

MUS33B Final Concert

Elisabet Curbelo, Instructor

Wednesday, March 21, 2018 – 3:00 pm
Conrad Prebys Music Center Recital Hall

Flower

Tiffany Tsai, violin
Joshua Choi, piano

Joshua Choi

Cloud

Andrés Duvvuri and Eduardo Jiménez, guitars

Andrés Duvvuri

Mark of Cain

Alkane Xu, piano
Matt Leveque, vibraphone

Eyvonne Hu

Contemplations

Danlei Zhao, voice
Kyle Adam Blair, piano

Stacy Hurst

Ajedrez II

Eduardo Jimenez, guitar
Martha Hartt, voice

Eduardo Jimenez

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Music of the Unknown

Hyun Joong Kim

Elizabeth Fisher, voice
Hyun Joong Kim, piano

in the light of the sun

Matt LeVeque

Benjamin Mateyka, piano
Jacqueline Guy, violin
Savanna Dunaway, violin
Joseph Garcia, marimba
Matt LeVeque, vibraphone

Vertigo

Vincenzo Liberatore

Joseph Garcia, vocals and AMP
Ben Mateyka, harpsichord
Julia Yu, vocalist and actress
Vincenzo Liberatore, actor

A Piece of His Own Heart:

Luke Piszkin

Hymn to the Unbroken

Teagan Rutkowski, voice
Nickan Shabdar, violin
Zhiling Xu, dizi
Kyle Adam Blair, piano

Product Topology

Zeng Ren

Adrian Chan, voice
Zeng Ren, piano

Joshua Choi – *Flower*

This piece is inspired by a poem written by Joshua Choi.

“They bud
but petals in the barren world
Shifting flying soaring to wherever they desire
Their questions unanswered, they will seek
Those lands unknown, they will search
Fulfillment and Freedom
Spread for as long as the wind allows”

The character of the poem is a flower petal which represents the unwritten future. It travels exploring the possibilities, realizing the ability to alter the world, ultimately changing it for the better. However, this change only lasts as long as the wind carries this petal. The piece performed will go through each segment of the poem, progressing to match the poem’s tone during the respective lines. As the wind picks up on the petal, the music concordantly embellishes.

Composer Biography:

Joshua Choi began learning piano at the age of seven. However, piano performance was never his main goal. Growing up as a youth, video games were his main past time; in comparison, piano performance was but a stressful hobby. Nevertheless, at the age of 14, he came to the sudden realization that he could utilize his piano knowledge in order to begin composing music for the video games he grew up enjoying. As a result, he is now a fourth year student in the UCSD Music Department, developing his compositional techniques in order to successfully become a video game composer himself.

Andrés Duvvuri – *Cloud*

This piece is inspired by the country of Bhutan. Located deep in the Himalayas, this small country has a unique culture with even more unique music. Bhutanese music is characterized by the use of highly ornamented vocals and one main instrument, usually the dranyen. It has influences from both Chinese and Indian classical music, as the country is located between these two large countries. The main motif played by the first guitar in *Cloud* is reminiscent of the dramyen, especially in its use of hammer-ons and pull-offs.

Composer’s Biography:

Andrés is a chemical engineering major who has been writing music since he was ten. Originally interested in punk rock, his tastes eventually expanded to jazz, rap and R&B. During his senior year

of high school, he developed an interest in film scoring. The inspiration he took from artists in this field encouraged him to write acoustic music filled with meaning and emotion. He continues to write electronic and acoustic music now.

Eyvonne Hu – *Mark of Cain*

This piece is inspired by a quote from the book *Demian* by Hermann Hesse.

“A stone had been dropped into the well, the well was my youthful soul. And for a very long time this matter of Cain, the fratricide, and the ‘mark’ formed the point of departure for all my attempts at comprehension, my doubts and my criticism.”

The story follows Emil Sinclair, a young boy raised in a traditional Christian home with a reputation of being “good” and “upright”. In his childhood, Sinclair meets Demian who leads him away from his sheltered beliefs towards a journey of struggle and eventual self-realization.

This quote explains the effect of the first conversation Sinclair had with Demian concerning the story of Cain. Demian’s interpretation was the first challenge to Sinclair’s traditional christian views which eventually serves as the starting point for Sinclair’s journey of self-discovery.

The piece follows the quote from the moment the “stone had been dropped”. Eventually, as a reflection of Sinclair’s increasingly complex and muddled emotional growth, the music becomes messier and congested. At the end, the chaos resolves in a small and simple manner as to show Sinclair’s quiet acceptance of the turmoil he has and will experience.

Composer’s Biography:

Eyvonne is a third-year math-computer science major and a music minor. Her interests in music started in elementary school when she started playing piano. Through symphonic band in middle school and pep band in high school, she experienced more of music performance and developed a passion to continue music. In college, to fulfill her music minor, she took music theory and jazz courses which inspired her to start exploring composition.

Stacy Hurst – *Contemplations*

This song was composed with lyrics derived from excerpts from the poem *Contemplations* by Anne Bradstreet. She was the first woman to be recognized as an accomplished New World poet. *Contemplations* depicts her struggles between worldly love and fulfillment and the desire for eternal life through sacrifice of the former. In light of the conflicts she faced regarding her beliefs and those popular at the time, her spirit lives on through her poems which are made available for everyone’s

enjoyment today.

Composer's Biography:

Stacy is a Music Composition major at UCSD. She started taking piano lessons at age 8 and discovered her passion for music went much further than performing music without the opportunity to develop creative skills. She decided to pursue music composition full-time and is currently pursuing a career in television and film production. Stacy's compositions are inspired by musicals and original movie songs.

Eduardo Jimenez – *Ajedrez II*

Ajedrez II (chess) is the second half of a two part metaphysical poem by Argentine writer Jorge Luis Borges that deals with a destiny determined by God. The first verse is set in the middle of a war which introduces the symbolic figures the chess pieces represent by adding adjectives that could be taken both as the function of the pieces in the game or as attributes to an actual king, queen, bishop, tower, etc. The second verse expresses pity towards the pieces for not realizing that they are just pieces in a game with no control over their destiny. The third verse compares the player to the piece because his destiny is also govern (by God). The last verse leads to a question asking what might be behind God and what begins this game of “dust and time and dreams and agony?.” This question is asked after the realization that the destiny of all things is govern by someone or something. Each verse was set to different musical styles in order to express the different ideas and the actual content of each verse.

Composer's Biography:

Eduardo is a third year music major that started his musical career in his teens. He has played guitar since he is 13 but did not get actual musical lessons until the age of 19 having to resort to self teaching. He begin learning music by playing songs from the 60s counterculture movement such as The Beatles, The Kinks, and Cream. It was until the age of 17 when his musical taste expanded to Jazz with the discovery of musicians such as Miles Davis and Charles Mingus. Currently his inspirations lay mostly on experimental music, music of latin America, literature and philosophy which lead him to search for a compositional method that will organically combine all of these. He has played in a jazz ensemble, and a few rock groups over the years with his musical education being kept at the minimum only having taken the piano, theory and voice courses in San Diego Mesa College before transferring to UCSD.

Hyun Joong Kim – *Music of the Unknown*

This piece was created to highlight the constructed language that I have created called Neo-Language. The text is meant to be set naturally on to the melodic line like any existing language but without semantic content. What I wish to accomplish through this piece is for the audience to imagine what it means for themselves, personally, through combinations of the chords, phrasing, and interval leaps in the music. The music has a mysterious mood created using the minor key, inverted chords and chromatic intervals played mostly on one hand by the piano while the singer is singing a slow melodic line with occasional large leaps.

Composer's Bio:

Hyun Joong Kim, now music student of UCSD Music Department, has been composing since he was 15 years old and continued writing music since then. His music was heavily inspired by video game music while also being influenced by Korean traditional music and Western music. He has also created his own constructed language titled Neo-Language, which is used specifically for the vocal music he has created. Hyun Joong Kim intends to utilize his time at the UCSD Music Department as composition focus music major to assimilate the use of music theory and compositional technique to utilize it in his career as a video game music composer.

Matt LeVeque – *in the light of the sun*

In late 2016, two nuns made the fateful decision to leave their Italian nunnery to get married, taking advantage of the newly-established law allowing same-sex civil unions. When asked why they made their decision in the face of the church's strong disapproval, one of them replied, "God wants people to be happy and to live their love in the light of the sun." This piece celebrates their love and authenticity by taking the audience on a harmonic journey that symbolizes the adversity and resolution that one experiences in the face of judgment.

Composer's Biography:

Matt LeVeque has been involved in music since he was 10 years old. After playing wind instruments in school concert bands while growing up in San Diego, he was trained in marching percussion during high school and the following years. Now, as a music composition major at UCSD, his main interests include 20th century minimalism and contemporary percussion music.

Vincenzo liberatore – *Vertigo*

This piece originally began with an interest in the modern experimental community. At first, it was

written just for amp & microphone as an experiment with feedback. Then the idea came to the composer to incorporate a theatrical storyline where the feedback was an evil power capable of manipulating its victims psyche. From that point it grew into an incorporation with 2 voices (both acting in the piece), piano which then turned into a harpsichord, and the use of the guitar as more of a comedic prop than an instrument to be used for musical output.

Composer's Biography:

Vincenzo grew up deeply entrenched in music culture as an adolescent. His father has been a concert promoter and talent buyer for more than 40 years and would take Vincenzo to shows as a child. This sparked his initial fascination with not only music but also artistic culture as well. When Vincenzo was 15 he began to experiment with lyricism and wrote/recorded a 17 song Rap Album. When he was 17 he felt compelled to pick up an instrument and from a whim of inspiration decided to pick up playing the guitar. At 18 he applied to Fullerton Community College to study Music Composition. A transfer student from Saddleback Community College, he now studies Music Composition at UC San Diego. His artistic pallet is ever-expanding , experimenting deeply with visual arts, theatrics, comedy, and an unquenched pursuit to convey human truths to audiences through art.

Luke Piszkin – “A Piece of His Own Heart: Hymn to the Unbroken”

This piece is inspired by a famous Russian work called “The Gulag Archipelago” by Aleksandr Solzhenitsyn. This work chronicles the strife of victims of the prison/labor camps established by Soviet Russia which practiced torture and genocide on tens of millions of Russian citizens. Solzhenitsyn’s astounding vigilance and courage awarded him the Nobel Prize in Literature. More importantly, Solzhenitsyn played a magnificent role in illuminating the evils of communism, thereby impeding a ferocious wave of destruction and saving millions of lives. This piece is written in memoriam to Solzhenitsyn and all those who suffered at the hands of the regime.

The lyrics of this piece are a quote from the book. Here is the english translation:

“If only it were all so simple!

If only there were evil people somewhere insidiously committing evil deeds,
and it were necessary only to separate them from the rest of us and destroy them.
But the line dividing good and evil cuts through the heart of every human being.

And who is willing to destroy a piece of his own heart?”

— Aleksandr Solzhenitsyn, The Gulag Archipelago 1918-1956

Composer's Biography:

Luke Piszkin is a first-year Astrophysics major, planning to double major in Music Composition. He

first developed an affinity for music in fourth grade by learning piano. His career as a percussionist and composer developed successfully during his years in high school. Luke's compositions are inspired by classical music and film scores. Additionally, he explores music from different cultures. Luke is working towards his goal of having a career in film and video game scoring.

Zeng Ren – *Product Topology*

The composition of this piece is based on a text of the mathematical definition of product topology translated into classical Chinese. The idea of product topology, informally speaking, is to define a larger structure on a larger object based on the structures of its components. I visualized it as series of events in an abstract spacetime. I use graphic notation to capture the intonation of the text in Classical Chinese as well as the intuition of its meaning in a way that transcends mathematical ideas to an art form. I created the following animation in my mind: a collection of points appears in an empty space, then lines are formed connecting those dots; the lines then formed a cube-like structure and they recursively form bigger cubes. The piano part is influenced by this visualization. Elements like choosing two notes corresponds to a line connecting to dots; semitone movements correspond to the idea of “continuous”, which is emphasized in the definition of product topology.

Composer's Biography:

Zeng Ren is a Math major and also a music minor. He was exposed to both Western classical and Chinese folk music at an early age. Zeng Ren is influenced by his grandfather, who is a singer and instrumentalist in the Yunnan province, an ethnically diverse area in Southwest China. Zeng Ren started to play and write Chinese pop music in high school in Beijing. He played keyboard and sometimes sang in my band. It was then when he became interested in music theory, especially chord progressions. Zeng Ren transcribed his favorite songs and analyzed their chords and lyrics; exploring how the composers use these musical ideas to form connections with their audience. During his undergraduate studies at UC San Diego, Zeng Ren fell in love with Jazz as well as music composition. Jazz theory reveals a vast extension of harmonies as well as the freedom of improvisation. At the same time, composition guides him to find the balance between reason and passion.

Contact us for information on upcoming concerts:

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

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