



Springfest 2019 presents:
XX Concert

Organized and Curated by

Fernanda

Aoki Navarro

Caroline

Miller

April 9, 2019
7 p.m.

UC San Diego
Conrad Prebys Music Center
Experimental Theater

Springfest presents
XX
April 9, 2019 - 7:00 p.m.

7 AM Tehran Time Zone.....Nasim Khorassani

Amy Cimini, viola
Ilana Waniuk, violin
Peter Ko, cello
Alexander Ishov, alto flute
Michael Jones, suspended cymbal
Rebecca Lloyd-Jones, piano
+ six audience participants

Situation IV..... Anahita Abbasi

Ilana Waniuk, violin

Quasare / Pulsare.....Olga Neuwirth

Ilana Waniuk, violin
Kyle Adam Blair, piano

Spelunking.....Caroline Louise Miller & Alexandria Smith

Caroline Louise Miller, electronics & sound design
Alexandria Smith, electronics & trumpet

Betrothal.....Elisabet Curbelo

Lauren Jones, voice
Kyle Adam Blair, piano

Subaqueous.....Alexandria Smith

Alexandria Smith, trumpet and electronics

The Flaw that Bears the Building.....Fernanda Aoki Navarro

Lauren Jones, soprano
Michael Jones, percussion
Kyle Adam Blair, piano
Fernanda Navarro, electronics

Installation in Hallway: **#popfem**
by Sara Glojnarić & Binha Haase

About XX

It's been a fun and enlightening six years collaborating, organizing, and curating to make XX concerts happen. Since 2014, we have learned much through our conversations with our co-organizers and our allies. In 2017 we created the *Wall of Old Women* and invited members of the community to contribute pictures of women mentors to occupy the Music Department's "Wall of Fame". In 2018 we raised awareness of several issues, including the lack of access to changing facilities for parents at CPMC. Nine months later (and after a lot of collective push-back and collaboration), two changing stations were installed in the bathrooms in the first floor of CPMC. We also created an installation called *5 Years of Men in the Springtime*, showing the statistics regarding the concerts promoted by the Music Department at UCSD during the springs of 5 previous years. Our analysis revealed a serious lack of programming of works by women—a problem shared by many musical institutions. We are seeing our allies take action by programming more works by women on recitals, concerts, new commissions, updating their syllabus so to reflect the female representation in academia... We were very excited when we learned that the concerts performed by the chamber orchestra will consistently feature at least one female artist at every event. Some of these projects required extra research and dedication due to the lack of resources and availability of certain information, highlighting the many historical, bureaucratic, educational, and economic mechanisms at play when we consider legacies of exclusion. Thanks to such dedication in research, just this year we've seen a revival of several great pieces by Florence Price!

There are still areas in which our many intersecting worlds of music-making could improve, for example the field of music analysis, diversity at electronic/electroacoustic music festivals, and the ratio of women faculty in academia at large, particularly in the areas of composition and electronic music. For example, many mainstream music textbooks neglect the contributions of women to the field of music, and much of our knowledge about music is distorted by gender-biased lenses, in which "genius artists" were mostly (if not all) men. As educators, it is our duty to question this "auto-mode" and create fresh curriculum that corrects this systemic harmful sexism. There is a lot of research that goes into learning about women's musical work, and a lot of effort needs to be made to create a pedagogical environment that is inclusive, non-sexist, and non-racist. As artist, educators, organizers and members of this community, we urgently need to re-configure this "auto-mode".

Luckily, awesome people have paved the way by creating online resources, archives, proliferating interviews, etc., with the aim of producing a body of knowledge around the work of women. In a decade, it would be amazing if concerts and festivals had equal representation, if types and roles of musical labor were distributed randomly among genders, and if people came out of their education with a strong background in music by a diverse array of voices and perspectives. Promoting and researching the work of women is only one part of a larger project of inclusivity: various types of oppression that women have faced throughout time have been attached to alienation of those who aren't gender normative, of those who are not white, of those whose cultural background is minoritized.

As future organizers aiming to make our field more inclusive, we should remember that we'll need to be open-minded, creative, and nuanced in our thinking, seeing our projects promoting women as tied intrinsically to (rather than competing with) a future world that is inclusive of many intersections of gender, race, class, and cultural background. Music can become the perfect hub, articulating inclusivity and promoting togetherness. In a decade or less, we hope that we won't need to create concerts like XX (in which we purposefully promote works by women only), because the new status quo will be egalitarian. However, things are still out-of-balance and equality has not been achieved. We still need to make extraordinary efforts to tip the balance, until we can accurately say we are "gender blind", "color blind", and that we "only care about the quality of the work." As of now, we unfortunately cannot afford this "post-feminist" view of the world. It is our hope that future concert organizers keep the flame alive, for as long as necessary, until equality is achieved.

Program Notes

7 AM Tehran Time Zone – It is 7:00 a.m., Tehran, our home, and I am awakened by a melodious sound. My mother is sugaring her tea, inviting others for breakfast. The tea, in Iran, is not only a drink, but also plays a dominant role. It is the symbol of the warmest greetings, specifically in wedding proposal ceremonies when the bride shows up offering tea. This small and delicate sound illustrates a big picture of a family. The idea of this piece was for a sound installation at first, performed at Spaces Gallery, in Cleveland, OH. The installation version was involving only one to two audience following specific instructions.

Situation IV – Dialogical Self Theory weaves two concepts, self and dialogue, together in such a way that a more profound understanding of the interconnection of self and society is achieved. Usually, the concept of self refers to something “internal,” something that takes place within the mind of the individual person, while dialogue is typically associated with something “external.” The composite concept “dialogical self” goes beyond the self-other dichotomy by infusing the external to the internal and, in reverse, to introduce the internal into the external. As functioning as a “society of mind”, the self is populated by multiplicity of “self-positions” that have the possibility to entertain dialogical relationships with each other. Situations are series of pieces with a set of circumstances in which one finds oneself. Situation IV/IO e iO, is a “Dialogical Self” of a musician with himself, a multiplicity of “self-positions”, and infusion of the external and internal dialogues in different kinds of situations.

In **Quasare/Pulsare**, Neuwirth takes the standard violin-piano duo and deconstructs it with prepared piano, detuning, and other disintegrations of sound. She elicits form through a series of ruptures and sudden shifts that are at once unpredictable and organic, alternating between dense, rhythmically striated material and contemplative, static material, evoking the astronomical bodies to which the title refers. (Lena Vidulich)

Spelunking is a collaboration between Caroline Louise Miller and Alexandria Smith. We explore a series of cave-like spaces, rappelling into a bottomless pit, finding otherworldly geological formations, skipping stones on an underground lake, glimpsing beams of light from the surface, and encountering ancient electrical infrastructure.

Betrothal, for soprano, piano and American Sign Language was composed in 2018 and based on the poem *Desposorio* written in 1927 by Federico García Lorca. The poem is performed using American Sign Language by both the pianist and soprano as it is indicated in the music score. The notation used for ASL in the score is an interpretation of the poem realized by Angelo C. I. Ricasata. In the poem “Betrothal”, by reiterating three times “throw that ring into the water,” Lorca expresses a clear rejection to heterosexual marriage, which at that time was the only marital option in Spain. The ring is “more than a hundred years old” in representing the tradition of heterosexual marriage. In this poem the water is used to silence a message, here to silence the ring and what it represents. In my companion narrative, the ring, a jewel that represents a position in society, a union or a perpetuation of a name is rejected by the Queen of the Crickets (the soprano) who is getting married to the abusive King of Crickets but her shadow (the pianist) is helping her to make the decision of rejecting the traditions and throwing the engagement ring into the water.

Program Notes

Desposorio

Tirad ese anillo
al agua.
(La sombra apoya sus dedos
sobre mi espalda.)

Tirad ese anillo. Tengo
más de cien años. Silencio!

No preguntadme nada!

Tirad ese anillo
al agua

Bethrotal

Throw that ring
into the water.
(The shadow places its fingers
on my back.)

Throw that ring. I am
more than a hundred years old. Silence!

Don't ask me anything!

Throw that ring
into the water.

Subaqueous is defined as existing, formed, or taking place underwater. This piece is a multimedia exploration of the literal definition of the word - water is abstracted into patterns, textures, and unnatural time and the deeply personal, musical expression of embodying music and being present in a space. Thank you to Victoria Petrovich for your support and guidance!

The Flaw That Bears the Building – It feels wrong to try explaining who Clarice Lispector was. So... I won't try. In case you don't know her yet, go find her, you won't regret. She wrote: "*Even eliminating our own flaws can be dangerous. We never know which flaw bears the entire building*". The text I used in this piece is drawn from this quotation, which is a fragment of a letter she wrote to her friend and secretary in the 1960s. I initially thought about creating a piece of music that could sound like the type of music that Lispector describes in her novels: made of geometric lines, floating in the air, in beautiful disharmony, music that cannot be listened to, only felt. I wanted to create a piece that combines language, geometry and the persistence of our flaws, exploring their repetitive patterns, concealing and revealing their nature.

#popfem explores the ultraconservative, right-wing, pro-life, anti-feministic and misogynistic side of YouTube videos and transforms them into their opposites. We took videos, that were strongly based in hate, misunderstanding/misinformation, as well as phobias of all types, and manipulated them into reciting texts about topics we find relevant for [western] women today (abortion rights, rape culture and hashtag feminism, internalized misogyny). Essentially, we are using the same mechanisms as all of our protagonists do – taking information out of context, presenting them in a specific way, under specific conditions, in

Biographies

Anahita Abbasi is an Iranian composer. She started her musical education at the age of 8 and won prizes in Music Festivals in Iran as a pianist. At 2005 she moved to Graz/ Austria to continue her musical studies. She has studied music theory with Clemens Gadenstaetter and composition with Beat Furrer and Pierluigi Billone at the University of Music and Performing Arts Graz (KUG). She worked closely with Georges Aperghis, Franck Bedrossian, Philippe Leroux and Mark Andre. Her music has been featured in various worldwide festivals. She is one of the members of Austrian/Graz composers association “die andere saite” and also one of the founders of Ensemble and association Schallfeld. At the moment, Anahita is a Phd Candidate in Composition at UC San Diego.

Fernanda Aoki Navarro is a musician born in Sao Paulo, Brazil, based in San Diego, California. She’s currently pursuing her doctorate at UC San Diego, studying with Rand Steiger and Roger Reynolds. She works with acoustic and electroacoustic music, performance art and sound installation. She doesn’t believe in the idea that a bio makes music more interesting. Fernanda doesn’t like to be reduced to a gender, doesn’t know how to dance samba, procrastinates to write program notes, doesn’t know how to react when someone makes a compliment or a critique, goes to the cinema every week, drinks coffee every day.

Dr. Kyle Adam Blair is an active pianist, music director, and vocal coach specializing in the performance of American contemporary art music. Currently residing in San Diego, California, his major focuses include the performance of new works in collaboration with composers and the American art music repertory of the 20th and 21st centuries. Blair will release his solo debut album in July 2019 with New World Records, featuring four premiere recordings of recent solo piano works composed by Stuart Saunders Smith. He received his D.M.A. in Contemporary Music Performance from UC San Diego in 2018 under the mentorship of Aleck Karis.

Amy Cimini is a musicologist and violist, currently Assistant Professor of Music at UC San Diego. She happily to be finishing her first book, *Wild Sound: Maryanne Amacher and the Tenses of Audible Life*.

Elisabet Curbelo is a Spanish composer and performer born in Gran Canaria. She studied piano pedagogy, voice and composition in her hometown, Madrid and Istanbul. She holds a PhD in Composition at UC San Diego under the advisory of Roger Reynolds. Elisabet’s work and dedication has been valued throughout her career by diverse institutions, as she has been awarded numerous grants, prizes, and commissions. Her pieces have been performed in Spain, Turkey, USA, Germany, Switzerland and Holland. Her research focuses on the use of sensors to control electronics with movement and the use of extended vocal techniques based on her research of Middle Eastern music and culture.

Alex Ishov finds inspiration for his work from a wide range of life experiences. As a flutist and sound artist, Alex balances his classical orchestral training with a love for constantly evolving modern music. Alex maintains an in-home studio, and is increasingly in demand as a flutist for remote recording work. He is currently pursuing a graduate degree in Flute Performance and Contemporary Music at the University of California, San Diego, and holds degrees from the Eastman School of Music and Interlochen Arts Academy. Alex is a Miyazawa Emerging Artist.

Biographies

Lauren Jones is a multi-faceted vocalist with a range of interests such as opera, songwriting, theater, contemporary/experimental music, jazz, and improvisation. She has performed in independent musical theater and dance productions, premiered works by young composers at UC San Diego, and been featured as a jazz soloist at the University of Montevallo. Lauren holds a Master's degree in Vocal Performance from the University of California, San Diego where she studied voice with Susan Narucki. In 2015, Lauren completed her Bachelor of Music degree in Choral Music Education from the University of Montevallo, studying under the vocal direction of Melanie Williams.

Michael Jones is a percussionist based in San Diego. His work focuses on the avant-garde music of the 20th and 21st centuries. He's worked closely with composers such as David Macbride, Matt Sargent, and Michael Pisaro, and has performed across North America and Europe, including residencies at the Banff Centre for Arts and Creativity (Canada) and the Darmstadt Courses for New Music (Germany) among others. He regularly appears with the percussion ensemble red fish blue fish. He holds degrees from the Hartt School / University of Hartford, and is currently pursuing graduate studies at the University of California, San Diego.

Nasim Khorassani (b.1987), is an Iranian composer, currently studying her PhD in Music Composition at the University of California San Diego. She studied her second master's with Dr Andrew Rindfleisch and Dr Greg D'Alessio at Cleveland State University. In Iran, she studied composition with Mr Mohammad Reza Tafazzoli and Mr Arman Noroozi, as well as Mr Kiawasch Sahebnaasagh and Dr Sara Abazari.

Peter Ko is a professional cellist and teacher based in San Diego, California. As a performer, his projects have taken him across the USA, Mexico, Canada, and Europe. Peter has toured Atlantic Canada with the Strataphoria String Quartet, and has served as principal solo cellist of the San Diego City Ballet Orchestra. He has also been the cellist of the Integral String Quartet, performed with UCSD's Palimpsest Ensemble, and performed in the soundSCAPE music festival in Italy. Peter has received his most important musical training from Charles Curtis, Vernon Regehr, Ashley Walters, and Mario Ramirez. He holds a MMus from Memorial University of Newfoundland, and a BA from UC San Diego.

Australian born percussionist **Rebecca Lloyd-Jones** is a diverse musician who is passionate about percussion performance, research and education. Rebecca has performed at several focus days for the Percussive Arts Society International Convention and has attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. Based in San Diego, Rebecca is a doctoral candidate at UCSD. In Australia, Rebecca graduated from the Victorian College of the Arts, completing her Honours Degree under the tutelage of percussionist Peter Neville. She is also an alumni of the Higher Degree Research Department at Queensland Conservatorium, completing her Masters of Music Research Degree with Dr. Vanessa Tomlinson.

Caroline Louise Miller's music explores affect, biometric, labor, tactility, and glitch. Her latest works have intersected with affects of horror and abjection, rising work hours (yet stagnant wages) in late capitalism, and hybridizing popular and electronic art music. Her music appears across the U.S. and internationally. She will graduate with a Ph.D. in composition from UC San Diego in spring 2019.

Biographies

Olga Neuwirth is an Austrian composer born August 4, 1968 in Vienne. A trumpeter by training, Olga Neuwirth studied at the Conservatory of Music in San Francisco and the Hochschule for music and theatre in Vienna. She also studied electro-acoustic music at Ircam (1993-1994). Her musical references range from early to contemporary music and include jazz. Literature is also very much present in her works, notably through texts of Goethe, Baudelaire, Michel Butor and especially Elfriede Jelinek, with whom she began a collaboration in the late 1980s, creating operas and music theatre works. Olga Neuwirth employs a sound palette that blends everyday noises, sounds that have been manipulated electronically, acoustic sounds, and multimedia works.

Many thanks to Jessica Flores, we are enormously grateful for your incalculable support throughout the years.

Thanks Lydia Brindamour for organizing Springfest 2019,
Jeremy Olson, David Espiritu and Alex Stephenson for technical support.

This concert would not be possible without the generosity and talent of our friends Kyle Adam Blair, Amy Cimini, Alexander Ishov, Lauren Jones, Michael Jones, Peter Ko, Rebecca Lloyd-Jones and Ilana Waniuk. Thank you for your unconditional friendship and support!

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during 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.

David Espiritu, Jr. & Jeremy Olson - Theatrical Production Specialists