COMPOSITION JURIES

EXPERIMENTAL THEATER

10:00 a.m.
Hunjoo Jung - “Witch Hunt”

CONCERT HALL

11:00 a.m.
Ori Talmon - “Mental Notes of sheer”

12:00 p.m.
Owen Ferro - (untitled)

1:15 p.m.
Ran Duan - “Asphyxia”

2:15 p.m.
Xavier Beteta - “Fragments of a Distant Dream”

Saturday, October 20, 2012
Conrad Prebys Music Center
HUNJOO JUNG
“Witch Hunt”

Four scenes from the story of victims of religious persecution
  I scene- Chase
  II scene- Kidnap
  III scene- Torture
  IV scene- Burning at the stake

David Medine, Conductor
Kyle Blair, Piano
Samuel Dunscombe, B Flat Clarinet
Bonnie Lander, Soprano
Erdis Maxhelaku, Cello
Kjell Nordeson, Percussion
Stephen Solook, Percussion
Christine Tavolacci, Alto Flute
Berglind Tómasdóttir, Flute
Robert Zelickman, Bass Clarinet
Issac Garcia-Muñoz, Computer Music Engineer
“Mental Notes of sheer”

From the introduction section in the score: “Mental Notes of sheer” is a further musical exploration with the “three-atom language”. With this composition technique, horizontal “threads” of musical activity are constructed from a sequence of atoms that stem from three basic prototypes. (...) At any given time point in the piece a different construction of threads is being performed. In some sections only one single thread is played, whereas in other sections up to 6 different threads are played at the same time.

(...) The musical result of the different thread-constructions by no means creates one clear shaped musical experience. The multiplicity of musical details could and should lead to a state where the same musical material can be heard in two or more different ways in two different occasions. The details are intentionally shaped in such a manner that they are not easily to be summed up.

Jonathan Hepfer, Conductor
Dustin Donahue, Percussion
Pablo Gomez-Cano, Guitar
Nicolee Kuester, Horn
Dylan Messina, Cello
Alice Teyssier, Flute
John Fonville, Conductor
Rachel Beetz, Flute / piccolo
Eric Derr, Percussion
Samuel Dunscombe, Bass Clarinet
Kimberly Hain, Violin
Erdis Maxhelaku, Cello
Joe McNalley, Double Bass
Ryan Nestor, Percussion
Christine Tavolacci, Flute / piccolo
RAN DUAN
Asphyxia

Stephen Lewis, Conductor
Leah Asher, Violin
Rachel Beetz, Flute
Kyle Blair, Piano
Eric Derr, Percussion
Travis Maril, Viola
Dylan Messina, Cello
Curt Miller, Clarinet
This piece consists of three movements using texts by Portuguese poet Fernando Pessoa (1888-1935). Pessoa published his sonnets in English and hence a translation was not necessary, however, the text seems to show that the author was not a native English speaker and the roughness of the text was what attracted me in the first place. For this work, I only use fragments of the text. The piece is built with musical gestures of different types: for example, short notes, long notes, short to long note, long to short note, two short notes to a long note and vice-versa, fast figurations, arpeggios, clusters, static prolonged sonorities, repeated notes, glissandi, chordal textures, etc. During the three movements some ideas are recurrent, sometimes as reminiscences and other times as premonitions. As in a dream, the linearity and coherence of ideas is confused, some ideas are abruptly interrupted, other are tacitly implied, and others are just quickly replaced by new ones.

The three sonnets pose questions about the impossibility of grasping each other’s souls, the meaning of reality and whether we will ever comprehend the mystery outside ourselves. The piece should convey this preoccupation with the unknown and to some extent, it should present the drama involved with these questions; after all, these questions represent the drama of existence itself. It is only in that atmosphere of dramatic search and contemplation of mystery that the piece can fully convey its meaning. Maybe our life is that distant dream which one day we will only remember as fragments.

Aleck Karis, Conductor
Tiffany DuMouchelle, Soprano
Samuel Dunscombe, Clarinet
Kimberly Hain, Violin
Judith Hamann, Cello
Todd Moellenberg, Piano
Berglind Tómasdóttir, Flute / piccolo
I
Whether we write or speak or do but look
we are ever unapparent. What we are
Cannot be transfused into word or book.
Our soul from us is infinitely far.
However much we give our thoughts the will
to be our soul and gesture it abroad,
our hearts are incommunicable still.
In what we show ourselves we are ignored.
The abyss from soul to soul cannot be bridged
by any skill of thought or trick of seeming.
Unto our very selves we are abridged
When we would utter to our thought our being.
We are our dreams of ourselves, souls by gleams,
And each to each other dreams of others’ dreams

II
As the lone, frightened user of a night-road
Suddenly turns round, nothing to detect,
Yet on his fear’s sense keepeth still the load
of that brink—nothing he doth but suspect;
And the cold terror moves to him more near
of something that from nothing casts a spell,
That, when he moves, to fright more is not there,
And’s only visible when invisible
So I upon the world turn round in thought,
And nothing viewing do no courage take,
But my more terror, from no seen cause got,
To that felt corporate emptiness forsake,
And draw my sense of mystery’s horror from
Seeing no mystery’s mystery alone.

III
The world is woven all of dream and error
and but one sureness in our truth may lie
that when we hold to aught our thinking’s mirror
we know it not by knowing it thereby.
For but one side of things the mirror knows,
and knows it colded from its solidness.
A double lie its truth is; what it shows
by true show’s false and nowhere by true place.
Thought clouds our life’s day-sense with strangeness, yet
never from strangeness more than that it’s strange
Doth buy our perplexed thinking, for we get
But the words’ sense from words—knowledge, truth, change.
We know the world is false, not what is true
Yet we think on, knowing we never shall know.
COMPOSITION EVENTS
2012-2013 Academic Year

MUS 103 Fall Presentation
Wednesday, December 5 - 2:00 p.m.

MUS 33 Final, Recording
Wednesday, December 12 - 2:00 p.m.

1st Year Grad Juries, Performance
Friday, January 18, 2013 - 8:00 p.m.

1st Year Grad Juries, Discussion
Saturday, January 19, 2013 - 10:00 a.m.

Integrative Studies Composition Juries
Saturday, June 1, 2013 - 10:00 a.m.

Undergraduate Composition Juries
Saturday, June 8, 2013 - 10:00 a.m.

http://music.ucsd.edu/concerts