

Composition Jury Concert, an Evening of Premieres

conducted by Steven Schick

Friday, March 4, 2022 - 5:00 p.m.
Conrad Prebys Music Center, Experimental Theater

Douglas Osmun
*Topographic Veil**

Ni Zheng
*Hellmouth**

Janet Sit
*Specific Experiments on Relativeness**

Brian Ferneyhough
La Chute D'Icare

**world premiere*

The Palimpsest Ensemble

Alexander Ishov and Teresa Díaz de Cossio, flute
David Aguila, trumpet
Kyle Adam Blair and Mitchell Carlstrom, piano
Emilia Lopez-Yanez, oboe
Grace Talaski, bass clarinet
Michael Jones, Rebecca Lloyd-Jones and Mitchell Carlstrom, percussion
Matthew Henson and Matthew Kline, double bass
Ilana Waniuk and Myra Hinrichs, violin
Peter Ko, cello
Madison Greenstone, clarinet

Steven Schick, conductor

Douglas Osmun

Topographic Veil

Teresa Díaz de Cossio, flute
Emilia Lopez-Yanez, oboe
David Aguila, trumpet
Michael Jones, percussion
Mitchell Carlstrom, piano
Ilana Waniuk, violin
Peter Ko, cello
Matthew Henson, double bass

Steven Schick, conductor

The title is intended to denote a geography masked by some other force, though it perhaps doesn't very well capture the manner in which this juxtaposition produces a friction between the map and the topographies it represents. The jagged contours of dual temporalities and spatialities, when extrapolated from a shared point of origination, yields a contested hyper-terrain. Patterns emerge and dissipate within this embroiled space, though their periodicities are always compromised by the underlying antagonisms.



Douglas Osmun

Douglas Osmun is a composer of acoustic and electronic music concerned with the phenomenological elements of performative physicality. The dichotomy of the physical and the sounding in his works are malleable and abstractable, forming the composed rubble from which new systems can emerge in a collaborative environment. His goal is to create performance ecosystems which generate intricate sounding networks between performers. More recently, this goal has been furthered through the incorporation of electronics guided by machine learning processes to dynamically construct and manipulate these performer networks in real time.

Osmun's music has been heard at the BGSU Graduate Conference in Music, the SEAMUS National Conference, the SCI National Conference, NYCEMF, and the Big Sky Documentary Film Festival. He has written works for Alarm Will Sound, the St. Louis Symphony Orchestra, and SPLICE Ensemble, in addition to performances by Timepoint Ensemble and Verdant Vibes. Osmun is currently pursuing his Ph.D. in Composition under the guidance of Marcos Balter at UC San Diego. Osmun holds degrees from Western Michigan University (B.M. in Music Composition), where he was named a Beulah and Harold McKee Scholar, and the University of Missouri (M.M. in Composition). Former private teachers of his include Lisa Renée Coons, Christopher Biggs, Stefan Freund, and Carolina Heredia.

Ni Zheng

Hellmouth

Teresa Díaz de Cossio, flute

Grace Talaski, bass clarinet

Mitchell Carlstrom, piano

Myra Hinrichs, violin

Peter Ko, cello

Steven Schick, conductor

Hellmouth is composed for ensemble and fixed electronics. It's a dystopian sonic fiction inspired by the narrative of a nightmare I had.



Ni Zheng

Ni Zheng (1997, CN) is a sound artist, composer of electroacoustic music and musique concrete. She creates sonic rituals and explores an artistic praxis that endorses the immanent body, celebrates the repressed emotional and intuitive senses, and ignites cathartic and therapeutic experiences. Her mediums include sounds gathered through field recordings, voices of human and non-human animals, found objects, electronic and acoustic instruments. She has a BA in composition from New England Conservatory, and is currently a Ph.D. student in composition at UC San Diego.

Janet Sit

Specific Experiments on Relativeness

Alexander Ishov, flute
Emilia Lopez-Yanez, oboe
David Aguila, trumpet
Mitchell Carlstrom, percussion
Ilana Waniuk, violin
Peter Ko, cello
Matthew Henson, double bass

Steven Schick, conductor

Specific Experiments on Relativeness was written during the beginning months of the Covid-19 global pandemic and reflected my interests in non-linear time, or how one can perceive or think about non-linear time, cause and effect, and resonances of a spatial or temporal nature. The title for this piece was inspired by Albert Einstein's publication *Relativity: The Special and the General Theory*, and Stephen Hawking's *A Brief History of Time*. There are 5 short sections, titled Experiments 1 to 5 and the materials are linked to each other where something that happens in an earlier experiment might be a "resonance" of something that started in a later experiment. This work was planned and designed for the spatial environment of the Experimental Theatre Room and the music performers are placed in the four corners of the space, surrounded by eight speakers. The cued electronic track are processed sample recordings of these performers; at certain points, the performers and audience may hear these recordings through two to eight speakers. These "experiments" were intended to explore the ways in which one might experience sounds that arrive to our bodies from different points in space and time, which is effected by the physical relativeness of other bodies and objects within the room and the conceptual thinking of the temporal relativeness of our bodies.

This project was made possible through the generous sharing of time by: past and present advisors, Professors Katharina Rosenberger and Rand Steiger, electronic music Professor King Britt, the entire Composition Faculty for their feedback on my first Jury Discussion and their comments on other Jury Discussions, Professor Steven Schick for conducting this piece, the entire Production Team, especially to Jessica Flores, for answering my many, many questions, and to my fellow graduate classmates, some of whom shared time and space (with long walks and coffee shop visits) in helping me realize this piece.



Janet Sit

Janet Sit is currently a 3rd year Ph.D. composition student at the University of California San Diego. Her compositions have premiered in Beijing, Berlin, Toronto, Vancouver, and Victoria. She holds a B.Sc. in Zoology and B.Music both from the University of Toronto and a M.Music from University of Victoria, where she began developing her installation practice. She also holds a Performance Diploma in Piano from the Royal Conservatory of Music. Some of her commissioned works include Caution Tape Sound Collective, the Gray/Constant Duo, Dave Riedstra for his cross-Canada tour Topography: new music for solo bass, and The Art Song Collaborative Project. She is a founding member of the Victoria Composers' Collective and was on the organizing team of the Toronto Creative Music Lab (TCML) for three years. Her research interests include combining her zoology and music backgrounds in areas of underwater acoustics and sound installation practices. Outside the music classrooms, she attends classes at the Scripps Institution of Oceanography for a deeper academic dive into ocean ecologies. When not at her desk, she can be found hiking on trails or peering into tidepools in Southern California.

Brian Ferneyhough

La Chute D'Icare

Madison Greenstone, clarinet soloist

Alexander Ishov, flute

Emilia Lopez-Yanez, oboe

Rebecca Lloyd-Jones, percussion

Kyle Adam Blair, piano

Myra Hinrichs, violin

Peter Ko, cello

Matthew Kline, double bass

Steven Schick, conductor



Brian Ferneyhough

Brian Ferneyhough is widely recognized as one of today's foremost living composers. Since the mid-1970s, when he first gained widespread international recognition, his music has earned him an enviable reputation as one of the most influential creative personalities and significant musical thinkers on the contemporary scene.



Madison Greenstone, clarinet soloist

Madison is a Brooklyn-based performer, creative musician and writer. Madison works in fixed media, within the composer-improviser configuration of the duo Shy Bather with Michelle Lou, as well as for their own performance-explorations on the clarinets or DIY electronics. As a writer, Madison has published through the Museum of Art and History in Neuchâtel (CH) and TEMPO Cambridge. Notable performances have been as a soloist at the Vigeland Mausoleum (Oslo), the Merce Cunningham Centennial Night of 100 Solos (LA, Royce Hall), and as a soloist presented by ISSUE Project Room. Further, Madison has performed at the Lucerne Festival Academy (CH), Fondation Abbaye Royaumont (FR), Darmstadt (DE) Petersburg Art Space (DE), the Elbphilharmonie (DE), Ende Tymes Festival (NYC), Harvard, The Stone, Studio 8 (DE), Princeton, Space for Free Arts (FI) among other venues and presenters across the United States and Europe. Madison engages in evolving creative dialogues with Laura Cocks, Michelle Lou, John McCowen, Weston Olencki, and Julio Zúñiga among others. They can be heard on Wandelweiser Editions, Another Timbre, TAK Editions, Triptychs Tapes, and upcoming on eë editions (AT), Impakt Collective (DE), and Unknown Tapes (NYC).

Madison is clarinetist and co-artistic director of TAK Ensemble and a founding member of the [Switch~ Ensemble]. They completed undergraduate studies at the Eastman School of Music, and is currently a doctoral candidate at UC San Diego where they learn greatly from the mentorship of Anthony Burr and Charles Curtis. Madison is a Teaching Artist with the American Composers Orchestra.

Conductor:



Steven Schick

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion.

Steven Schick is music director of the La Jolla Symphony and Chorus and the artist director Breckenridge Music Festival. He is artistic director emeritus of the San Francisco Contemporary Music Players. As conductor, Schick has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble.

Schick’s publications include a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings including the 2010 “Percussion Works of Iannis Xenakis,” and its companion, “The Complete Early Percussion Works of Karlheinz Stockhausen” in 2014 (Mode). For the latter, he received the Deutscheschallplattenkritikpreis for the best new music release of 2015. He was inducted into the Percussive Arts Society Hall of Fame in 2014.

In 2020, Steven Schick won the Ditson Conductor’s Award, given by Columbia University for commitment to the performance of American music.

Steven Schick is Distinguished Professor of Music and is the inaugural holder of the Reed Family Presidential Chair at the University of California San Diego.

Contact us for information on upcoming concerts: Music Box Office: (858) 534-3448 | music.ucsd.edu/concerts

Watch upcoming livestreams: music.ucsd.edu/live

Reserve tickets: music.ucsd.edu/tickets

This performance will be live streamed, with audio and video documentation for archival purposes, only. 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 photographing is allowed in the hall. UC San Diego is a non-smoking campus.

Department of Music, Production:

Jeremy Olson, Theatrical Production Specialist

David Espiritu, Production Coordinator

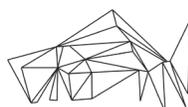
Andrew Munsey, Recording Engineer

Pranav Kurup, Recording Assistant

Karim Moussa, Video Operator

Sherry An, Marketing & Promotions Coordinator

Jessica Flores, Production Manager



UC San Diego
ARTS AND HUMANITIES
Music