mics pointed towards the road.”
- 6) Near Silent Hillside (.25”, quad): “Further inland, still at the border wall. Mics are, again, ORTF and centre is 6-8 degrees off north. Barren hillside.”

**MICHAEL PISARO** was born in Buffalo in 1961. He is a composer and guitarist, and a member of the Wandelweiser Composers Ensemble. He has composed over 80 works for a great variety of instrumental combinations, including several pieces for variable instrumentation. A particularly large category of his works is solo works, notably a series of 36 pieces (grouped into 6 longer works) for the three-year, 156-concert series organized by Carlo Inderhees at the Zionskirche in Berlin-Mitte from 1997-1999. Another solo piece, pi (1-2594), was performed in installments by the composer on 15 selected days in February, 1999, in Evanston, Illinois, and in Düsseldorf in 2000-2001. His work is frequently performed in the U.S. and in Europe, in music festivals and in many smaller venues. It has been selected twice by the ISCM jury for performance at World Music Days festivals (Copenhagen, 1996; Manchester, 1998) and has also been part of festivals in Hong Kong (ICMC, 1998), Vienna (Wien Modern, 1997), Aspen (1991) and Chicago (New Music Chicago, 1990, 1991). He has had extended composer residencies in Germany (Künstlerhof Schreyahn), Switzerland (Forumclaque/Baden), Israel (Miskenot Sha’ananim), Greece (EarTalk) and in the U.S. (Birch Creek Music Festival/ Wisconsin). Concert length portraits of his music have been given in Munich, Jerusalem, Los Angeles, Vienna, Brussels, Curitiba (Brazil), Berlin, Chicago, Düsseldorf, Zürich, Cologne, Aarau and elsewhere. Most of his music of the last several years is published by Timescaper Music (Germany). Two CDs of his work have been released by Edition Wandelweiser Records. He has performed many of his own works and those of close associates Antoine Beuger, Kunsu Shim, Jürg Frey and Manfred Werder, and works from the experimental tradition, especially John Cage, Christian Wolff, Robert Ashley and George Brecht. Before joining the composition faculty at CalArts, he taught music composition and theory at Northwestern University from 1986 to 2000.

Violinist **ERIK CARLSON** has performed as a soloist and with many chamber and orchestral ensembles throughout Europe and the Americas. He is a highly active performer of contemporary music and has had works written for him by numerous composers, including Christian Wolff, Georges Aperghis, Jürg Frey, Peter Ablinger, Charles Wuorinen, Michael Finnissy, and Tom Johnson. Carlson is an enthusiastic proponent of interdisciplinary collaboration, and performs frequently with dancers, poets, and film. Carlson’s past and present ensemble memberships include the International Contemporary Ensemble, the Talea Ensemble, the Trinity Bach Players, the New York Miniaturist Ensemble (of which he was the founder) and the Theatre of Eternal Music String Ensemble. He has been featured on many recordings, ranging from the violin concertos of Antoine Beuger and Aldo Clementi, to chamber music of Milton Babbitt and Iannis Xenakis, to solo works of Johannes Kreidler and Zoltán Jeney. Also a composer, Carlson has had his musical compositions performed in a wide variety of venues. He studied with Robert Mann, Ronald Copes, and Jorja Fleezanis.

**GREG STUART** is a percussionist whose work draws upon a mixture of music from the experimental tradition, Wandelweiser, improvisation, and electronics. His performances have been described as “a ghostly, gorgeous lesson in how close, concentrated listening can alter and enhance perception” (The New York Times). Since 2006, he has collaborated extensively with the composer Michael Pisaro, producing a large body of music comprised of pieces that focus on the magnification of small sounds through recording and layering, often in combination with field recordings and/or electronic sound. His role as an interpreter of Pisaro’s compositions has been called “a David Tudor to Pisaro’s Cage” (The Boston Globe). Stuart’s most recent collaboration with the composer, *Continuum Unbound*, a three-disc box set on Gravity Wave, grew out of the pair’s field recording work in Congaree National Park and was selected by *The Wire* as one of the best albums of 2014. Stuart currently performs with fellow percussionists Tim Feeney and Sarah Hennies in the percussion trio, *Meridian*, and with computer musician Joe Panzner. Other recent collaborations include projects with Ryoko Akama, Erik Carlson, Antoine Beuger, Jürg Frey, Manfred Werder, Kunsu Shim, Phillip Bush, Nomi Epstein, and Speak Percussion. He has appeared as a featured performer at numerous festivals and notable venues presenting experimental music including MaerzMusik (Berlin), the Melbourne Festival, Café Oto (London), Arnolfini Centre for Contemporary Arts (Bristol), Gallery Kapelica (Ljubljana), Cha’ak’ab Paaxil (Mérida), Issue Project Room (New York), REDCAT (Los Angeles), Dreamland (Louisville), Elastic Arts Foundation (Chicago), New Music Co-Op (Austin), Philadelphia Sound Forum, and Non-Event (Boston) among others. He has recorded for numerous labels, including Edition Wandelweiser, Gravity Wave, Erstwhile, Cathnor, New World Records, Accidie, L’innomable, caduc, Lengua de Lava, Crisis, and Senufo Editions. An enthusiastic educator, Stuart has given lectures, workshops, and performances at the University of Huddersfield, Universidade Federal de Goiás, Victorian College of Arts, Oberlin Conservatory, the University of Louisville, the New England Conservatory of Music, Harvard University, Florida State University, Georgia State University, and Tulane University. Stuart holds a D.M.A. and M.A. from the University of California, San Diego, and a BMus from Northwestern University. He is currently an Assistant Professor at the University of South Carolina School of Music in Columbia, SC where he teaches experimental music, music history, and runs the Experimental Music Workshop.

**SAMUEL DUNSCOMBE** is a composer-performer specialising in the use of clarinets, computers, and microphones. From free improvisation to field recording and the performance of contemporary classical repertoire, Samuel is involved in a diverse range of activities. Some highlights include: Performances at the Bendigo International Festival of Exploratory Music (Australia), Tokyo Experimental Festival (Japan), Tectonics (Tel Aviv, Athens), World Music Days (Slovenia), Kontraklang (Berlin), Supersense (Australia), Monday Evening Concerts LA (USA), Athens Slingshot Festival (USA), Toronto Electro-Acoustic Symposium (Canada), STEIM (Holland), Cave12 (Switzerland), Adelaide / Melbourne / Sydney International Arts Festivals (Australia). Free improv collaborations with Seijiro Murayama, Toshimaru Nakamura, Ishikawa Ko, Richard Barrett, Tim Olive, Tetuzi Akiyama, Yoshimoto Yumiko, Mitsui Yoshiko, Murmur Collective, Kyle Motl and Tatsuya Nakatani, Golden Fur. Premier performances of works by Anthony Pateras, Chikako Morishita, Rebecca Saunders, Wojtek Blecharz, David Chisholm, Jacob Ullman, Cat Hope, Iancu Dumitrescu, Ana Maria Avram, Elise Roy, Hunjoo Jung, Rohan Drape, Maya Dunietz, Carolyn Chen, Eva-Maria Houben. Artist talks, guest lectures, and conference presentations at the Sound of Memory Symposium (Goldsmiths, London), Oberlin College (Ohio, USA), Musashino Art University (Tokyo, Japan), Hearing Landscapes Critically (Harvard, USA), Affective Habitus (ANU, Australia), RMIT University (Melbourne, Australia), CALIT2 IDEAS (San Diego, USA). Field recording projects with Francisco Lopez (Mamori Art Lab), Kate Clark (Parking Lot Park), and an ongoing quixotic attempt to single-handedly create a total sound map of the entire state of California. Samuel is an ABD (all but dissertation) candidate at UCSD (University of California, San Diego) for a Doctor of Musical Arts (DMA) in performance. He holds a Bachelor of Fine Art (Sound) from RMIT University (Melbourne), and Masters and Bachelors degrees in Music Performance from the VCA in Melbourne, Australia. In 2015, Samuel was a visiting doctoral fellow at the Hochschule der Künste in Bern, where he worked with Ernesto Molinari.

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